THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Hauchir TO *Jennefelt*

GROVE
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General Abbreviations

A alto, contralto [voice]
a alto [instrument]
AA Associate of the Arts
AB Alberta; Bachelor of Arts
ABC American Broadcasting Company; Australian Broadcasting Commission
Abt. Abteilung [section]
ACA American Composers Alliance
acc. accompaniment, accompanied by
accdn accordion
addl additional
addn(s) addition(s)
ad lib ad libitum
aft(s) afterpiece(s)
Ag Agnus Dei
AGMA American Guild of Musical Artists
AIDS Acquired Immune Deficiency Syndrome
AK Alaska
AL Alabama
all(s) alleluia(s)
AM Master of Arts
a.m. ante meridiem [before noon]
AMC American Music Center
Amer. American
amp amplified
AMS American Musicological Society
Anh. Anhang [appendix]
anon. anonymous(ly)
ant(s) antiphon(s)
appx(s) appendix(es)
AR Arkansas
arr(s). arrangement(s), arranged by/for
a-s all-sung
ASCAP American Society of Composers, Authors and Publishers
ASOL American Symphony Orchestra League
attrib(s). attribution(s), attributed to; ascription(s), ascribed to
Aug August
aut. autumn
AZ Arizona
aztl *azione teatrale*

B bass [voice], bassus
B Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b bass [instrument]
b born
BA Bachelor of Arts
bal(s) ballad opera(s)
bap. baptized
Bar baritone [voice]
bar baritone [instrument]
B-Bar bass-baritone
BBC British Broadcasting Corporation
BC British Columbia
BCE before Common Era [BC]
bc basso continuo
Bd. Band [volume]
BEd Bachelor of Education
Beds. Bedfordshire
Berks. Berkshire
Berwicks. Berwickshire
BFA Bachelor of Fine Arts
BFE British Forum for Ethnomusicology
bk(s) book(s)
BLitt Bachelor of Letters/Literature
blq(s) burlesque(s)
blt(s) burletta(s)
BM Bachelor of Music
BME, BMEd Bachelor of Music Education
BMI Broadcast Music Inc.
BMus Bachelor of Music
bn bassoon
BRD Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros. Brothers
BRTN Belgische Radio en Televisie Nederlands
BS, BSc Bachelor of Science
Bs Benedictus
BSM Bachelor of Sacred Music
Bte Benedicite
Bucks. Buckinghamshire
Bulg. Bulgarian
bur. buried
BVM Blessed Virgin Mary
BWV Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]

C contralto
c circa [about]
¢ cent
CA California
Cambs. Cambridgeshire
Can. Canadian
CanD Cantate Domino
cant(s). cantata(s)
cap. capacity
carn. Carnival
cb contrabass [instrument]
CBC Canadian Broadcasting Corporation
CBE Commander of the Order of the British Empire
CBS Columbia Broadcasting System
CBSO City of Birmingham Symphony Orchestra
CD(s) compact disc(s)
CE Common Era [AD]
CeBeDeM Centre Belge de Documentation Musicale
cel celesta
CEMA Council for the Encouragement of Music and the Arts
cf confer [compare]
c.f. cantus firmus
CFE Composers Facsimile Edition
CG Covent Garden, London
CH Companion of Honour
chap(s). chapter(s)
chbr chamber
Chin. Chinese
chit chitarrone
choreog(s). choreography, choreographer(s), choreographed by
Cie Compagnie
cimb cimbalom
cl clarinet
clvd clavichord
cm centimetre(s); *comédie en musique*
cmda *comédie mêlée d'ariettes*

CNRS	Centre National de la Recherche Scientifique
CO	Colorado
Co.	Company; County
Cod.	Codex
col(s).	column(s)
coll.	collected by
collab.	in collaboration with
com	*componimento*
comm(s)	communion(s)
comp(s).	composer(s), composed (by)
conc(s).	concerto(s)
cond(s).	conductor(s), conducted by
cont	continuo
contrib(s).	contribution(s)
Corp.	Corporation
c.p.s.	cycles per second
cptr(s)	computer(s)
Cr	Credo, Creed
CRI	Composers Recordings, Inc.
CSc	Candidate of Historical Sciences
CT	Connecticut
Ct	Contratenor, countertenor
CUNY	City University of New York
CVO	Commander of the Royal Victorian Order
Cz.	Czech
D	Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d.	denarius, denarii [penny, pence]
d	died
DA	Doctor of Arts
Dan.	Danish
db	double bass
DBE	Dame Commander of the Order of the British Empire
dbn	double bassoon
DC	District of Columbia
Dc	Discantus
DD	Doctor of Divinity
DDR	German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE	Delaware
Dec	December
ded(s).	dedication(s), dedicated to
DeM	Deus misereatur
Dept(s)	Department(s)
Derbys.	Derbyshire
DFA	Doctor of Fine Arts
dg	*dramma giocoso*
dir(s).	director(s), directed by
diss.	dissertation
dl	*drame lyrique*
DLitt	Doctor of Letters/Literature
DM	Doctor of Music
dm	*dramma per musica*
DMA	Doctor of Musical Arts
DME, DMEd	Doctor of Musical Education
DMus	Doctor of Music
DMusEd	Doctor of Music Education
DPhil	Doctor of Philosophy
Dr	Doctor
DSc	Doctor of Science/Historical Sciences
DSM	Doctor of Sacred Music
Dut.	Dutch
E.	East, Eastern
EBU	European Broadcasting Union
ed(s).	editor(s), edited (by)
EdD	Doctor of Education
edn(s)	edition(s)
EdS	Education Specialist
EEC	European Economic Community
e.g.	exempli gratia [for example]
el-ac	electro-acoustic
elec	electric, electronic
EMI	Electrical and Musical Industries
Eng.	English
eng hn	english horn
ENO	English National Opera
ens	ensemble
ENSA	Entertainments National Service Association
EP	extended-play (record)
esp.	especially
etc.	et cetera
EU	European Union
ex., exx.	example, examples
f, ff	following page, following pages
f., ff.	folio, folios
f	forte
fa(s)	farsa(s)
facs.	facsimile(s)
fasc(s).	fascicle(s)
Feb	February
ff	fortissimo
fff	fortississimo
fig(s).	figure(s) [illustration(s)]
FL	Florida
fl	flute
fl	floruit [he/she flourished]
Flem.	Flemish
fp	fortepiano [dynamic marking]
Fr.	French
frag(s).	fragment(s)
FRAM	Fellow of the Royal Academy of Music, London
FRCM	Fellow of the Royal College of Music, London
FRCO	Fellow of the Royal College of Organists, London
FRS	Fellow of the Royal Society, London
fs	full score
GA	Georgia
Gael.	Gaelic
GEDOK	Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA	Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger.	German
Gk.	Greek
Gl	Gloria
Glam.	Glamorgan
glock	glockenspiel
Glos.	Gloucestershire
GmbH	Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s)	gradual(s)
GSM	Guildhall School of Music, London (to 1934)
GSMD	Guildhall School of Music and Drama, London (1935–)
gui	guitar
H	Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants.	Hampshire
Heb.	Hebrew
Herts.	Hertfordshire
HI	Hawaii
hmn	harmonium
HMS	His/Her Majesty's Ship
HMV	His Master's Voice
hn	horn
Hon.	Honorary; Honourable
hp	harp
hpd	harpsichord
HRH	His/Her Royal Highness
Hung.	Hungarian
Hunts.	Huntingdonshire
Hz	Hertz [c.p.s.]
IA	Iowa
IAML	International Association of Music Libraries
IAWM	International Alliance for Women in Music
ibid.	ibidem [in the same place]
ICTM	International Council for Traditional Music
ID	Idaho
i.e.	id est [that is]
IFMC	International Folk Music Council
IL	Illinois
ILWC	International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN Society of Composers, Authors and Music Publishers of Canada
Sp. Spanish
spkr(s) speaker(s)
Spl Singspiel
SPNM Society for the Promotion of New Music
spr. spring
sq square
sr senior
SS Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS steamship
SSR Soviet Socialist Republic
St(s) Saint(s)/Holy, Sankt, Sint, Szent
Staffs. Staffordshire
STB Bachelor of Sacred Theology
Ste Sainte
str string(s)
sum. summer
SUNY State University of New York
Sup superius
suppl(s). supplement(s), supplementary
Swed. Swedish
SWF Südwestfunk
sym(s). symphony (symphonies), symphonic
synth synthesizer, synthesized

T tenor [voice]
t tenor [instrument]
tc *tragicommedia*
td(s) *tonadilla*(s)
TeD Te Deum
ThM Master of Theology
timp timpani
tm *tragédie en musique*
TN Tennessee
tpt trumpet
Tr treble [voice]
tr(s) tract(s); treble [instrument]
trad. traditional
trans. translation, translated by
transcr(s). transcription(s), transcribed by/for
trbn trombone
TV television
TWV Menke catalogue [Telemann]
TX Texas

U. University
UCLA University of California at Los Angeles
UHF ultra-high frequency
UK United Kingdom of Great Britain and Northern Ireland
Ukr. Ukrainian
unacc. unaccompanied
unattrib. unattributed
UNESCO United Nations Educational, Scientific and Cultural Organization
UNICEF United Nations International Children's Emergency Fund
unorchd unorchestrated
unperf. unperformed
unpubd unpublished
UP University Press
US United States [adjective]
USA United States of America
USSR Union of Soviet Socialist Republics
UT Utah

v, vv voice, voices
v., vv. verse, verses
v verso
v. versus
V versicle
VA Virginia
va viola
vc cello
vcle(s) versicle(s)
VEB Volkseigener Betrieb [people's own industry]
Ven Venite
VHF very high frequency
VI Virgin Islands
vib vibraphone
viz videlicet [namely]
vle violone
vn violin
vol(s). volume(s)
vs vocal score, piano-vocal score
VT Vermont

W. West, Western
WA Washington [State]
Warwicks. Warwickshire
WDR Westdeutscher Rundfunk
WI Wisconsin
Wilts. Wiltshire
wint. winter
WNO Welsh National Opera
WOO Werke ohne Opuszahl
Worcs. Worcestershire
WPA Works Progress Administration
WQ Wotquenne catalogue [C.P.E. Bach]
WV West Virginia
ww woodwind
WY Wyoming

xyl xylophone

YMCA Young Men's Christian Association
Yorks. Yorkshire
YT Yukon Territory
YWCA Young Women's Christian Association
YYS (Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))

Z Zimmermann catalogue [Purcell]
zar(s) zarzuela(s)
zargc *zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM — *19th Century Music* P
ACAB — *American Composers Alliance Bulletin* P
AcM — *Acta musicologica* P
ADB — *Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM — G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/R)
AfM — *African Music* P
AH — Analecta hymnica medii aevi E
AllacciD — L. Allacci: *Drammaturgia* D
AM — *Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM — A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/R)
AMe, AMeS — *Algemene muziekencyclopedie* and suppl. D
AMf — *Archiv für Musikforschung* P
AMI — L'arte musicale in Italia E
AMMM — Archivium musices metropolitanum mediolanense E
AMP — Antiquitates musicae in Polonia E
AMw — *Archiv für Musikwissenschaft* P
AMZ — *Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz — *Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2 — E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM — *Anuario musical* P
AnMc, AnMc — *Analecta musicologica* P
AnnM — *Annales musicologiques* P
AnthonyFB — J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI — Antiquae musicae italicae E
AÖAW — *Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG — W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR — *Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS — W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/R)
AshbeeR — A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM — *Asian Music* P
AudaM — A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB — *Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8] — *Baker's Biographical Dictionary of Musicians* D
BAMS — *Bulletin of the American Musicological Society* P
BDA — *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM — A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC — A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP — J.H. Beck: *Encyclopedia of Percussion* D
BeJb — *Beethoven-Jahrbuch* P
BenoitMC — M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB — J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM — H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM — A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/R)

BicknellH — S. Bicknell: *The History of the English Organ* (Cambridge, 1996)

BJb — *Bach-Jahrbuch* P

BladesPI — J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)

BlumeEK — F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)

BMB — Bibliotheca musica bononiensis (Bologna, 1967–)

BMw — *Beiträge zur Musikwissenschaft* P

BNB — *Biographie nationale [belge]* (Brussels, 1866–1986)

BoalchM — D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D

BoetticherOL — W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)

Bouwsteenen: JVNM — *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P

BoydenH — D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)

BPM — *Black Perspective in Music* P

BrenetC — M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)

BrenetM — M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)

BrookB — B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)

BrookSF — B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)

BrownI — H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)

Brown-Stratton BMB — J.D. Brown and S.S. Stratton: *British Musical Biography* D

BSIM — *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P

BUCEM — E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)

BurneyFI — C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)

BurneyGN — C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)

BurneyH — C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]

BWQ — *Brass and Woodwind Quarterly* P

CaffiS — F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)

CaM — Catalogus musicus (Kassel, 1963–)

CampbellGC — M. Campbell: *The Great Cellists* D

CampbellGV — M. Campbell: *The Great Violinists* D

CAO — Corpus antiphonalium officii (Rome, 1963–79)

CBY — *Current Biography Yearbook* (1955–)

CC — B. Morton and P. Collins, eds.: *Contemporary Composers* D

CeBeDeM directory — *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)

CEKM — Corpus of Early Keyboard Music E

CEMF — Corpus of Early Music (in Facsimile) (Brussels, 1970–72)

CHM — *Collectanea historiae musicae* (1953–66)

Choron-FayolleD — A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D

ClinkscaleMP — M.N. Clinkscale: *Makers of the Piano* D

CM — Le choeur des muses E

CMc — *Current Musicology* P

CMI — I classici musicali italiani (Milan, 1941–56)

CMM — Corpus mensurabilis musicae E

ČMm — *Časopis Moravského musea* [*muzea*, 1977–] P

CMR — *Contemporary Music Review* P

CMz — *Cercetări de muzicologie* P

CohenE — A.I. Cohen: *International Encyclopedia of Women Composers* D

CohenWE — Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)

COJ — *Cambridge Opera Journal* P

CooverMA — J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)

CoussemakerS — C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)

CroceN — B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)

ČSHS — *Československy hudební slovník* D

CSM — Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)

CSPD — *Calendar of State Papers (Domestic)* (London, 1856–1972)

Cw — Das Chorwerk E

DAB — *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)

DAM — *Dansk aarbog for musikforskning* P

Day-Murrie ESB — C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)

DBF — *Dictionnaire de biographie française* (Paris, 1933–)

DBI — *Dizionario biografico degli italiani* (Rome, 1960–)

DBL, DBL2, DBL3 — *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)

DBNM, DBNM — *Darmstädter Beiträge zur neuen Musik* P

DBP — E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)

DČHP — Dějiny české hudby v příkladech (Prague, 1958)

DDT — Denkmäler deutscher Tonkunst E

DEMF — A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D

DEUMM — *Dizionario enciclopedico universale della musica e dei musicisti* D

DeutschMPN — O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)

DHM — Documenta historica musicae E

Dichter-ShapiroSM — H. Dichter and E. Shapiro: *Early American Sheet Music* D

DJbM — *Deutsches Jahrbuch der Musikwissenschaft* P

DlabačžKL — G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D

DM — Documenta musicologica (Kassel, 1951–)

DMt — *Dansk musiktidsskrift* P

DMV — Drammaturgia musicale veneta (Milan, 1983–)

DNB — *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)

DoddI — G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)

DTB — Denkmäler der Tonkunst in Bayern E

DTÖ — Denkmäler der Tonkunst in Österreich E

DugganIMI — M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)

DVLG — *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS — The Eighteenth-Century Continuo Sonata E

ECFC — The Eighteenth-Century French Cantata E

EDM — Das Erbe deutscher Musik E

EECM — Early English Church Music E

EG — *Etudes grégoriennes* P

EI — *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)

EinsteinIM — A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)

EIT — *Yezhegodnik imperatorskikh teatrov* P

EitnerQ — R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D

EitnerS — R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)

EKM — Early Keyboard Music E

EL — The English School of Lutenist Songwriters, rev. as The English Lute-Songs E

EM — The English Madrigal School, rev. as The English Madrigalists E

EMc — *Early Music* P

EMC1, 2 — *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC	A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH	*Early Music History* P
EMN	Exempla musica neerlandica E
EMS	see EM
EMuz	*Encyklopedia muzyczne* D
ERO	Early Romantic Opera E
ES	English Song 1600–1675 (New York, 1986–9)
ES	*Enciclopedia dello spettacolo* D
ESLS	see EL
EthM	*Ethnomusicology* P
EthM Newsletter	*Ethno[-]musicology Newsletter* P
EwenD	D. Ewen: *American Composers: a Biographical Dictionary* D
FAM	*Fontes artis musicae* P
FasquelleE	*Encyclopédie de la musique* D
FCVR	Florilège du concert vocal de la Renaissance E
FellererG	K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP	K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM	I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS	F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP	W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM	R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN	F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO	French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS	N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL	M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG	G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM	J.J. Fuld: *The Book of World-Famous Music* D
FullerPG	S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG	M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)
GänzlBMT	K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT	K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC	G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL	E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL	E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS	M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM	*The Garland Encyclopedia of World Music* D
GfMKB	*Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC	S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT	Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB	Geschichte der Musik in Beispielen E
GMM	*Gazzetta musicale di Milano* P
GOB	German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV	A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)
GoovaertsH	A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR	*Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5]	G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6	*The New Grove Dictionary of Music and Musicians* D
GroveA	*The New Grove Dictionary of American Music* D
GroveI	*The New Grove Dictionary of Musical Instruments* D
GroveJ	*The New Grove Dictionary of Jazz* D
GroveJapan	*The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO	*The New Grove Dictionary of Opera* D
GroveW	*The New Grove Dictionary of Women Composers* D
GS	W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ	*Galpin Society Journal* P
GSL	K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV	R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D
HAM	Historical Anthology of Music E
Harrison MMB	F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH	J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ	*Historical Brass Society Journal* P
HDM	W. Apel: *Harvard Dictionary of Music* D
HJb	*Händel-Jahrbuch* P
HJbMw	*Hamburger Jahrbuch für Musikwissenschaft* P
HM	Hortus musicus E
HMC	Historical Manuscripts Commission [Publications]
HMT	*Handwörterbuch der musikalischen Terminologie* D
HMw	Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB	*Hinrichsen's Musical Year Book* P
HoneggerD	M. Honegger: *Dictionnaire de la musique* D
HopkinsonD	C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO	E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM	Harvard Publications in Music E
HR	*Hudební revue* P
HRo	*Hudební rozhledy* P
Humphries-SmithMP	C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV	*Hudební věda* P
ICSC	The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM	Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM	*Izvestiya na Instituta za muzika* P
IMa	Instituta et monumenta E
IMi	Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR	*International Musicological Society: Congress Report* [1930–]
IMusSCR	*International Musical Society: Congress Report* [II–IV, 1906–11]
IO	The Italian Oratorio 1650–1800 E
IOB	Italian Opera 1640–1770, ed. H.M. Brown E
IOG	Italian Opera 1810–1840, ed. P. Gossett E
IRASM	*International Review of the Aesthetics and Sociology of Music* P
IRMAS	*International Review of Music Aesthetics and Sociology* P
IRMO	S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS	Italian Secular Song 1606–1636 (New York, 1986)
IZ	*Instrumentenbau-Zeitschrift* P
JAMIS	*Journal of the American Musical Instrument Society* P
JAMS	*Journal of the American Musicological Society* P
JASA	*Journal of the Acoustical Society of America* P
JazzM	*Jazz Monthly* P
JBIOS	*Journal of the British Institute of Organ Studies* P

JbLH — *Jahrbuch für Liturgik und Hymnologie* P
JbMP — *Jahrbuch der Musikbibliothek Peters* P
JbO — *Jahrbuch für Opernforschung* P
JbSIM — *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS — *Journal of the English Folk Dance and Song Society* P
JFSS — *Journal of the Folk-Song Society* P
JIFMC — *Journal of the International Folk Music Council* P
JJ — *Jazz Journal* P
JJI — *Jazz Journal International* P
JJS — *Journal of Jazz Studies* P
JLSA — *Journal of the Lute Society of America* P
JM — *Journal of Musicology* P
JMR — *Journal of Musicological Research* P
JMT — *Journal of Music Theory* P
JoãoIL — [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP — C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH — C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR — *Jazz Review* P
JRBM — *Journal of Renaissance and Baroque Music* P
JRMA — *Journal of the Royal Musical Association* P
JRME — *Journal of Research in Music Education* P
JT — *Jazz Times* P
JVdGSA — *Journal of the Viola da Gamba Society of America* P
JVNM — see *Bouwsteenen: JVNM*

KdG — *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM — J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP — F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP — A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb — *Kirchenmusikalisches Jahrbuch* P
KM — *Kwartalnik muzyczny* P
KöchelKHM — L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG — H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP — D.W. Krummel: *English Music Printing* (London, 1975)

LaborD — *Diccionario de la música Labor* D
La BordeE — J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP — L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM — H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF — L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR — *Latin American Music Review* P
LaMusicaD — *La musica: dizionario* D
LaMusicaE — *La musica: enciclopedia storica* D
LangwillI7 — see *Waterhouse-LangwillI*
LedeburTLB — C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR — P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL — F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM — *Lucrări de muzicologie* P
Lockwood MRF — L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA — A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS — The London Pianoforte School 1766–1860 E
LS — *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ — *Lute Society Journal* P
LU — *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL — W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ — *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA — *Musical Antiquary* P
MAB — Musica antiqua bohemica E
MAk — *Muzïkal'naya akademiya* P
MAM — Musik alter Meister E
MAMS — Monumenta artis musicae Sloveniae E
MAn — *Music Analysis* P
MAP — Musica antiqua polonica E
MAS — Musical Antiquarian Society [Publications] E
Mattheson GEP — J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB — Musica britannica E
MC — Musica da camera E
McCarthyJR — A. McCarthy: *Jazz on Record* (London, 1968)
MCL — H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD — *Musica disciplina* P
ME — *Muzïkal'naya entsiklopediya* D
MEM — Mestres de l'Escolanía de Montserrat E
MersenneHU — M. Mersenne: *Harmonie universelle* D
MeyerECM — E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS — E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF — Music in Facsimile (New York, 1983–91)
Mf — *Die Musikforschung* P
MG — *Musik und Gesellschaft* P
MGG1, 2 — *Die Musik in Geschichte und Gegenwart* D
MGH — Monumenta Germaniae historica
MH — Música hispana E
MischiatiI — O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM — *Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb — *Mozart-Jahrbuch* [Salzburg, 1950–] P
ML — *Music & Letters* P
MLE — Music for London Entertainment 1660–1800 E
MLMI — Monumenta lyrica medii aevi italica E
MM — *Modern Music* P
MMA — *Miscellanea musicologica* [Australia] P
MMB — Monumenta musicae byzantinae E
MMBel — Monumenta musicae belgicae E
MMC — *Miscellanea musicologica* [Czechoslovakia] P
MME — Monumentos de la música española E
MMFTR — Monuments de la musique française au temps de la Renaissance E
MMg — *Monatshefte für Musikgeschichte* P
MMI — Monumenti di musica italiana E
MMMA — Monumenta monodica medii aevi E
MMN — Monumenta musica neerlandica E
MMP — Monumenta musicae in Polonia E
MMR — *Monthly Musical Record* P
MMRF — Les maîtres musiciens de la Renaissance française E
MMS — Monumenta musicae svecicae E
MNAN — Music of the New American Nation E
MO — *Musical Opinion* P
MooserA — R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV — A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ — *Musical Quarterly* P
MR — *Music Review* P
MRM — Monuments of Renaissance Music E
MRS — Musiche rinascimentali siciliane E
MS — *Muzïkal'nïy sovremennik* P
MSD — Musicological Studies and Documents E
MT — *Musical Times* P
MusAm — *Musical America* P
MVH — Musica viva historica E
MVSSP — Musiche vocali e strumentali sacre e profane E
Mw — Das Musikwerk E
MZ — *Muzikološki zbornik* P

NA — *Note d'archivio per la storia musicale* P
NBeJb — *Neues Beethoven-Jahrbuch* P
NBL — *Norsk biografisk leksikon* (Oslo, 1923–83)
NDB — *Neue deutsche Biographie* (Berlin, 1953–)

Neighbour-TysonPN	O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS	L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/*R*)
NewcombMF	A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE	W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE	W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB	W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH	A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM	Nagels Musik-Archiv E
NMÅ	*Norsk musikkgranskning årbok* P
NNBW	*Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB	*Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM	*The New Oxford History of Music* (Oxford, 1954–90)
NRMI	*Nuova rivista musicale italiana* P
NZM	*Neue Zeitschrift für Musik* P
OHM, OHM	*The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM	*Opus musicum* P
ÖMz	*Österreichische Musikzeitschrift* P
ON	*Opera News* P
OQ	*Opera Quarterly* P
OW	*Opernwelt* P
PalMus	Paléographie musicale E
PAMS	*Papers of the American Musicological Society* P
PÄMw	Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH	B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC	Publicaciones del departamento de música E
PEM	C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG	*Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM	see PÄMw
PierreH	C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM	Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM	A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO	N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN	G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL	*Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM	Portugaliae musica E
PMA	*Proceedings of the Musical Association* P
PMFC	Polyphonic Music of the Fourteenth Century E
PMM	*Plainsong and Medieval Music* P
PNM	*Perspectives of New Music* P
PraetoriusSM	M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
PraetoriusTI	M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM	*Polski rocznik muzykologiczny* P
PRMA	*Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM	M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB	*Polskich słownik biograficzny* (Kraków, 1935)
PSFM	Publications [Société française de musicologie] E
Quaderni della RaM	*Quaderni della Rassegna musicale* P
Rad JAZU	*Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM	*Rassegna musicale* P
RBM	*Revue belge de musicologie* P
RdM	*Revue de musicologie* P
RdMc	*Revista de musicología* P
ReeseMMA	G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR	G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM	E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM	*Revue musicale* P
RFS	Romantic French Song 1830–1870 E
RGMP	*Revue et gazette musicale de Paris* P
RHCM	*Revue d'histoire et de critique musicales* P
RicciTB	C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/*R*)
RicordiE	C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG	H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
RiemannL11, 12	*Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM	*Rivista italiana di musicologia* P
RIMS	*Rivista internazionale di musica sacra* P
RM	*Ruch muzyczny* P
RMARC	*R.M.A. [Royal Musical Association] Research Chronicle* P
RMC	*Revista musical chilena* P
RMF	Renaissance Music in Facsimile (New York, 1986–8)
RMFC	*Recherches sur la musique française classique* P
RMG	*Russkaya muzïkal'naya gazeta* P
RMI	*Rivista musicale italiana* P
RMS	Renaissance Manuscript Studies (Stuttgart, 1975–)
RN	*Renaissance News* P
RosaM	C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM	Recent Researches in American Music E
RRMBE	Recent Researches in the Music of the Baroque Era E
RRMCE	Recent Researches in the Music of the Classical Era E
RRMMA	Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC	Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR	Recent Researches in the Music of the Renaissance E
SachsH	C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD	J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB	C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD	C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL	C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL	*Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC	The Sixteenth-Century Chanson E
ScheringGIK	A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*)
ScheringGO	A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
SchillingE	G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK	*Slovník české hudební kultury* (Prague, 1997)
SchmidlD, *SchmidlDS*	C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG	E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ	G. Schuller: *Early Jazz* (New York, 1968/*R*)
SchullerSE	G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM	B. Schwarz: *Great Masters of the Violin* D
SCISM	Seventeenth-Century Italian Sacred Music E
SCKM	Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA	Smith College Music Archives E
SCMad	Sixteenth-Century Madrigal E

SCMot Sixteenth-Century Motet E
SeegerL H. Seeger: *Musiklexikon* D
SEM Series of Early Music [University of California] E
SennMT W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH *Slovenská hudba* P
SIMG *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM see *SMH*
SMA *Studies in Music* [Australia] P
SMC *Studies in Music from the University of Western Ontario* [Canada] P
SMd Schweizerische Musikdenkmäler E
SMH *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML *Schweizer Musikerlexikon* D
SMM Summa musicae medii aevi E
SMN *Studia musicologica norvegica* P
SMP *Słownik muzyków polskich* D
SMSC Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw *Studien zur Musikwissenschaft* P
SMz *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB Süddeutsche Orgelmeister des Barock E
SOI L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM *Sovetskaya muzïka* P
SpataroC B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO F. Stieger: *Opernlexikon* D
STMf *Svensk tidskrift för musikforskning* P
StrohmM R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM Tudor Church Music E
TCMS Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM Thesauri musici E
TSM *Tesoro sacro musical* P
TVNM *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw *Vierteljahrsschrift für Musikwissenschaft* P
VogelB E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP Wydawnictwo dawnej muzyki polskiej E
WE The Wellesley Edition E
WECIS Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC *Yearbook of the International Folk Music Council* P
YoungHI P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM *Yearbook for Traditional Music* P

ZahnM J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM *Zeitschrift für Musik* P
ŹHMP Źródła do historii muzyki polskiej E
ZI *Zeitschrift für Instrumentenbau* P
ZIMG *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL *Zenei lexikon* D
ZMw *Zeitschrift für Musikwissenschaft* P
ZT *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Françcaise
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam Brno, Archiv města Brna
Bb ——, Klášter Milosrdnych Bratří [in *Bm*]
Bm ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa ——, Státní Oblastní Archiv
Bu ——, Moravská Zemeská Knihovna, Hudební Oddělení
BER Beroun, Statní Okresní Archiv
BROb Broumov, Knihovna Benediktinů [in *HK*]
CH Cheb, Okresní Archiv
CHRm Chrudim, Okresní Muzeum
D Dačice, Knihovna Františkánů [in *Bu*]
H Hronov, Muzeum
HK Hradec Králové, Státní Vědecká Knihovna
HKm ——, Muzeum Východních Čech
HR Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa Jindřichův Hradec, Státní Oblastní Archív Třeboňi
K Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA Kadaň, Děkansky Kostel
KL Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR Kroměříž, Knihovna Arcibiskupského Zámku
KRa ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA Králíky, Kostel Sv. Michala [in *UO*]
KU Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa Česká Lípa, Okresní Archív
LIT Litoměřice, Státní Oblastní Archiv
LO Loukov, Farní Kostel
LUa Louny, Okresní Archív
ME Mělník, Okresní Muzeum [on loan to *Pnm*]
MH Mnichovo Hradiště, Vlastivědné Muzeum
MHa ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP Opava, Slezské Muzeum
OS Ostrava, Česky Rozhlas, Hudební Archiv
OSE Osek, Knihovna Cisterciáků [in *Pnm*]
Pa Prague, Státní Ústřední Archiv
Pak ——, Pražská Metropolitní Kapitula
Pdobrovského ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk ——, Konservatoř, Archiv a Knihovna
Pn ——, Knihovna Národního Muzea
Pnd ——, Národní Divadlo, Hudební Archiv
Pnm ——, Národní Muzeum
Pr ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps ——, Památník Národního Písemnictví, Knihovna
Psj ——, Kostel Sv. Jakuba, Farní Rad
Pst ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu ——, Národní Knihovna, Hudenbí Oddělení
Puk ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa Plzeň, Městský Archiv
PLm ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm ——, Muzeum
R Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO Rokycany, Okresní Muzeum
ROk ——, Děkansky Úřad, Kostel
SE Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC Třebíč, Městsky Archiv
TU Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB Vyšší Brod, Knihovna Cisterciáckého Klástera
Z Žatec, Muzeum
ZI Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa Augsburg, Kantoreiarchiv St Annen
Aab ——, Archiv des Bistums Augsburg
Af ——, Fuggersche Domänenkanzlei, Bibliothek
Ahk ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As ——, Staats- und Stadtbibliothek
Asa ——, Stadtarchiv
Au ——, Universität Augsburg, Universitätsbibliothek
AAm Aachen, Domarchiv (Stiftsarchiv)
AAst ——, Öffentliche Bibliothek, Musikbibliothek
AB Amorbach, Fürstlich Leiningische Bibliothek
ABG Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa ——, Kantoreiarchiv St Annen
AG Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa Altenburg, Thüringisches Hauptstaatdsarchiv Weimar, Aussenstelle Altenburg
AM Amberg, Staatliche Bibliothek
AN Ansbach, Staatliche Bibliothek
ANsv ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk ——, Stadt- und Kreisbibliothek
ASh Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb ——, Schloss Johannisburg, Stiftsbibliothek
Ba Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda ——, Akademie der Künste, Stiftung Archiv
Bdhm ——, Hochschule für Musik Hanns Eisler
Bga ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk ——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim ——, Staatliches Institut für Musikforschung, Bibliothek
Bk ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer ——, Sommer private collection
Bsp ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst ——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa Bamberg, Staatsarchiv
BAs ——, Staatsbibliothek
BAL Ballenstedt, Stadtbibliothek
BAR Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk Bautzen, Stadtbibliothek
BAUm ——, Stadtmuseum
BB Benediktbeuern, Pfarrkirche, Bibliothek
BDk Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH Bad Homburg vor der Höhe, Stadtbibliothek
BDS Bad Schwalbach, Evangelisches Pfarrarchiv
BE Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou ——, Universitetsbibliotek, Musikafdelingen
Sa Sorø, Sorø Akademi, Biblioteket
Tv Tåsinge, Valdemars Slot

E: SPAIN

Ac Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa ——, Monasterio de S Ana
AL Alquézar, Colegiata
ALB Albarracín, Catedral, Archivo
AR Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS Astorga, Catedral
Bac Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc ——, Biblioteca de Catalunya, Seccíon de Música
Bc ——, S.E. Catedra Basiclica, Arixiu
Bcd ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih ——, Arixiu Históric de la Ciutat
Bim ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc ——, Orfeó Catalá, Biblioteca
Bu ——, Universitat Autónoma
BA Badajoz, Catedral, Archivo Capitular
BUa Burgos, Catedral, Archivo
BUlh ——, Cistercian Monastero de Las Huelgas
C Córdoba, S Iglesia Catedral, Archivo de Música
CA Calahorra, Catedral
CAL Calatayud, Colegiata de S María
CU Cuenca, Catedral, Archivo Capitular
CUi ——, Instituto de Música Religiosa
CZ Cádiz, Archivo Capitular
E San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G Gerona, Catedral, Archivo/Arxiu Capitular
Gp ——, Biblioteca Pública
GRc Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr ——, Capilla Real, Archivo de Música
GRmf ——, Archivo Manuel de Falla
GU Guadalupe, Real Monasterio de S María, Archivo de Música
H Huesca, Catedral
J Jaca, Catedral, Archivo Musical
JA Jaén, Catedral, Archivo Capitular
JEc Jerez de la Frontera, Colegiata
L León, Catedral, Archivo Histórico
Lc ——, Real Basilica de S Isidoro
LEc Lérida, Catedral
LPA Las Palmas de Gran Canaria, Catedral de Canarias
Mah Madrid, Archivo Histórico Nacional
Mba ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc ——, Real Conservatorio Superior de Música, Biblioteca
Mca ——, Casa de Alba
Mcns ——, Congregación de Nuestra Señora
Md ——, Centro de Documentación Musical del Ministerio de Cultura
Mdr ——, Convento de las Descalzas Reales
Mm ——, Biblioteca Histórica Municipal
Mmc ——, Casa Ducal de Medinaceli, Biblioteca
Mn ——, Biblioteca Nacional
Mp ——, Patrimonio Nacional
Msa ——, Sociedad General de Autores y Editores
MA Málaga, Catedral, Archivo Capitular
MO Montserrat, Abadía
MON Mondoñedo, Catedral, Archivo
OL Olot, Biblioteca Popular
ORI Orihuela, Catedral, Archivo
OV Oviedo, Catedral Metropolitana, Archivo
P Plasencia, Catedral, Archivo de Música
PAc Palma de Mallorca, Catedral, Archivo
PAp ——, Biblioteca Provincial
PAL Palencia, Catedral de S Antolín, Archivo de Música
PAMc Pamplona, Catedral, Archivo
PAS Pastrana, Museo Parroquial
RO Roncesvalles, Monasterio S María, Biblioteca
Sc Seville, Institución Colombina
SA Salamanca, Catedral, Archivo Catedralicio
SAc ——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu ——, Biblioteca Universitaria
SAN Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC Santiago de Compostela, Catedral Metropolitana
SCu ——, Biblioteca de la Universidad
SD Santo Domingo de la Calzada, Catedral Archivo
SE Segovia, Catedral, Archivo Capitular
SEG Segorbe, Archivo de la Catedral
SI Silos, Abadía de S Domingo, Archivo
SU Seo de Urgel, Catedral
Tc Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp ——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc Tarragona, Catedral
TE Teruel, Catedral, Archivo Capitular
TO Tortosa, Catedral
TUY Tuy, Catedral
TZ Tarazona, Catedral, Archivo Capitular
V Valladolid, Catedral Metropolitana, Archivo de Música
Vp ——, Parroquia de Santiago
VAa Valencia, Archivo Municipal
VAc ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu ——, Biblioteca Universitaria
VI Vich, Museu Episcopal
Zac Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs ——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp ——, Iglesia Metropolitana [in *Zac*]
ZAc Zamora, Catedral

ET: EGYPT

Cn Cairo, National Library (Dar al-Kutub)
MSsc Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg Tallinn, National Library of Estonia

F: FRANCE

A Avignon, Médiathèque Ceccano
Ac ——, Bibliothèque du Conservatoire
AB Abbeville, Bibliothèque Nationale
AG Agen, Archives Départementales de Lot-et-Garonne
AI Albi, Bibliothèque Municipale
AIXc Aix-en-Provence, Bibliothèque du Conservatoire
AIXm ——, Bibliothèque Méjanes
AIXmc ——, Bibliothèque de la Maîtrise de la Cathédrale
AL Alençon, Bibliothèque Municipale
AM Amiens, Bibliothèque Municipale
AN Angers, Bibliothèque Municipale
APT Apt, Basilique Ste Anne
AS Arras, Médiathèque Municipale
ASOlang Asnières-sur-Oise, Collection François Lang
AUT Autun, Bibliothèque Municipale
AVR Avranches, Bibliothèque Nationale
B Besançon, Bibliothèque Municipale
Ba ——, Bibliothèque de l'Archevêché
BE Beauvais, Bibliothèque Municipale
BG Bourg-en-Bresse, Bibliothèque Municipale
BO Bordeaux, Bibliothèque Municipale
BS Bourges, Bibliothèque Municipale
C Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivio Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM Finale Emilia, Biblioteca Comunale
FERaa Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas ——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc ——, Biblioteca Comunale
FERd ——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali ——, Gualberto Vitali-Rosati, private collection
FOc Forlì, Biblioteca Comunale Aurelio Saffi
FOLc Foligno, Biblioteca Comunale
FOLd ——, Duomo, Archivio
FRa Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac Faenza, Basilica Cattedrale, Archivio Capitolare
FZc ——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc Genoa, Biblioteca Civica Berio
Gim ——, Civico Istituto Mazziniano, Biblioteca
Gl ——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini ——, P.C. Remondini, private collection
Gsl ——, S Lorenzo (Duomo), Archivio Capitolare
Gu ——, Biblioteca Universitaria
GO Gorizia, Seminario Teologico Centrale, Biblioteca
GR Grottaferrata, Biblioteca del Monumento Nazionale
GUBd Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I Imola, Biblioteca Comunale
IBborromeo Isola Bella, Borromeo private collection
IE Iesi, Biblioteca Comunale
IV Ivrea, Cattedrale, Biblioteca Capitolare
La Lucca, Archivio di Stato
Las ——, Biblioteca-Archivio Storico Comunale
Lc ——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg ——, Biblioteca Statale
Li ——, Istituto Musicale L. Boccherini, Biblioteca
Ls ——, Seminario Arcivescovile, Biblioteca
LA L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT Loreto, Santuario della S Casa, Archivio Storico
LU Lugo, Biblioteca Comunale Fabrizio Trisi
LUi ——, Istituto Musicale Pareggiato G.L. Malerbi
Ma Milan, Biblioteca Ambrosiana
Malfieri ——, Famiglia Trecani degli Alfieri, private collection
Mas ——, Archivio di Stato
Mb ——, Biblioteca Nazionale Braidense
Mc ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap ——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom ——, Biblioteca Comunale Sormani
Md ——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini ——, Natale Gallini, private collection
Mr ——, Biblioteca della Casa Ricordi
Ms ——, Biblioteca Teatrale Livia Simoni
Msartori ——, Claudio Sartori, private collection [in *Mc*]
Msc ——, Chiesa di S Maria presso S Celso, Archivio
Mt ——, Biblioteca Trivulziana e Archivio Storico Civico
Mu ——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc ——, Università Cattolica del Sacro Cuore, Biblioteca
MAa Mantua, Archivio di Stato
MAad ——, Archivio Storico Diocesano
MAav ——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc ——, Biblioteca Comunale
MAC Macerata, Biblioteca Comunale Mozzi-Borgetti
MC Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi Montefiore dell'Aso, Francesco Egidi, private collection
ME Messina, Biblioteca Regionale Universitaria
MEs ——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd Modena, Duomo, Biblioteca e Archivio Capitolare
MOe ——, Biblioteca Estense e Universitaria
MOs ——, Archivio di Stato [in *MOe*]
MTc Montecatini Terme, Biblioteca Comunale
MTventuri ——, Antonio Venturi, private collection [in *MTc*]
MZ Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na Naples, Archivio di Stato
Nc ——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf ——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng ——, Monastero di S Gregorio Armeno, Archivio
Nlp ——, Biblioteca Lucchesi Palli [in *Nn*]
Nn ——, Biblioteca Nazionale Vittorio Emanuele III
NON Nonantola, Seminario Abbaziale, Biblioteca
NOVd Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg ——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi ——, Istituto Civico Musicale Brera, Biblioteca
NT Noto, Biblioteca Comunale Principe di Villadorata
Od Orvieto, Opera del Duomo, Biblioteca
OFma Offida, Parrocchia di Maria Ss Assunta, Archivio
OS Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas Padua, Archivio di Stato
Pc ——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca ——, Basilica del Santo, Biblioteca Antoniana
Pci ——, Biblioteca Civica
Pl ——, Conservatorio Cesare Pollini
Ps ——, Seminario Vescovile, Biblioteca
Pu ——, Biblioteca Universitaria
PAac Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas ——, Archivio di Stato
PAc ——, Biblioteca Palatina, sezione Musicale
PAcom ——, Biblioteca Comunale
PAp ——, Biblioteca Nazionale Palatina
PAt ——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs ——, Seminario Vescovile, Biblioteca
PAVu ——, Biblioteca Universitaria
PCc Piacenza, Biblioteca Comunale Passerini Landi
PCcon ——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd ——, Duomo, Biblioteca e Archivio Capitolare
PCsa ——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas Perugia, Archivio di Stato
PEc ——, Biblioteca Comunale Augusta
PEd ——, Biblioteca Domincini
PEl ——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf ——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl ——, Duomo (S Lorenzo), Archivio
PEsp ——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA Pescia, Biblioteca Comunale Carlo Magnani
PESc Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd ——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi ——, Biblioteca Diocesana
PESo ——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr ——, Fondazione G. Rossini, Biblioteca
PIa Pisa, Archivio di Stato
PIp ——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli ——, Raffaelli private collection
PIst ——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt ——, Teatro Verdi
PIu ——, Biblioteca Universitaria
PLa Palermo, Archivio di Stato
PLcom ——, Biblioteca Comunale
PLcon ——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi	——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn	——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano	——, Roberto Pagano, private collection
PO	Potenza, Biblioteca Provinciale
PR	Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS	Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc	——, Biblioteca Comunale Forteguerriana
PSrospigliosi	——, Rospigliosi private collection
Ra	Rome, Biblioteca Angelica
Raf	——, Accademia Filarmonica Romana
Ras	——, Archivio di Stato, Biblioteca
Rbompiani	——, Bompiani private collection
Rc	——, Biblioteca Casanatense, sezione Musica
Rcg	——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg	——, Chiesa del Gesù, Archivio
Rcsg	——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp	——, Archivio Doria Pamphili
Rf	——, Congregazione dell'Oratorio S Filippo Neri
Ria	——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus	——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig	——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims	——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli	——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib	——, Basilica Liberiana, Archivio
Rmalvezzi	——, Lionello Malvezzi, private collection
Rmassimo	——, Massimo princes, private collection
Rn	——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp	——, Biblioteca Pasqualini [in *Rsc*]
Rps	——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai	——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla	——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc	——, Conservatorio di Musica S Cecilia
Rscg	——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg	——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf	——, Chiesa di S Luigi dei Francesi, Archivio
Rsm	——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm	——, S Maria di Monserrato, Archivio
Rsmt	——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp	——, Chiesa di S Spirito in Sassia, Archivio
Rss	——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru	——, Biblioteca Universitaria Alessandrina
Rv	——, Biblioteca Vallicelliana
Rvat	——, Biblioteca Apostolica Vaticana
Rvic	——, Vicariato, Archivio
RA	Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc	——, Biblioteca Comunale Classense
RAs	——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm	Reggio nell'Emilia, Biblioteca Panizzi
REsp	——, Basilica di S Prospero, Archivio Capitolare
RI	Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM	Rimini, Biblioteca Civica Gambalunga
RPTd	Ripatransone, Duomo, Archivio
RVE	Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI	Rovigo, Accademia dei Concordi, Biblioteca
Sac	Siena, Accademia Musicale Chigiana, Biblioteca
Sas	——, Archivio di Stato
Sc	——, Biblioteca Comunale degli Intronati
Sco	——, Convento dell'Osservanza, Biblioteca
Sd	——, Opera del Duomo, Archivio Musicale
Smo	Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA	Savona, Biblioteca Civica Anton Giulio Barrili
SAa	——, Seminario Vescovile, Biblioteca
SE	Senigallia, Biblioteca Comunale Antonelliana
SO	Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc	Spoleto, Biblioteca Comunale Giosuè Carducci
SPd	——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE	Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc	——, Biblioteca Comunale Giacomo Prampolini
ST	Stresa, Biblioteca Rosminiana
STE	Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta	Turin, Archivio di Stato
Tci	——, Civica Biblioteca Musicale Andrea della Corte
Tco	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td	——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf	——, Accademia Filarmonica, Archivio
Tfanan	——, Giorgio Fanan, private collection
Tn	——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr	——, Biblioteca Reale
Trt	——, RAI – Radiotelevisione Italiana, Biblioteca
TAc	Taranto, Biblioteca Civica Pietro Acclavio
TE	Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd	——, Duomo, Archivio Capitolare
TLp	Torre del Lago Puccini, Museo di Casa Puccini
TOL	Tolentino, Biblioteca Comunale Filelfica
TRa	Trent, Archivio di Stato
TRbc	——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc	——, Biblioteca Comunale
TRcap	——, Biblioteca Capitolare con Annesso Archivio
TRfeininger	——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd	——, Museo Diocesano, Biblioteca
TRmp	——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr	——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE	Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP	Trapani, Biblioteca Fardelliana
TSci	Trieste, Biblioteca Comunale Attilio Hortis
TScon	——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt	——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco	Treviso, Biblioteca Comunale
TVd	——, Biblioteca Capitolare della Cattedrale
Us	Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD	Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa	——, Archivio di Stato
UDc	——, Biblioteca Comunale Vincenzo Joppi
UDs	——, Seminario Arcivescovile, Biblioteca
URBcap	Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi	——, Biblioteca Diocesana
Vas	Venice, Archivio di Stato
Vc	——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg	——, Casa di Goldoni, Biblioteca
Vgc	——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi	——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello	——, Andrighetti Marcello, private collection
Vmc	——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm	——, Biblioteca Nazionale Marciana
Vqs	——, Fondazione Querini-Stampalia, Biblioteca
Vs	——, Seminario Patriarcale, Archivio
Vsf	——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościoła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościól Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Książnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvenniy Tsentral'niy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim ——, Gosudarstvenniy Istoricheskiy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvenniy Tsentral'niy Teatral'niy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvenniy Tsentral'niy Istoricheskiy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional'naya Biblioteka
SPtob ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VIl Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobńy Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional′na Akademiya Nauk Ukraïni, Natsional′na Biblioteka Ukraïni im V.I. Vernads′kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L′viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo	——, Dumbarton Oaks
Wgu	——, Georgetown University Libraries
Whu	——, Howard University, College of Fine Arts Library
Ws	——, Folger Shakespeare Library
WB	Wilkes-Barre (PA), Wilkes College Library
WC	Waco (TX), Baylor University, Music Library
WGc	Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI	Williamstown (MA), Williams College Library
WOa	Worcester (MA), American Antiquarian Society Library
WS	Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y	York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn	Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa	Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

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H

[continued]

Huuchir. A two-string SPIKE FIDDLE. It is widespread in Gobi areas of central Mongolia and among Eastern Mongols, including Buryats. It is also played by Darhats in Hövsgöl *aimag* (province), north-west Mongolia, who call it *hyalgasan huur*, and by predominantly female ensemble-performers. The instrument is similar to Chinese fiddles, such as the *huqin* (*hu* means 'barbarian', suggesting that, from the Chinese perspective, the instrument came from foreign parts). The 12th-century *Yüan-Shih* describes a two-string fiddle, *xiqin*, bowed with a piece of bamboo between the strings, used by Mongols. During the Manchu dynasty, a similar two-string instrument bowed with a horsehair bow threaded between the strings was used in Mongolian music.

The *huuchir* has a cylindrical or polygonal open-backed body of wood or metal, through which is passed a wooden spike. Among herders, it is made from readily-available discarded items such as brick-tea containers, with a table of sheep- or goatskin. Traditional instruments made in Ulaanbaatar used snakeskin brought from China by migrant workers; modern urban and ensemble instruments also use snakeskin. A bridge, standing on the skin table, supports two gut or steel strings, which pass up the rounded, fretless neck to two posterior pegs and down to the bottom, where they are attached to the spike protruding from the body. A small metal ring, attached to a loop of string tied to the neck, pulls the strings towards it and can be adjusted to alter the pitch of the open strings, usually tuned to a 5th. The thick, bass string is situated to the left of the thin, high string in frontal aspect.

In performance, the musician rests the body of the instrument on the left upper thigh, close to the belly, with its table directed diagonally across the body and the neck leaning away from it. The thumb of the left hand rests upright along the neck of the instrument. Horsehairs of the arched, bamboo bow are divided into two sections so that one section passes over the bass string and the other over the top string. The bow is held underhand with a loose wrist. The index finger rests on the wood, and the bow hairs pass between middle and ring finger to both regulate the tension of the hairs and direct them. To sound the thick string, it is necessary to pull (*tatah*) one section of bow hairs with the ring finger, and to sound the thin string, to push the other section. Strings are touched lightly on top by the fingertips. In modern ensemble orchestras, there are small-, medium- and large-sized *huuchir*.

The Buryat Mongol *huchir* is a two- or four-string spike fiddle which is constructed with a cylindrical, hexagonal or octagonal resonator and mostly made of wood rather than metal. Buryats use silk or metal strings, tuned in 5ths; in the case of the four-string instrument, the first and third, and second and fourth strings are tuned in unison. The bow hair is threaded between the strings. On four-string types, the bow hair is divided into two strands, one fixed between the first and second strings, the other between the third and fourth. The *huchir* is related to the Nanai *ducheke*, the Nivkhi *tïgrïk* and the Mongolian *huuchir*.

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CAROLE PEGG

Huun-Huur-Tu. A musical ensemble from Tuva, in southern Siberia, which emerged in the 1990s as the pre-eminent international representative of Tuva's musical culture. The name (Tuvan *xün xürtü*) means literally 'sun propeller' and refers to the vertical separation of light rays that in Tuva often occurs just after sunrise or just before sunset. For the members of Huun-Huur-Tu the refraction of light that produces these rays seems analogous to the 'refraction' of sound that produces articulated harmonics in Tuvan overtone singing.

Original members of Huun-Huur-Tu (founded in 1992) included Kaigal-ool Khovalyg (*b* 1960), Albert Kuvezin (*b* 1965), Sayan Bapa (*b* 1962) and Aleksandr Bapa (*b* 1958). Later, Kuvezin and Aleksandr Bapa formed their own ensembles and were replaced by Anatoli Kuular (*b* 1967) and Alexei Saryglar (*b* 1966). Huun-Huur-Tu's song arrangements and performance style were shaped by its members' experience in ensembles organized under the aegis of the Soviet Ministry of Culture to perform Tuvan 'national' music in pop-inspired forms. Huun-Huur-Tu, however, differs in important ways from its Soviet predecessors. Eschewing the standard Soviet template for 'national' music ensembles of electric guitars, bass and drum kit combined with amplified traditional instruments and pop-style vocals, Huun-Huur-Tu emerged as a folk music group much like revivalist folk groups in the West. While all members of Huun-Huur-Tu have direct experience of Tuva's pastoral way of life, they learnt most of their repertory from recordings, song collections and fieldwork expeditions rather than through oral transmission



Huun-Huur-Tu

from family or neighbours. Huun-Huur-Tu's hallmark musical style is characterized by a seamless mixture of overtone-singing (*xöömei*), lyrical 'long songs' (*uzun yry*) and instrumental accompaniment on the *igil*, *byzaanchi* and *doshpuluur*, arranged for stage performance.

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If I'd been Born an Eagle, Shanachie 64080 (1997)

The Orphan's Lament, Jaro 4204–2 (1997)

Where Young Grass Grows, Shanachie 66018 (1999)

THEODORE LEVIN

Huur [Khuur]. A Mongolian term for chordophone used to refer to bowed string instruments and jew's harps. The two-string spike fiddle is called *huur* by Horchins, Buryats, Dörbets and Hotons, *morin huur* by Central and Western Khalkhas, and *hil huur* by Chahar, Manchu and Sünit Mongols of Inner Mongolia. In 1933 Berlinsky noted that the instrument was called *khil* in Khalkha; the term *huur* became standard during the communist era. The classical Mongol term *hugur* has occurred in Mongolian texts from the 13th century onwards. Whether this term referred to a two-string spike fiddle played with horsehair bow is not clear, although bowed instruments of the *huqin* type were included in the court orchestra of Khubilai Khan. The instrument found among groups in west Mongolia is predominantly referred to as IKIL.

1. Spike fiddles: (i) Box-bodied *huur* (ii) Ladle-bodied *huur* (iii) Tube-bodied *huur*. 2. Jew's harps.

1. SPIKE FIDDLES. Mongolian fiddles with the general name *huur* comprise a variety of spike box-, bowl- or tube-bodied lutes, sounded by bowing. These occur among all Mongol groups but their modes of construction, styles and tunings differ.

(i) Box-bodied huur. Traditionally, this instrument is used primarily by Eastern Mongols, including Central and Western Khalkhas, to accompany *urtyn duu* (long-song) and by Western Mongols to accompany the *biy*-dance and to imitate natural phenomena and animals. The *huur* were inherited within families, usually by the youngest son, who also inherited the family home. Players learnt by imitation; special teaching did not occur.

The box-bodied *huur* is usually trapezoidal in shape with the lower width greater than the upper. Manchu fiddles, with a body frame that broadens to meet the neck of the instrument, are an exception. A wooden handle pierces the wooden frame of the body which traditionally supports a hide soundtable and sometimes complete hide bodies. Instruments with skin tables produce soft, muted sounds suitable for playing inside the tent. In Inner Mongolia, snakeskin is used for the table. Two horsehair strings run from the end of the spike at the base over a bridge on the body, and then over a smaller bridge on the neck to two lateral tuning pegs. The instrument is bowed underhand using an arched bow. Tension of bow hairs is regulated by the little finger of the bowing hand.

The Mongolian musicologist Erdenechimeg listed 12 traditional *huur* tunings, converting the intervals between strings into pitches of western European notation. Traditionally, these pitches were variable.

Although West Mongolian tuning (*hög*) is referred to as 'left-handed' or 'wrong' tuning (*solgoi hög*) in this classification, the same string position was described by Emsheimer for the fiddles of Zakchin, Chahar and Edsen-Gol Mongols.

The term *moriny tolgoitoi huur* (fiddle with horse's head) is shortened in common usage to *morin huur* (horse's fiddle) and is used to refer to those box-bodied spike fiddles with a horse's head carved at the upper end of the pegbox (fig.1). Whether this practice is ancient or relatively modern is debated. Those arguing an ancient origin, suggest it was originally a shamanic instrument; those who argue for relatively recent use stress that Mongols decorate instruments with symbols relevant to era, and suggest that earlier symbols included moon, sun, Garuda, swan, sea-serpent, and the mythical half sea-serpent, half bee (*matarzögii*) of Mongolian folktales. Among some Eastern Mongol groups, for instance Chahar Mongols, the head of a dragon or sea-serpent is carved below the horse-head. This is situated either immediately above the place where the strings emerge or appears to spew the strings from its gaping mouth. The necks of Borjigin Khalkha fiddles are traditionally constructed in a swooping arch, which facilitated hanging it from the roof-ring in the round felt tent (*ger*).

Traditionally, Khalkha craftsmen make the body of the instrument from pine wood and use the hide of suckling camel, sheep or goat for the *hairtsagny nüür* (literally box's face) or to wrap around the body. The two strings are made from strands of black – or, less commonly, white – horsehair which run parallel to each other, rather than being woven. The thicker, deeper-sounding string,



1. Däd'süren of the Borjigin Khalkhas playing a morin huur in his workshop, Middle Gobi, 1989

situated on the right in frontal aspect, has about 130 hairs and is traditionally referred to as 'male' (*er*). The thinner one, left of the deep string in the same aspect, has 105 hairs and is called 'female' (*em*).

Every Khalkha family decorated their *morin huur* with a silk ritual-scarf and situated it respectfully in the north-west of the *ger*, facing the hearth. Any male guest coming to the *ger* had to take the instrument in hand, whether able to play or not, because it symbolized success in his life.

During the communist periods in Mongolia and Inner Mongolia, the *morin huur* became promoted to the level of a 'national' instrument. It was standardized in size and provided with *f*-shaped soundholes in a lacquered wooden soundboard, a soundpost inside and a tailpiece. As Emsheimer (1943) described, in the traditional playing postion '[The instrumentalist] supports the instrument on the ground with his left hand between his thighs, allowing it to rest lightly against his left thigh with the deep string towards him' (fig.2). The neck of the instrument often rested on the player's left shoulder. A new playing position was devised in which the player sat on a chair, gripped the body of the fiddle between two knees and held the neck of the instrument at an angle to the body.

2. Jamiyan of the Western Khalkhas playing the morin huur in traditional style, Cambridge, 1988



3. Head of dragon or sea-serpent (matar) on shanagan huur, Arhangai aimag, central Mongolia, 1990

During the period of the Mongolian People's Republic (1924–90), Soviet specialists were brought in to produce instruments considered to be 'modern' and 'improved' to enable them to be played in orchestras along with western European instruments. The pitch was raised by about an octave and the tone was brought close to that of the violoncello. The wooden body and straight bow changed the tone of the instrument and enabled production of louder sounds suitable for the theatre. The famous *morinhuurch* Jamiyan, working with the Russian musicologist Smirnov, was pivotal in introducing the national style into schools, higher educational institutions and the theatre.

Similarly, at the onset of the Cultural Revolution in Inner Mongolia in 1966 changes in construction and tunings were made to adapt the horse-head fiddle to a western European sound-ideal. This included a reversal of the positions of the two strings and changes in finger technique for stopping strings (from using the inside of the finger to using the outside of the finger). In both Mongolia and Inner Mongolia, notes are now produced predominantly by a combination of lateral string-stopping, usually by the index and middle fingers, and stopping them from above by the annular and little fingers. The thumb is also used. Playing styles vary. Eastern Mongols, including Borjigins, Khalkhas and Darigangas, follow the vocal line of the *urtyn duu* and replicate its style.

In contemporary Mongolia and Inner Mongolia, the *morin huur* has developed a solo instrumental repertory.

(ii) Ladle-bodied huur. Although the two-string ladle fiddle, *shanagan huur*, is often cited as an ancestor of the *morin huur*, its construction is quite different. Distributed mainly among Central Khalkhas during the 19th and early 20th centuries, the body of the *shanagan huur* was made from a single piece of wood in the shape of the large ladle used to stir mare's milk during the fermentation process with a skin table. In Sain Noyon Khan *aimag* (province), a type of *shanagan huur* was used called *hunt huur* (swan *huur*). The instrument represented a swan with the back of the body carved in the shape of a swan's wings and the neck of the instrument representing its neck. An instrument transmitted by several generations of a family in Arhangai *aimag*, central Mongolia, has the head of a dragon or sea-serpent (*matar*) carved at the upper end of the neck (fig.3). A two-string dragon-headed instrument sounded by a horsehair bow is described in the 14th-century *Yüan shih*. The contemporary instrument is made for use by folk ensembles in theatres and at folk festivals.

(iii) Tube-bodied huur. Found predominantly in southern and Inner Mongolia, the tube-bodied four-string spike fiddle is played by males to accompany praise-songs (*magtaal*) and tales (*üliger*, *holboo*). The instrument's primary function is to accompany the vocal line but it also expresses musically the events and characters in the story. Texts, and consequently the music, are improvised to suit the occasion. The instrument was therefore never incorporated into folk-ensemble orchestras of the communist period.

The instrument is known by a variety of names: *dörvön chihtei huur* (literally four-eared fiddle) by Gobi Mongols, *biwa* (with bladder for body) by 18th-century Kalmyks, *bisaanz* by Baits, *hyalgasan huur* (literally horsehaired fiddle) by Darhats, *hiil* by Khalkhas and *aralt huur* (literally fiddle with an axle) by south-east Mongol groups. In some parts of Inner Mongolia, it is called *huur* or (when the hairs of the bow are not threaded through

the strings) *choor*. It is also called 'grandfather' (*övög etseg*) of the *huur*.

Sometimes decorated with a horse's head, the instrument's four gut strings are tuned in unison pairs, a 5th apart. The first, high string, on the right in frontal aspect, is paired with the third string, the second and fourth being paired bass strings. The strings pass over a small bridge – standing on a skin table – to four rear-inserted tuning-pegs at the top of the instrument; the neck, having traversed the body, protrudes at the bottom. As with the HUUCHIR, a string loop and metal ring, midway between pegs and body, pull the strings towards the neck. The cylindrical, octagonal or hexagonal body is wooden. Horsehairs of the curved bamboo bow are divided into two sections and threaded between the strings.

The musician uses the inside of the top knuckles, as well as the fleshy tips of the fingers, to produce a full, rich sound (*hüngeneh*, literally to make a hollow sound), and flicking or pizzicato-like (*nyaslalt*) actions that produce sounds similar to that of *topshuur*.

2. JEW'S HARPS. In contemporary Mongolia, the *aman huur* (literally mouth *huur*) is made either from bamboo (*huls*) or from cast and forged iron (*tömör*) and hence called *hulsan huur* or *tömör huur* (for the latter, see Pallas 1776). When it is decorated with a many-coloured tassel, it is called *tsatsagt huur* (tasselled *huur*). Dörbets of west Mongolia refer to it as *aman topshuur* (mouth *topshuur*). Manuscript references suggest that the *aman huur* was also constructed with bone and horsehair. In 1990 a metal jew's harp was discovered in one of 24 burial sites of the Hun era (3rd century BCE – 1st century CE) close to Morin Tolgoi, Töv *aimag* in Central Mongolia.

In order to produce melodies, the player grasps the metal or wooden frame between the jaws, so that the lamella or 'tongue' is free to vibrate between the teeth. The oral cavity amplifies one of the harmonics produced by this action. On the bamboo instrument (*see* JEW'S HARP, figs.2 and 3), the lamella is a strip cut in and framed by a piece of bamboo. It is made to vibrate by jerking at a thin cord attached to the end of the base of the lamella. The lamella of the 'forged' metal jew's-harp is plucked with the finger and produces a louder sound than the 'cut out' bamboo type but is less rich in harmonics.

Occasions of performance vary. Among Southern Khalkhas, the *aman huur* is played in domestic celebrations instead of the *morin huur*, whereas among Dörbets of west Mongolia, the instrument is played within the tent but never in a celebration. It may be played while simultaneously enunciating the text of a *yerööl* (wish-prayer).

The *aman huur* is one of the few instruments played in secular and religious contexts by both men and women in all groups. It is frequently women who teach children to play. In southern Khalkha areas, where the playing-style is distinctive because of the influence of dance tunes (*tatlaga*), children learn by exciting the lamella in imitation of the gait of horses or movements of camels. Shamans play the jew's harp in a variety of contexts (*see* MONGOL MUSIC, §5).

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CAROLE PEGG

Huw, Robert ap. *See* ROBERT AP HUW.

Huwet, Gregorio. *See* HUET, GREGORIO.

Huybrechts, Albert (*b* Dinant, 12 Feb 1899; *d* Brussels, 21 Feb 1938). Belgian composer. He studied at the Brussels Conservatory with Marchand, Du Bois and Joseph Jongen. In 1926 he won the Coolidge Prize for his Sonata for violin and piano and his First String Quartet took first prize at the Ojai Valley Festival. He was put in charge of the harmony course at the Brussels Conservatory in 1937. Reacting against his Franckian training, he at first followed Debussy and, more particularly, Ravel: these influences are evident in the Quartet no.1. At the Pro Arte concerts in Brussels he encountered the music of Berg, Stravinsky and Bartok; the vehemence of their work led him to make his music an open proclamation against injustice, adopting a polytonal style with the aim of delivering a blow to bourgeois conformism. The cadenza of the Cello Concertino (1932) expresses his anger, although some pieces have a tender delicacy (e.g. the Second Quartet, 1927) and a feeling of joy bursts through in the neo-Classical Serenade (1929). Other works include the orchestral *Chant d'angoisse* (1930), a Wind Quintet (1936) and other instrumental music, *mélodies* and

incidental scores. His works are published by CeBeDeM, Sénart and Schott (Brussels).

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HENRI VANHULST

Huygens, Christiaan (*b* The Hague, 14 April 1629; *d* The Hague, 8 July 1695). Dutch mathematician, physicist, astronomer and music theorist, second son of CONSTANTIJN HUYGENS. He received a broad education in languages, mathematics and music and learnt to play the viola da gamba, lute and harpsichord. He attended the University of Leiden from 1645 to 1647 and the Collegium Auriacum in Breda from 1647 to 1649, by which time he was well known as a mathematician. He visited Paris in 1655, 1660–61 and 1663–4, and London in 1661 and 1663. He invented the pendulum clock and discovered the rings round Saturn. In 1663 he was elected a Fellow of the Royal Society, London, and in 1666 he was one of the founder-members of the Académie des Sciences, Paris. He stayed in Paris on an annuity from Louis XIV from 1666 to 1670, 1671 to 1676 and 1678 to 1681. When not in France, he lived in The Hague with his father. His *Traité de la lumière* (1690) and the posthumous *Cosmotheoros* (1698) are the most important scientific works of the later period.

During his travels to Paris and London Huygens became familiar with musical life there and came into contact with various important musicians, among them Chambonnières, Pierre de La Barre (v), Du Mont and Gobert. He attended performances of stage works such as Cavalli's *Xerse*, the ballet *L'impatience* (1661) and the Lully–Molière *comédies-ballets Le mariage forcé* (1664) and *Le sicilien, ou L'amour peintre* (1667). During his later years in The Hague he was in contact with Quirinus van Blankenburg. His relationships with musicians were often more congenial than those of his father, who could never forget the social gap between the musician and the gentleman. Many notes, drafts and scribbles about music are to be found among his manuscripts, which were donated to the University of Leiden in 1697. Among these papers there is one musical composition, a brief courante for harpsichord (ed. in Rasch, 1986).

Huygens developed a scientific interest in music in summer 1661, when his father brought home the tuning instructions for the Antwerp carillon, which described the then current mean-tone tuning system. He developed a mathematical description of the system, including the calculation of string lengths and tuning instructions, entitled *Divisio monochordi*. This was complemented by the development of logarithmic measurements of intervals and the analogy between mean-tone tuning and the equal division of the octave into 31 parts. During the period 1676–8 he studied intensely the theories of Mersenne, Zarlino, Salinas, Kircher and others, especially with regard to tonal systems, scales, intervals etc. His *Lettre touchant le cycle harmonique* (1691) summarizes the ideas he had already formed 30 years earlier. It includes a description of an imaginary transposing harpsichord, with 31 strings to the octave and a 12-note, shifting keyboard which could call on various selections from the full 31-note set. Transposing instruments are referred to more often in his letters and miscellaneous manuscript notes which also include remarks on solmization, a letter-based form of notation, the determination of frequency, soprano recorder fingerings and rules for continuo realization.

Huygens was the first to use logarithms as a means of working out the mathematical basis of the old theory of the division of the octave into 31 equal parts. 18th-century theorists such as Saveur, Mattheson, Blankenburg (*Elementa musica*, 1739/*R*) and Robert Smith (*Harmonics*, 1749/*R*) paid tribute to his work. In the 20th century his ideas were taken up by the Dutch physicist Fokker (and after him by several others) and used as the basis for observations on microtonal intervals and systems.

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RUDOLF A. RASCH

Huygens, Constantijn (*b* The Hague, 4 Sept 1596; *d* The Hague, 29 March 1687). Dutch poet, diplomat, amateur musician and composer, father of CHRISTIAAN HUYGENS. He was the second son of Christiaan Huygens, secretary of the Council of State of the Dutch Republic, and Susanna Hoefnagel, niece of the Antwerp painter Joris Hoefnagel. He grew up in The Hague, receiving a broad humanistic education, including languages, the sciences and the arts, as well as dancing, fencing and horseback-riding. His lute teacher was Jeronimus van Someren (*b c*1580; *d* The Hague, 1651), a local musician, his viola da gamba teacher an Englishman called 'William H.' (perhaps the English military man William Heydon), and his keyboard teacher Pieter de Vois (*b* ?Maassluis, *c*1580; *d* The Hague, 1654), organist of St Jacobskerk, The Hague. Travels during his youth and early adolescence made him familiar with musical practices in the southern Netherlands, England (various visits, 1618–24, from 1621 as secretary of diplomatic missions) and Venice (1620, as secretary of a diplomatic mission). From 1625 to 1647 he was personal secretary to the stadholder, Prince Frederick Henry of Orange, and from 1647 to 1650 to the latter's son and successor, William II; from 1627 until his death he was a member of the Counsel of the Domaines of the

House of Orange, which provided him with a permanent connection to the Orange Nassau family. Later diplomatic missions took him to Brussels (1656, 1657), Paris (1661–5) and London (1663, 1664, 1670–71). In 1627 he married Susanne van Baerle, daughter of a rich Amsterdam merchant, and they had five children.

Huygens strictly separated his *negotium* (his employment) from his *otium* (his leisure time, devoted to the arts, especially poetry and music). His surviving correspondence, poems, diaries, journals and memoirs give us detailed insights into his musical activities. He considered music first and foremost to be a pastime; however, he also saw it as a means of promotion in both personal and professional circles. He adhered to the traditional concept that music should be viewed as a realization in sound of the harmony present in all facets of creation. Music played an important role in his contact with several musical amateurs in high society in both the northern and the southern Netherlands, for example the Haarlem priest J.A. Ban, the Duarte family of jewellers from Antwerp and the Orange nobleman Sébastien Chièze (envoy to William III in Madrid). In his correspondence with Mersenne and Descartes, music was also touched upon frequently. His contact with professional musicians seems often to have been rather short-lived: they sought him for career advice, patronage and employment, and he sought them for musical advice and their newest compositions. Among these people were Antoine Boësset, Hayne, Steffkin, Nicholas Lanier (ii), Gobert, Foscarini, Jacques Gautier, Chambonnières and Froberger. Sometimes Huygens used them as intermediaries when purchasing musical instruments; he also used his diplomatic contacts and the amateurs he had befriended for this purpose.

In 1641 he published anonymously a short treatise advocating the use of the organ to accompany psalm singing in the Dutch Reformed Church, a practice already gaining acceptance in the Dutch Republic at that time. The treatise aroused many (sought-after) positive responses from scholars and literary figures, collected by Huygens and published as *Responsa prudentum ad autorem dissertationis de organo in ecclesiis Confoederati Belgii* (Leiden, 1641); it also attracted fierce opposition, particularly from Jan Janszoon Calckman in his pamphlet *Antidotum, tegen-gift vant Gebruyck of on-gebruyck vant orgel in de kercken der Vereenighde Nederlanden* (The Hague, 1641).

Huygens composed music throughout his life, but most of it is lost. His only published work is *Pathodia sacra et profana*, the bass part of which is an adaptation of an accompaniment originally written for lute or theorbo. The pieces are in an expressive, personal style, which combines elements of the Italian solo madrigal and the French *air de cour*, in fact the format of the publication conforms to that of Ballard's books of *airs de cour*. Huygens himself claimed to have composed almost 1000 instrumental pieces, probably all of which were small scale, and most of which were stylized dances, such as pavans, allemandes, courantes, sarabandes and gigues.

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2 Fr. airs, 1v, lute, 1614, 1619, *NL-DHk*, ed. in Kossmann and Annegarn, and Grijp, *TVNM* (1987)

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Lost, referred to in autobiographical and poetical sources: other vocal pieces; numerous solo pieces for lute, theorbo, va da gamba, hpd, gui, collected in autograph vols. according to inst, Post cites an 18th-century description of 3 lute vols.; pieces for 3 va da gamba

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Kerck-gebruyck der psalmen (MS, 1658, *NL-DHk*), ed. in Moll and de Hoop Scheffer

Lat. autobiography covering first 20 years of his life (MS, *DHk*), ed. in Worp (1897); Dutch trans. (Rotterdam, 1946 and Amsterdam, 1987)

Notes in almanacs, coll. Constantijn Huygens Lodewijkszoon (MS, *c*1730, *DHk*), ed. J.H.W. Unger, *Dagboek van Constantijn Huygens* (Amsterdam, 1885)

Poems, ed. J.A. Worp (Groningen, 1892–9) [incl. allusions to music, music-making, insts, musicians, comps.]

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R.A. Rasch: 'The Transpositions of Constantijn Huygens's *Pathodia sacra et profana* Reconsidered', *Tijdschrift voor Muziektheorie*, iv (2000)

RUDOLF A. RASCH

Huyn, Jacques (*b* Beaune, bap. 19 Jan 1613; *d* Beaune, bur. 27 May 1652). French composer. He was a priest and worked at Notre Dame, Beaune, from at least May 1631

until his death. He is recorded first as a singer and then as *sous-maître*, and in 1650, when he refused a post at Autun Cathedral, he became director of the choir school; he had also turned down the offer of a similar position at Châlon seven years earlier. His only known music is the six-part *Missa ad imitationem moduli 'Tota pulchra es'* (Paris, 1648), which survives only in copies of the second edition (1676). It is a conventional work whose textures vary between quite complex polyphony for the shorter texts and homophony for the longer.

NIGEL FORTUNE

Hūzāyā, Joseph (*fl* Nisbis, *c*530). According to tradition, the inventor of Syriac EKPHONETIC NOTATION.

Hvar (It. Lesina). Town on the eponymous island in southern Croatia. Being on an important trade route between Venice and Dalmatia, its cultural significance increased in the 15th century, becoming an important literary and musical centre by the 17th century. Mystery plays flourished there: the earliest surviving text dates from the 15th century, and performances are documented as late as 1837. Gregorian and original melodies were included, and annotations in two plays by Marin Gazarović, who brought the form to its apogee in the 17th century, indicate that some plays were sung throughout. They can therefore be regarded as the earliest Croatian oratorios. The first public theatre, still intact, opened in 1612, probably to present an operatic repertory comparable with those in Dubrovnik and Venice. During this period the most important local musician was the choirmaster, organist and teacher Tomaso Cecchino (*c*1580–1644), who was associated with the cathedral from 1614. In the early 19th century a music society and town band, the Gradska Muzika, were formed, of which the latter remains active.

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ZDRAVKO BLAŽEKOVIĆ

Hvorostovsky, Dmitry (*b* Krasnoyarsk, Siberia, 16 Oct 1962). Russian baritone. He studied in Krasnoyarsk, making his début there in 1986. After appearing at the Kirov the following year he made a concert tour of the USA with a group of Russian singers, then, in 1989, won the Singer of the World Competition at Cardiff and made his west European début at Nice as Yeletsky (*The Queen of Spades*). Subsequently he sang Yevgeny Onegin in Venice, Yeletsky in Amsterdam and Silvio (*Pagliacci*) in Barcelona, then in 1992 made his Covent Garden début as Riccardo (*I puritani*), returning as Onegin. He made his stage début in the USA as Germont in Chicago (1993) and his Metropolitan début as Yeletsky (1995). His other roles include Rossini's Figaro, Alphonse XI (*La favorite*), Don Giovanni and Count Almaviva, both of which he has sung at Salzburg, and the Marquis of Posa, the role in which he made his La Scala début (1992). Hvorostovsky has made notable recordings of Onegin, Yeletsky and Germont, and is also a distinguished recitalist, as can be heard in several recordings of Russian songs. His beautiful, cultivated voice is of moderate size but strongly projected, while his dramatic involvement has grown steadily with experience.

ELIZABETH FORBES

Hvoslef, Ketil (Saeverud) (*b* Bergen, 19 July 1939). Norwegian composer. He studied the viola and the organ at Bergen Conservatory, continuing his composition studies at Stockholm Conservatory, where his teachers included Blomdahl and Lidholm. He received additional tuition from Thomas Rayna and Lazarof in London. He taught theory at Bergen Conservatory until 1979, and during that time he both inspired and composed for various Bergen-based groups that performed contemporary music. His music frequently incorporates elements from rock and jazz music and using unusual instruments in unusual combinations. The larger part of his output is instrumental music, and in his later works he often uses modified traditional forms, applying a subtle form of motivic interplay in the creation of larger-scale connections. His unconventional music has won great acclaim, and he has four times been awarded the prize for Norwegian work of the year.

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Dramatic: Medmenneske (TV score, O. Dunn), 1980; The Revelation of St John, Chap.12, nar, dancer, org, 1984; Dead Sardines (mimic criminal op), slides, 1986, rev. 1987; Peer Gynt (TV score, H. Ibsen), 1993

Orch: Concertino, pf, orch, 1964; Tpt Conc., 1969; Mi-Fi-Li, sym. poem, 1971; Db Conc., 1973; Variations for Chbr Orch, 1976; Double Conc., fl, gui, str 1977; Vc Conc., 1977; Concertino for Orch, 1979; Conc., bn, str, 1979; Antigone, sym. variations, 1981–2; Air, 1983; Vind, conc., fl, wind, perc, 1983; Il compleanno, sym. orch, 2 sextets, 1985; Vn Conc., 1988–9; Vc Conc. no.2, 1990, rev. 1991; Concertino, tpt, 1991; Serenata, str, 1991; Pf Conc., 1992, rev. 1993; Conc., vn, vc, pf, orch, 1995; Conc., sax qt, orch, 1996

Chbr: Wind Qnt, 1964; 6 Pieces for 6 Strings, gui, 1966; Str Qt no.1, 1969; Flauto solo, 1970; Rondo con variazioni, pf, 1970; Tromba solo, 1971, rev. 1989; Str Qt no.2, str qt, Hardanger fiddle, 1973; Kvartoni, S, rec, gui, pf, 1974; Organo solo, 1974; KIM, 4 crumhorn/rec, viols, 1975; Vc Conc. no.1, 1976, rev. 1987; Brass, 9 brass, 1978; Fl Octet, 1978; Conc., vn, pop band, 1979; Miniboogietriowoogie, pic, fl, pf, 1981; Qnt, cl, str qt, 1982; Duodu, vn, va, 1982; Chitarra solo, 1983; Dano tiore, qnt, S, 3 str, hpd, 1985; Easter Variations, org, 1986; Scheherazade Continues her Stories, vn, hp, 1986; Sextet, fl, perc, 1986, rev. 1989; Framenti di Roma, ob, cl, bn, 1988; Church Duo, gui, org, 1988; Toccata – Fontana dell'organo, Villa d'Este, 1988; Duo due – Duo Two, vn, vc, 1993, rev. 1995; Chbr Play, wind qnt, str qnt, pf, 2 perc, 1995; Passacaglia, org, 1997, rev. 1998; Str Qt no.3, 1998; Quartetto percussivo, 2 pf, perc, 1998

Vocal: So einsam ist der Mensch (N. Sachs), 1971; Or Håvasmål (cant.), 1971; From 'Håvamål' (Old Norse poem), chorus, orch, 1974; Conc., chorus, chbr orch, 1977

Principal publishers: Norsk musikforlag, Norwegian Music Information Centre

ARVID O. VOLLSNES

Hwang Byung-ki [Hwang Pyŏnggi] (*b* Seoul, 31 May 1936). Korean composer and performer of the *kayagŭm*, a 12-string long zither. After learning the *kayagŭm* with Kim Yŏngyun, Kim Yundŏk and Shim Sanggŏn, he became an instructor at Seoul National University and the National Center for Korean Traditional Performing Arts. In 1974 he joined the music faculty at Ewha Women's University. He has won national prizes as both a performer and composer, and has been influential as a board member of the Cultural Properties Management Committee. He led South Korean performance troupes sent to North Korea. Abroad, he has been artist-in-residence at the universities of Hawaii and Washington, and a visiting scholar at Harvard. He has established his own school of the traditional genre *sanjo*, publishing a related score and CD in 1998.

He claims, with some justification, to have composed the first contemporary music for a Korean instrument in 1963. This was *Sup*, four programmatic movements blending court music and folk music with ostinati imitating rain and cuckoos. His mature style emerged in his most popular work *Ch'imhyangmu* (1974), which is built in three sections linked through the common tonal centres of A and E. The *kayagŭm* uses a special tuning derived from Buddhist chants, and Hwang claims to have been inspired by ancient sacred art. The first section utilises characteristic rhythmic cycles reminiscent of *sanjo*. The second introduces arpeggios, microtonal shading (similar pitches sounded on two adjacent strings) and left-hand melodies, while in the third the melody is supported by arpeggiated chords. Traditionally only the right hand plucked *kayagŭm* strings and there was no harmony. *Migung* (1975), a theatrical piece for *kayagŭm* and voice, is more progressive, notated graphically on a single sheet. This, however, remains an isolated experiment, and Hwang has since continued to consolidate but only gradually expand the language of *Ch'imhyangmu*. His compositions are always linked to the language of traditional Korean music. One later piece, the lyric song *Pyŏgŭl nŏmŏsŏ*, commissioned for a martial arts demonstration at the 1988 Seoul Olympics, is suggestive of a more meditative and reflective approach.

WORKS

mostly for Korean instruments

Orch: Mandaeyŏp haet'an, 1974; Unhak [Crane in the Clouds], 1978; Saebom [Early Spring], 17-str kayagŭm, orch, 1992

Solo inst: Sup [The Forest], kayagŭm, 1963; Kaŭl [Autumn], kayagŭm, 1963; Sŏngnyujip [The Pomegranate House], kayagŭm, 1964; Pom [Spring], kayagŭm, 1967; Karado [Kara Town], kayagŭm, 1967; Mansangman hwanip [Slow–Fast–Slow], taegŭm, 1971; P'ungyo [Fertility], p'iri, 1972; Ch'imhyangmu [Dance in the Perfume of Aloes], kayagŭm, 1974; Pidan'gil [The Silk Road], kayagŭm, 1977; Chashi [Midnight], taegŭm, 1978; Chŏnsŏl [The Legend], kayagŭm, 1979; Yŏngmok [The Haunted Tree], kayagŭm, 1979; Harimsŏng [Harim Castle], taegŭm, 1982; Pam ŭi sori [Sounds of the Night], kayagŭm, 1984; Namdo hwansanggok [Southern Fantasy], kayagŭm, 1988; Soyŏp sanbang [The Hermit's Pavilion], kŏmun'go, 1990; Ch'unsŏl [Spring Snow], 17-str kayagŭm, 1991; Talha nop'igom [A Prayer to the Moon], kayagŭm, 1996

2–4 insts: Aibogae [Children's Games], 2 kayagŭm, taegŭm, changgo, 1978; Sanun [Mountain Rhyme], kŏmun'go, taegŭm, 1984

Vocal: Kukhwa yŏp'esŏ [Beside a Chrysanthemum], 1v, kayagŭm, taegŭm, changgo, 1962; Ch'ŏngsando, SATB, 1974; Migung [The Labyrinth], 1v, kayagŭm, 1975; Kanggangsullae, SATB, 1974; Chŏnyŏk songju [Evening Chant], male chorus, perc, 1983; Pyŏgŭl nŏmŏsŏ [Beyond All Barriers], 1v, 1988; Kohyang ŭi tal [Moon of My Hometown], 1v, kayagŭm, changgo, 1990; Urinŭn hana [We are one], 1v, org, perc, 1990; Confucius, 1v, taegŭm, changgo, 1992; Alsu ŏpsŏyo [Who knows?], 1v, orch, 1996; Taeju [Offering of Wine], 1v, ens, 1998; Ch'ihyangije [2 Themes for Tea Fragrance], 1v, 17-str kayagŭm, 1998

Dramatic: Kayagum (film score), 1964; Sujŏl [Faithfulness] (film score), 1973; Pari kongju [Princess Pari] (music for dance), 1978; Yŏne pult'a olla [Flaming up in Karma] (music for dance), 1983; Eternal Empire (film score), 1994

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Kip'ŭn pam, kŭ kayagŭm sori [Deep-rooted night, the sounds of the zither] (Seoul, 1994)

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KEITH HOWARD

Hycart, Bernar. *See* YCART, BERNHARD.

Hyde, Miriam Beatrice (*b* Adelaide, 15 Jan 1913). Australian pianist and composer. Her mother was a professional pianist and her first teacher. At the age of 12 she won a scholarship to enter the Elder Conservatorium, Adelaide, where she studied piano with William Silver and graduated with the MusBac in 1931. An Elder Scholarship enabled her to study in London at the RCM (1932–5), where her teachers were Howard Hadley (piano), and R.O. Morris and Gordon Jacob (composition), and where she won three composition prizes and achieved both the ARCM (composition and piano) and the LRAM (piano). While studying she wrote two piano concertos, which she performed with the LPO and the LSO. Hyde returned to Adelaide in 1936, South Australia's centenary year, during which the *Adelaide Overture* (conducted by Sargent) and incidental music for the South Australia Centenary Pageant, 'Heritage', were performed. She taught at Kambala school, Sydney, married Marcus Edwards and returned to Adelaide in 1939 to teach at the Elder Conservatorium. After World War II she lived in Sydney, performing, broadcasting, teaching, examining, writing, and composing in a lyrical, post-Romantic style. She wrote about 100 works for piano, about a quarter of which are published. Hyde was awarded the OBE in 1981. Her autobiography, *Complete Accord*, was published in 1991, the year in which she was awarded the Australian Order.

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(selective list)

Dramatic: Heritage (incid music), 1936; Village Fair (ballet), 1943

Orch: Heroic Elegy, 1933–4; Lyric, 1933–5; Pf Conc. no.1, e♭, 1934; Adelaide Ov., 1935; Prelude and Dance, 1935; Pf Conc. no.2, c♯, 1935; Fantasy Romantic, pf, orch, 1938–9; The Symbolic Gate, tone poem, 1945; Happy Occasion Ov., 1957; Theme and Variations, f, 1958; Kelso Ov., 1959

Chbr and solo inst: Fantasy-Trio, b, op.10, pf trio, 1932–3; Suite, a, str trio, 1933; Fantasy–Qt, A, 2 vn, vc, pf, 1934; Dryad's Dance, op.39, vn/fl, 1936; Fantasia on 'Waltzing Matilda', op.40c, pf trio, 1936; Va Sonata, b, 1937; Scherzino, va, 1946; Trio, G, fl, cl, pf, 1948; Cl Sonata, f, 1949; Canon and Rhapsody, op.88, cl, pf, 1950, rev. 1955; Prelude and Scherzo, fl, ob, pf, 1952; Str Qt, e, op.77, 1952; Nightfall and Merrymaking, ob, pf, 1955; Scherzetto, op.112, sax, 1957; Sonata, g, fl, pf, 1962; Sea Shell Fantasy, op.144/2, fl, 1975; Legend, cl, 1982

Choral: Motet (Ps xcvi), op.33, 5vv, 1935; Mary of Bethlehem (M. White), op.57/3, 4vv, 1936; The Illawarra Flame (P. Francis), op.97, 4vv, 1955; Sea Shells (M. Kenna), SSAA, pf, 1956; 6 Carols (M. and D. Dowling), unison vv, pf, 1969

Solo vocal: Dreamland (C. Rossetti), op.15, S, pf/orch, 1933; The Wind in the Sedges (H. Hammond-Spencer), op.43a, orch, 1937;

The Cedar Tree (V. Counsell), op.58a, Mez, orch, 1944; Bridal Song (V. Barton), op.123, S, fl, 1962; c50 songs (Hyde and others), 1v, pf

Kbd: Rhapsody, f♯, op.25, pf, c1933; 11 Concert Studies, pf, 1934–82; Pf Sonata, g, op.121, 1941–4; Bridal Entry and Wedding March, org, 1973; Variations on Hungarian Rhapsody no.14, pf, 1985 [from Liszt]; Scherzo fantastico, pf, 1988; many tutors and miniatures for pf

Oral historical material in *AUS-CAnl*

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GRETA MARY HAIR

Hyde, Walter (*b* Birmingham, 6 Feb 1875; *d* London, 11 Nov 1951). English tenor. He studied at the RCM under Gustave Garcia and as a student appeared in *Euryanthe* and Stanford's *Much Ado about Nothing*. He made his début at Terry's Theatre, London, in *My Lady Molly* (1903), and in 1906 sang in the première of Liza Lehmann's *Vicar of Wakefield*. In 1908 he sang Pinkerton, and Siegmund in the English *Ring* under Richter, at Covent Garden, where he appeared regularly until 1923–4; he also sang Siegmund in his Metropolitan début in 1910. A distinguished Mozartian, he was a member of the Beecham and the British National Opera companies. He sang Sali in the first London performance of Delius's *A Village Romeo and Juliet* (1910) and took part in the première of Holst's *The Perfect Fool* (1923). His repertory also included Walther and Parsifal. He made a number of acoustic recordings, on which his clear articulation of the text and firm tone are evident.

HAROLD ROSENTHAL/R

Hydraulic organ. *See* WATER ORGAN.

Hydraulis (from Gk. *hudōr*: 'water' and *aulos*: 'pipe' or *aulē*: 'chamber'). The ancient water organ (an AEROPHONE), an important musical instrument of later classical antiquity and the direct ancestor of the modern pipe organ. It is to be distinguished from the hydraulic or WATER ORGAN. In the latter the wind supply comes from air compressed by continuously flowing water. The hydraulis is bellows blown (by hand or by windmill), but water is used to stabilize the wind pressure.

1. Invention. 2. Description. 3. History.

1. INVENTION. Ancient Greek writers on music, for example, Athenaeus, Pseudo-Plutarch and Pseudo-Aristotle, very often named the inventors of musical instruments; these inventors, however, are generally mythical figures or men who long postdate the instrument's first appearance. The inventor of the hydraulis is a significant exception, for all the evidence suggests that it was an Alexandrian engineer named CTESIBIUS, who lived in the 3rd century BCE and was less remarkable for his theoretical ability than for his highly ingenious solutions to practical problems. He was the first to use air pressure to operate mechanical devices, in particular the pump with plunger and valve, the water clock, the pneumatic catapult and the hydraulis. He described his work in the *Commentaries*, a book frequently cited in classical times (for example by Vitruvius and Pliny the Elder) but no longer extant.

The invention of the hydraulis was first attributed to Ctesibius by Philo of Byzantium, an engineer of the late 3rd century BCE, who if not actually Ctesibius's pupil was much under his influence; he described the hydraulis as a 'syrinx played by the hands'. Vitruvius, the famous technical writer of the 1st century CE, also attributed the hydraulis to Ctesibius and gave one of the two extant descriptions of the instrument. The other description is by Hero of Alexandria, a mathematician and engineer of the late 1st century CE; although he did not mention Ctesibius explicitly, both ancient and modern authors generally believe that Hero's description of pneumatic devices was dependent upon Ctesibius.

Taking into account these facts and the absence of any references to the hydraulis predating Ctesibius, there is strong evidence for attributing its invention to him. Moreover, it is particularly plausible that the hydraulis should have been the invention of a single individual and should have originated in Alexandria at the time in question. The invention was not, as Sachs suggested, simply a matter of joining a panpipe to a new wind mechanism, since it also involved a highly sophisticated wind chest and keyboard. The hydraulis, then, did not have the elemental evolutionary origin of most ancient musical instruments. It was a complex machine involving more new elements than old, and therefore precisely the kind of invention that might be expected from the 3rd-century Alexandria of Euclid, Eratosthenes, Archimedes and Ctesibius. Accordingly it was first looked upon as a mechanical marvel as much as a musical instrument.

2. DESCRIPTION. Approximately 40 representations of the hydraulis survive in mosaics, vases, coins and sculptures. Judging from these, the overall height of the typical instrument was about 165–85 cm, the base, often octagonal in shape, being about 30 cm high and 90 cm in diameter. On top of the base was a brass cistern seemingly covered with decorated wood; it might be cylindrical, octagonal or rectangular, 60–90 cm in height, of a diameter somewhat less than that of the pedestal, and was usually flanked by a pair of cylindrical pumps. Resting on the cistern was a rectangular wind chest, of about the same size as the base, topped by the pipes whose overall height represented from a third to half the total height of the instrument. The number of pipes appearing in a rank ranged from four or five to 18, eight being roughly the average. There were no more than four ranks. Normally only the front of the instrument was shown, with the organist looking out over the pipes. On the exceptional three-dimensional views, such as that on the Carthaginian lamp (fig.1), the player is seen seated at a keyboard which extends from the wind chest.

There are two complementary descriptions of the mechanical aspects of the organ, that of Vitruvius (*De architectura*, x.8.3–6) and that of Hero of Alexandria (*On Pneumatics*, i.42). Vitruvius, writing in the 1st century BCE, included developments such as the use of two pumps rather than one and of a wind chest that allowed ranks of pipes to be played separately. Hero, though writing in the 1st century CE, described the original, somewhat simpler instrument of Ctesibius. The description below is a composite of the two; it deals first with the wind-producing mechanism and then with the keyboard and wind chest.

It is from the wind-producing mechanism that the instrument derives its name, since Ctesibius used the tendency of water to seek its own level to supply a steady flow of air as opposed to the ebb and flow produced by



1. Terracotta lamp in the form of a hydraulis, found at Carthage, ?2nd century CE *(Musée National de Carthage)*

bellows. Fig.2 shows a pump-handle A operating the plunger B within the cylinder C and forcing air into the conduit D. The valve E allows air to enter the cylinder when the plunger is depressed and prevents it from escaping when the plunger is raised; the valve F prevents air from returning to the cylinder when the plunger is depressed. The air then entering the pnigeus G forces the water level in the cistern H upwards, since the water has access to the pnigeus by apertures I at its base. While the plunger is being depressed in preparation for the next stroke the weight of the receding water maintains air pressure in the pnigeus and consequently a steady flow through the conduit J to the wind chest.

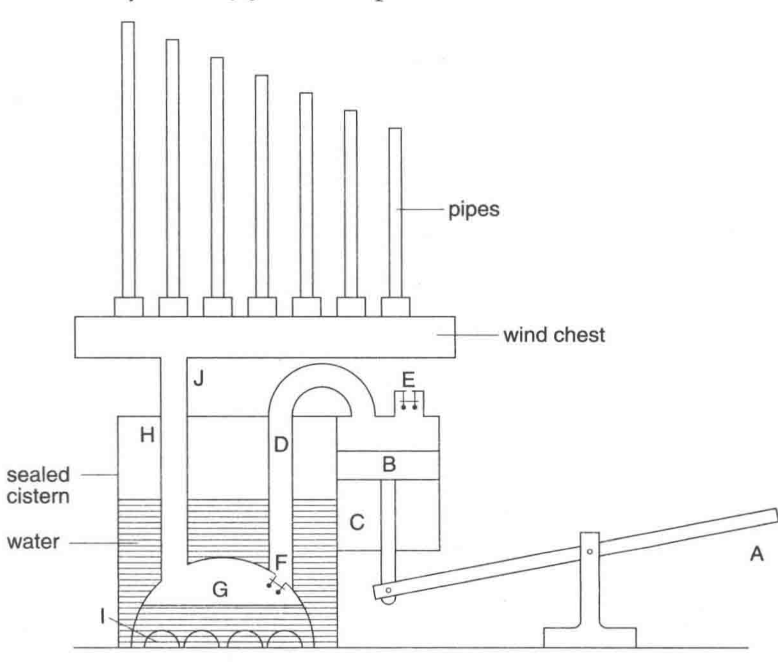
Fig.3 shows how the air, once it has reached the wind chest, is distributed to the pipes. The finger depresses key A which, pivoting on point B, pushes slider C along a track in the chest until hole D is in alignment with the bottom of the pipe and hole E, thus allowing the compressed air within the wind chest to enter the pipe. When the player lifts his finger from the key, spring F returns the slider to its original position.

Vitruvius described a chest with four, six or eight channels, each running beneath a separate rank of pipes and opened or closed by a valve fitted with an iron handle. This stop action is very simple in conception, being nothing more than a division of the wind chest into separate compartments. However, it creates serious practical difficulties, particularly for the slider, which is subject to an increase in both friction and the leakage of air. Modern experiments, particularly those of Jean Perrot, indicate that the difficulties become insuperable with more than four ranks, a conclusion confirmed by ancient iconographic and archaeological evidence. Vitruvius, using the terms tetrachordal, hexachordal and octochordal, was evidently indulging in a kind of theoretical symmetry.

Vitruvius and Hero were technical writers who limited their descriptions to the instrument's mechanical functioning; it is possible to speculate only on the most basic musical aspects, of which timbre and pitch are the most significant.

The central question concerning timbre is whether the hydraulis had not only flue pipes but also reeds (as several organologists have maintained). On the positive side is the name of the instrument, with its ostensible reference to the aulos, a reed pipe instrument. On the other hand, the name may refer to *aulē*, a chamber, and thus be a reference to the instrument's distinctive 'water chamber'. There are also literary references to the instrument's widely differing tone quality, at one time sweet, at another powerful. Organologists have tended to associate the latter quality with reed pipes. Yet, surviving representations do not at all suggest reed pipes. The absence of anything resembling the bulbous *holmos* of the aulos is particularly noteworthy. Also very much to the point is Walcker-Mayer's reconstruction of the Aquincum organ's pipes with the same kinds of metal as were used in the original pipes. The organ has four ranks, all of flue pipes, three being stopped and one open. He found both open and stopped to be entirely unlike any modern pipes in timbre, the open being particularly harsh and shrill and the stopped being only somewhat less harsh with a kind of throaty rattle. The case for reed pipes, therefore, has yet to be proven, and it is seriously anachronistic to assume that the variety of tone suggested by the literary sources takes the form of a contrast between, for example, a soft flute stop and a loud reed stop in a modern organ.

The question of pitch and its corollary tonality is even more difficult to resolve. Archaeological remains might be expected to provide a firm basis for a hypothesis, but Walcker-Mayer and Perrot, who studied the pipes of the Aquincum organ, came to radically different conclusions, the former maintaining that the instrument was diatonic, the latter that it was chromatic. Study of the pictorial evidence is similarly inconclusive. The method normally employed consists of measuring the longest and shortest pipes to determine the instrument's range, counting the number of pipes and then filling in the intermediate pitches and establishing the tonality. Underlying this method, however, is the fallacious assumption that each representation was a precisely scaled depiction of a particular instrument rather than a conventional schematization. Perhaps the most serious specific problem



2. *Wind-producing mechanism of the hydraulis*

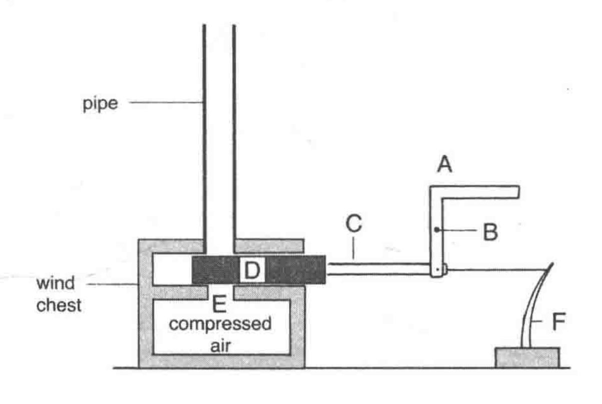
concerns the angle of the slanting line, which is nearly always straight, described by the tops of the pipes. If the artists had been attempting realistic depictions, the line, while not necessarily reproducing the logarithmic curve created by a chromatic rank of equal-tempered pipes, would certainly have described something other than a straight line. Moreover, only a minor variation in the length or number of pipes is required to change the presumed tonality from one genus to another. This is particularly true if the organologist presumes to decide whether conjunct or disjunct tetrachords are involved.

Theoretical sources provide what is possibly the least valuable evidence for determining pitch, since a wide gap separates the theory of late antiquity (with its mathematical bias) from musical practice. But even ignoring this gap and taking the sources literally, as several historians of the organ have done, leads to unsatisfactory conclusions. The conventional starting point is Bellermann's Anonymus (28; ed. Najock), which asserts that the hydraulis players use only the Hyperlydian, Hyperiastian, Lydian, Phrygian, Hypolydian and Hypophrygian *tropoi*. But the accommodation of even these six *tropoi* would seem to have required more pipes than that provided by the typical Roman hydraulis. In attempting to cope with this problem organologists have tended to opt for one of two alternatives, both of them unsatisfactory. According to the first, each organ was tuned in one *tropos* only; there were thus Hyperlydian organs, Hyperiastian organs etc. According to the other, each rank represented a different *tropos*; in this case an instrument would have been confined to four of the six desired *tropoi* and in fact less than their entire ambitus. Moreover, there would have been an uneconomical duplication of pitch and the preclusion of using more than one rank at a time.

In summary, it seems that the state of the evidence allows for only the most general of conclusions. Pictorial evidence indicates a relatively high tessitura for the pipes and a relatively small compass for each rank; and literary sources suggest a certain amount of versatility in dynamics if not in timbre. Except for the remarkably precise knowledge gained from Vitruvius and Hero of the instruments's mechanical functioning, the degree of uncertainity surrounding the hydraulis is similar to that concerning other ancient instruments. Whether the hydraulis was used to play polyphonic music is, again, uncertain; it appears to have had the capacity to play at least in two parts. All literary, pictorial and archaeological evidence indicates that the keys were depressed by the fingers, and with relative facility. Yet to what extent such possibilities were exploited or in what musical direction they tended (for example, drones, parallelisms) is not known.

3. History. Although the hydraulis was at first viewed as a marvel of mechanical ingenuity, its musical potential was realized in a relatively short time. The claim of Athenaeus that Ctesibius's wife Thais was the first organist has an apocryphal air about it, but there is no reason to doubt a Delphic inscription decribing the success of the hydraulis player Antipatros in the *agones* of 90 BCE.

Texts mentioning the hydraulis, particularly at Rome, multiplied during the following centuries. Suetonius wrote of Nero's infatuation with the instrument; the *Aetna*



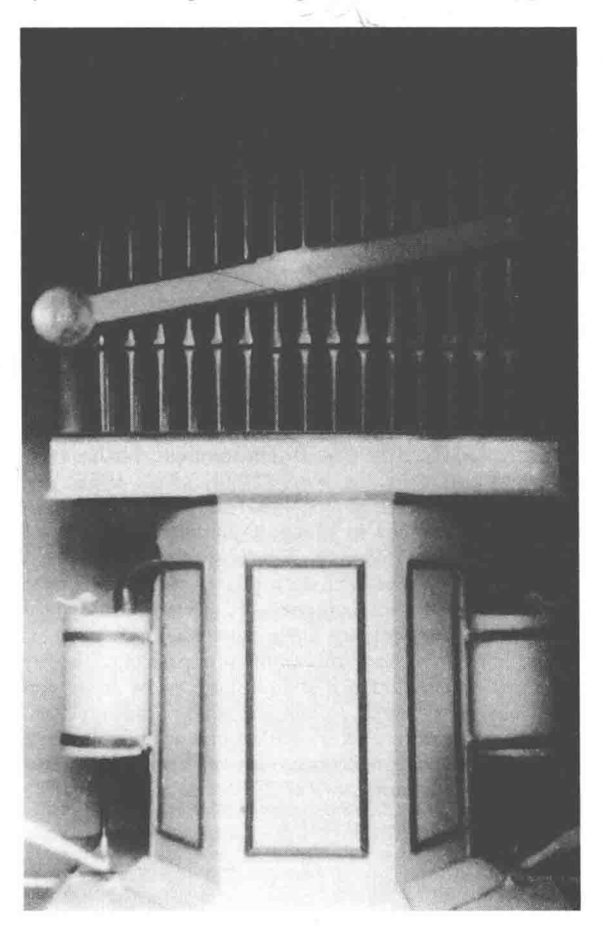
3. *Key mechanism of the hydraulis*

poem placed it in the theatre, and Petronius referred to its being played at chariot fights in the arena.

There are approximately 50 known literary references to the instrument and rather fewer pictorial representations. The impression they create is of an instrument in rather general usage, if not so common as the smaller and presumably less expensive kithara and tibia. It was found in the homes of the wealthy, the theatre and the arena, this last setting being the most characteristic, particularly in pictures, where it is shown sometimes alone but more often playing with brass instruments like the CORNU and tuba (*see* TUBA (ii); *see also* ORGAN, §IV, 1, fig.22).

Another type of hydraulis, replacing Ctesibius's hydraulic pump with bellows, was at first less prominent than the hydraulis proper. Bellows had been in use long before the invention of the hydraulis but were not practical for musical purposes because they could supply only intermittent air pressure. However, it seems to have been simple to adapt Ctesibius's principles by replacing the cistern with a flexible leather reservoir, weighted on top, fitted with valves to prevent the escape of air and fed by one or more bellows. This device had the advantages of being lighter in weight, cheaper, and less liable to corrosion.

The earliest extant reference to the pneumatic instrument is from Pollux, the rhetorician of the 2nd century CE, who described it as smaller and less powerful than the hydraulis. The Aquincum organ, with its dedicatory plate from 228 CE, was probably of this type, since there is no trace of a bronze cistern and pnigeus associated with the substantially preserved pipes and wind chest (*see* ORGAN, §IV, 1, fig.23). Julian the Apostate (332–63) seemed to be describing the pneumatic organ when he mentioned a bag of bull-hide feeding the pipes, as is the case with the 5th-century bishop Theodoret of Cyrrhus, who compared the bellows of the organ to the human lungs.



4. Full-size reconstruction by Jean Perrot of the hydraulis described in Greek and Latin sources

These texts suggest that the more practical pneumatic organ came to replace the hydraulis in the Eastern Empire during late classical times. Meanwhile the hydraulis disappeared in the West with the collapse of the Western Empire in the 5th and 6th centuries. The pneumatic organ maintained a place of some prominence in the court at Byzantium and found its way into the West when Emperor Constantine Copronymus in 757 presented a small organ to Pepin the Short, King of the Franks.

From that time there began the dramatic development of the Western pipe organ. Pictorial and documentary evidence overwhelmingly demonstrates that it was a pneumatic organ; the hydraulis was mentioned only in confused invocations of the classical past. For example, the 11th-century Berne Anonymous, after a careful description of the bellows organ, states that the pipes can be made hydraulic by simply placing beneath them a cistern of water, which the air sucks through the pipes causing them to sound. Even after Vitruvius's *De architectura* was popularized in the Renaissance, an expert such as Bédos de Celles, confusing the hydraulis with the water organ, was able to believe that the hydraulis was powered by a waterfall, and he marvelled at the alleged construction by the 10th-century monk Gerbert of a hydraulis in a church in an area where rivers and streams are rare.

The first author to give an accurate description of the instrument may have been the architect Claude Perrault in his *Abregé des dix livres d'architecture de Vitruve* (1673, 2/1684). The general confusion, however, was not dispelled until early in the 20th century by projects such as Galpin's reconstruction (*c*1900) and Degering's excellent monograph. Jean Perrot and Werner Walcker-Mayer have produced modern reconstructions of considerable accuracy.

For further discussion of the hydraulis *see* ORGAN, §IV, 1.

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JAMES W. MCKINNON

Hyggyns, Edward. *See* HIGGINS, EDWARD.

Hygons [Higons, Huchons, Hugo], **Richard** (*b c*1435; *d* Wells, *c*1509). English composer. He seems to have spent his entire working life – some 50 years – at Wells Cathedral. He became a probationary vicar-choral in 1458, and on 18 September 1459 he was collated to a house in the Vicars' Close. He was ordained acolyte on 29 March 1460, and in 1461–2 he was one of five joint organists of the cathedral. On 7 December 1479 he was appointed *informator*; the deed of appointment, which describes him as 'skilled in song', sets out his duties and emoluments in great detail. In return for his annual salary of 93s. 4d. and a rent-free house outside the cathedral close worth 26s. 8d. (in addition to the 20s. or 26s. 8d. which he continued to receive as a vicar-choral), he was to instruct the choristers in plainchant, mensural music and discant, and to teach organ-playing to those who had the inclination and talent for it. He was also required to be present at the singing of the daily Lady Mass and the Marian antiphon, to direct the singing of the Jesus antiphon on Sundays, and to take his place in choir at Mass and Vespers on Sundays and feast days and at Matins on major feasts. If he wished to absent himself or if he was ill he had to provide a competent deputy, and in the case of longer-term incapacity (as was to occur towards the end of his life) he had to pay a substitute out of his own salary. On 2 May 1487 he was granted an additional annual payment of 26s. 8d. in recognition of his diligence and good service; it was probably at about this time that he became sole organist of the cathedral. The appointment of Richard Bramston as deputy *informator* and organist on 23 July 1507 suggests that by this time Hygons was in failing health. He was still alive on 15 May 1508 when John Clawsy (or Clavellshay) became his deputy.

At Wells Cathedral (*GB-W*) is part of a single leaf from a choirbook dating from about 1500, which bears on one side the endings of two voices from a setting of *Gaude virgo mater Christi*, followed by the name 'Ric Hygons'. The only other composition known to be by Hygons is a complete five-part setting of *Salve regina* in the Eton Choirbook (*GB-WRec* 178, ed. in MB, xi, 1958, 2/1973, p.39). Written in all probability for Hygons's own choir, this well-crafted and elaborate work testifies to the high musical standards that prevailed at Wells in the later 15th century.

Hygons's *Salve regina* is of particular interest because it shares its cantus firmus – the final melisma to the word 'caput' of the Sarum antiphon *Venit ad Petrum* – with the three CAPUT masses by Ockeghem, Obrecht and an anonymous composer once thought to be Du Fay. The hypothetical existence of a lost English model for these three masses was first postulated in the 1950s; more recently, the attribution to Du Fay of the earliest of the 'Caput' Masses has been discarded, and it has been generally accepted that this work is itself the English original, probably dating from the 1440s. Hygons's *Salve regina* must have been written at least a generation after this – indeed it probably postdates all three 'Caput' Masses – and the reason for the choice of cantus firmus is no less obscure. It may, however, be significant that the concept of anointing is central to Maundy Thursday, not only during the Maundy ceremony itself (during which the antiphon *Venit ad Petrum* is sung) but also in the pontifical Mass on that day (during which the oils of the sick, of baptism and of chrism are consecrated for distribution to the churches of the diocese). A votive antiphon sung on Maundy Thursday could hardly have a more appropriate cantus firmus.

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NICHOLAS SANDON

Hykes, David (Bond) (*b* Taos, NM, 2 March 1953). American composer and singer. He was trained as a filmmaker at Antioch College, Yellow Springs, Ohio (1970–74), and received an MFA in arts administration from Columbia University (1984). From 1975 to 1977 he studied classical Azerbaijani and Armenian music on the *tār* with Zevulon Avshalomov, and in 1982 became a pupil of Sheila Dhar, studying North Indian raga singing. In 1975 Hykes founded the Harmonic Choir, an ensemble of five to seven singers trained in his techniques of harmonic chant, in which strongly resonated upper partials are produced by the singer in addition to the fundamental tone – techniques he evolved from Tuvan folk music, the Höömii ('throat') singing of Mongolia and the 'subharmonic' low tones (*dbyangs*) of Tibetan chant. Unprecedented and of a haunting beauty, Hykes's virtually wordless, partly improvised, devotional music was received with much enthusiasm, mixed with amazement that the human voice could produce so wide and varied a spectrum of sound. From 1979 to 1987 the Harmonic Choir was in residence at the Cathedral of St John the Divine, New York, and toured extensively. In 1987 Hykes moved to France, establishing at Autainville (Loir-et-Cher) a centre for performance, research and teaching and forming there the Choeur Harmonique. He has been awarded grants by the NEA (1978, 1982, 1985), the Rockefeller Foundation (1980–83) and UNESCO (1983); in 1981 he travelled to Mongolia under the auspices of the Asian Cultural Council. *Windhorse Riders*, created in 1989 in collaboration with the Iranian percussion virtuoso Djamchid Chemirani, inaugurated a period of solo vocal performance (sometimes using poetic texts) that integrated harmonic chant into an often impassioned, highly ornamented performance style influenced by India and the Near East; *Earth to the Unknown Power* (1996) marked a return to Hykes's earlier balance of solo voice and chorus. The recordings constitute the primary documentation of his music.

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(*selective list*)
† – *works as recordings*

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Principal recording companies: Ocora, Celestial Harmonies, New Albion, Auvidis, Catalyst, Fønix Musik

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DOUGLAS LEEDY

Hyla, Lee (Leon Joseph) (*b* Niagara Falls, NY, 31 Aug 1952). American composer. After graduating from the New England Conservatory (BMus 1975), he studied at SUNY, Stony Brook (MA 1978). In 1992 he returned to the New England Conservatory to teach. His numerous fellowships and honours include the Stoeger Prize from the Chamber Music Society of Lincoln Center, the Prix de Rome, grants from the Fromm and Koussevitzky foundations, and a Guggenheim Fellowship. His music finds common ground between the postwar American expressionism of Stefan Wolpe and Elliott Carter and the avant-garde jazz style of musicians such as Cecil Taylor, also integrating aspects of rock music, especially punk. Despite their high energy and raw surface, his works are fully notated. A meticulous attention to pitch organization and dramatic structure allows raucousness to achieve elegance.

Among Hyla's works for chamber orchestra, *Pre-Pulse Suspended* (1984) marks the first thorough integration of the various elements of his musical style. In this pivotal work, the motivic treatment of short-breathed riffs develops a Beethovenian intensity. This rhythmic force enables Hyla to juxtapose music of contrasting tempo and affect. At the same time, a powerful sense of drama unfolds through an adroit manipulation of pedal points, presented either as fixed chords or as extended repeated notes. Hyla develops these techniques in the Concerto for Piano no.2 (1991) and *Trans* (1996). Hula's chamber music is notable for three highly original string quartets and a sensitive setting of Allen Ginsberg's poem *Howl*.

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SCOTT WHEELER

Hylaire [Hilaire, Hyllayre, Illayre] (*fl* early 16th century). French composer. The first evidence for him is literary: in *Le plainte du désiré*, written in memory of the French courtier Louis de Luxembourg, who died on 24 December 1503, Jean Lemaire de Belges wrote that Luxembourg bade 'Hillaire' 'cause his ... lament to be sung in mournful words and artful music'. Further, a number of works first appear in musical sources between about 1508 and 1514 ascribed to 'Hylaire' (or a variant) without any surname. This person must be distinct from HILAIRE PENET, who was born in 1501 and whose surname is always given in the sources of his music. There are two chief candidates for identification with Hylaire.

Hilaire [Illario] Turluron [Toleron, Turleron] became a singer in the Ferrarese court chapel at the same time as Obrecht in September 1504. He travelled to France in April 1507 to recruit singers for Ferrara. In December 1510, along with several other Este singers, he moved to the Gonzaga court in Mantua. He seems to have scented opportunity when the music-loving Leo X became pope in 1513; in November of that year a letter was addressed to him as a singer in the papal chapel in Rome, although in February 1514 the Marquis of Mantua was still trying to get him to return by the middle of Lent. Turluron remained in Rome, however, at least until September 1522. A papal document of 1520 refers to him as 'Hylarius Daleo alias Turluron, cleric of the diocese of Clermont'; if Daleo was a surname it may refer to the town of Alès, bordering on that diocese (*Grove6*), but Lockwood thought it was merely an indication of the singer's service with Leo X.

Hilaire Bernoneau [Bernnoneau] was *maître de chapelle* of the French royal chapel from 7 February 1510 at the latest until some time between September 1514 and April 1515, when he was succeeded by Etienne Guillot *dit* 'Verjust'. In 1516 he is recorded as first chaplain of the royal chapel, and in 1519–20 he was a *valet de chambre* or private musician to François I. Though not a priest, he was dean of Poitiers Cathedral and treasurer of St Sauveur, Blois. Bernoneau is more likely than Turluron to be the composer of Hylaire's music. All factors point to the French royal court and chapel as Hylaire's milieu: besides Lemaire's poem mentioned above, 'Hilaire hilaris' is listed among other French royal musicians in Moulu's occasional motet *Mater floreat*; the principal manuscripts of his two chansons originated at the French court, and the poem of *Non mudera* is based on the motto of Queen Anne of Brittany; the chief Italian sources of his two sacred works present them in the context of music by French royal composers; and the style of his rather bland music is distinctively that of the royal chapel as typified especially by Févin. Bernoneau was clearly an important member of this musical community, whereas there is no evidence connecting Turluron with the French court.

In a revision of *La plainte du désiré* Lemaire substituted Josquin's name for Hylaire's; the resulting five-voice chanson, *Cueurs desolez/Plorans ploravi*, survives only

under Josquin's name and has nothing in common with Hylaire's music. Two four-voice motets ascribed to 'Illario' or 'Ylario' in Iberian manuscripts (*O admirabile commercium*, *E-Bc* 454, *TZ* 2–3, *P-Cug* 12, 32, 48, 53, *US-BLl* Guatemala 4, 8; *Conceptio tua*, *E-TZ* 2–3; both ed. in Calahorra) are likewise in a different style and are probably the work of the Johannes Illarius cited by the theorist Cristóbal de Escobar about 1496.

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JEFFREY DEAN

Hyllary, Thomas (*fl c*1520). English composer. He is known only from a motet, *Tota pulchra es*, of which only the medius part survives (*GB-Lbl* Harl.1709, dated *c*1525–30). A chanson by 'Hyllayre' in *GB-Cmc* Pepys 1760 (attributed to Thomas Hyllary by Eitner, and to Hilaire Penet in *MGG1*) is probably by Hilaire Daleo alias Turleron.

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SYDNEY ROBINSON CHARLES

Hylton, Jack (*b* Great Lever, nr Bolton, 2 July 1892; *d* London, 29 Jan 1965). English bandleader, pianist and impresario. He worked as the director of a touring pantomime company (1909), as a cinema organist in London (1913) and as a freelance musician in various clubs. After military service he was appointed relief pianist for the dance band of the Queen's Hall Roof; later he became this group's arranger and director. Hylton made a number of recordings for HMV (from 1921), of which the early example *Wang-Wang Blues* (1921) is representative. He performed at various venues, including the Grafton Galleries, Piccadilly Hotel (1922–3), before enlarging his band to full orchestra size for a highly successful residency at the Alhambra Theatre (1924). In 1925 he set up a booking agency. During the late 1920s his orchestra became the English equivalent of Paul Whiteman's show band and achieved huge commercial success. Between 1927 and 1938 it completed 16 European tours and numerous substantial engagements in the UK; it was also the earliest British band to broadcast direct to the USA (1931).

In 1935–6 Hylton led a band briefly in the USA. He was responsible for the negotiation of the first British visits of Duke Ellington (1933) and Coleman Hawkins (1934) and made two recordings with Hawkins, including *The Darktown Strutters Ball* (1939). After his orchestra disbanded in 1940, he became involved in the production of various London stage shows, starting with *Lady Behave* (1941). He was successful with *The Love Racket* (1943) and its sequel *Bet your Life* (1951), and especially with *Salad Days*, which he took over three weeks after its initial opening in 1954, and presided over until its run ended in 1960. He also produced revivals including *The Merry Widow* (1943), revues, such as *Take It from Us* (1950), and British productions of US musicals, notably *Camelot* (1964). From 1933 to 1937 Mrs Jack Hylton led a variety band which toured in the UK and Europe.

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DIGBY FAIRWEATHER/ALYN SHIPTON

Hymaturgus, Johann. *See* WIRCKER, JOHANN.

Hymbert [Hubertus, Hubertys, Humbertus, Ubertus] **de Salinis** [Psalinis] (*b* ?Salins[-les-Bains], nr Besançon, 1378–84; *fl* 1403–9). French composer. He was born the illegitimate son of a priest; his toponymic probably refers to the town of Salins, south of Besançon. Two papal letters of response, discovered by John Nádas and Giuliano Di Bacco, trace his ecclesiastical career. A letter of 29 May 1403, from Boniface IX in Rome, names him as a deacon and grants him a canonicate and prebend in Braga Cathedral. His residence in Portugal seems to have been well established, since he exchanged a prior benefice in the Braga diocese for one at 'Sancti Salvatoris de Taaghilde'. A letter from Alexander V, dated 10 July 1409, three days after his inauguration at the Council of Pisa, names Hymbert as a familiar of the pope and singer in the papal chapel. The composer no doubt attended the large embassy from the King of Portugal at the council. He was granted an additional canonicate and prebend *in absencia* at Lisbon Cathedral, worth the considerable sum of 80 pounds per year. The letter implies that Hymbert was by this time ordained as a priest and was at least 25 years of age, which places his birth date between 1378 and 1384. The length of his service in the papal chapel is unknown, but ended it prior to January 1413.

Nearly all the music, with the exception of the ballade *En la saison* (*F-CH* 564), can be traced to Hymbert's service at the Council of Pisa and in the papal chapel, to judge from the style, texts and source distribution (all the Latin music is transmitted in *I-Bc* Q15). He seems to have travelled provided with ready-made texts, which explains the re-use of 13th-century French motet or conductus

texts in *Psallat chorus/Eximie pater* and *Si nichil/In precio*. The troped *Salve regina 'Virgo mater ecclesia'* is otherwise set only by English composers; it reflects the international milieu at the Council of Pisa, and was probably composed in the *divisi* notation current in papal circles. Hymbert's three other motets show an uneasy appropriation of Italian 14th-century motet style. The Gloria *Iubilacio* celebrates the hoped-for end of the Great Schism at Pisa, rather than at Konstanz, as previously suggested.

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Gloria, 3vv
Credo, 3vv
Credo, 3vv
Salve regina 'Virgo mater ecclesia', 3vv
Ihesu salvator seculi/Quo vulneratus scelere, 3vv
Si nichil actuleris/In precio precium, 3vv
Psallat chorus in novo carmine/Eximie pater et regie, 3vv
En la saison que toute riens (ballade, J. Cuvelier), 3vv [facs. in Günther]

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ROBERT NOSOW

Hymenaios (Gk. *humenaios*, *humenaos*; Lat. *hymenaeus*). Greek wedding song praying for a prosperous life and a marriage of tender affection. Proclus (*Useful Knowledge*) classes the *hymenaios* and *epithalamion* in the general category of love songs (*erotika*) because they 'sing of the circumstances of love of women, boys and maidens'. The *hymenaios* was sung at the wedding itself (cf *Iliad*, xviii.490–96; *The Shield of Heracles*, 272–85), while the *epithalamion* was sung to the newly-weds (*arti thalameu-omenoi*) by a group of young unmarried men and maidens at the door of the wedding chamber. Proclus recalls two traditional explanations for the singing of the *hymenaios*: in commemoration of the yearning and searching for Hymenaios, the son of Terpsichore, who becomes invisible after marriage; or in honour of the Attic Hymenaios, who once pursued a group of pirates to rescue the Attic maidens they had abducted. Photius, however, prefers a more complex etymology: the term is derived from Aeolic dialect, where *humenaiein* is equivalent to *homonoein*, which means 'to live together in harmony' (Bekker, 321a15–28).

The *hymenaios* is characterized by the presence of a refrain and was certainly strophic. The exact form of the refrain varies; it is often 'Hymen, Hymenaie' but in any case always includes some form of the name. Hephaestion (*On Poems*, 7) provides an example from a *hymenaios* of SAPPHO as part of his description of refrains that occur within rather than at the ends of stanzas: 'On high the roof – Hymenaeus! – raise up, you carpenters – Hymenaeus! The bridegroom is coming, the equal of Ares, much larger than a large man' (Campbell, frag.111). *Hymenaioi* sometimes appear in drama for tragic or comic effect. In Euripides' *Daughters of Troy*, Cassandra incorporates the typical refrain of a *hymenaios* into her monody, but this may be intended to convey a sense of despair rather than the precise form and content of a *hymenaios*. The beginning of Cassandra's mad *hymenaios* (307–14) illustrates the use of a typical refrain: 'Bring the light, uplift and show its flame! I am doing the god's service, see! see! making his shrine to glow with tapers bright. Hymen, O Hymenaios Lord! Blest is the bridegroom; blest am I also, the maiden soon to wed a princely lord in Argos. Hymen, O Hymenaios Lord!' In *Iphigenia in Aulis*, the chorus (1036–97) refers to the *hymenaios*, but the absence of a refrain suggests that it is describing a *hymenaios* rather than singing one. Moreover, the dramatic effect is tragic because the audience knows there will be no wedding. Both of these are strophic, the latter with an epode. A fuller example appears in Aristophanes' *Peace*, which concludes (1329–57) with an elaborate antiphonal *hymenaios* for two semi-choruses and Trugaios in celebration of his wedding to Opora. While the innuendo and erotic word play of this example are perhaps exaggerated for purposes of comedy, the structure of the example, with its use of refrain and antiphonal choruses, accords with Proclus's description of the type. In addition to the wedding songs, an instrumental solo for the aulos, the *gamelion aulema*, was played at weddings, according to Pollux's *Onomasticon* (iv.75 and 80). Since the aulos was commonly used in processions and to accompany the chorus, a solo could well have been performed on the aulos as part of the wedding music, but it may have been a later addition to the traditional wedding songs. Unlike other instrumental compositions, the *gamelion* aulos music is attested only by Pollux.

See also FESCENNINI.

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THOMAS J. MATHIESEN

Hymn (from Gk. *humnos*). A term of unknown origin but first used in ancient Greece and Rome to designate a poem in honour of a god. In the early Christian period the word was often, though not always, used to refer to praises sung to God, as distinct from 'psalm'. The Western and Eastern (Byzantine) Churches developed widely differing hymn traditions. This articles discusses the ancient Greek hymn, and the Western Christian repertory (Catholic and Protestant). For the Byzantine hymn and its various genres *see* BYZANTINE CHANT, §§9–11; KANŌN; KONTAKION; STICHĒRON; and TROPARION.

I. Ancient Greek. II. Monophonic Latin. III. Polyphonic Latin. IV. Protestant.

I. Ancient Greek

1. Nature of the hymn. 2. Surviving hymns. 3. Surviving hymns with music.

1. NATURE OF THE HYMN. Pindar and Bacchylides connected the term *humnos* with *huphainein*, meaning 'to weave' or 'to combine words artfully' (as in the *Iliad*, iii.212). In the Homeric poems, however, the term itself refers to a bard's narrative of the fall of Troy (*Odyssey*, viii.429, the only occurrence of the noun); in the *Eumenides* of Aeschylus (306, 331), it is a terrifying incantation; in Sophocles' *Antigone* (815), it is a marriage song; in Aristophanes' *Birds* (210), it is a lament. Moreover, the dance often formed an important element.

This imprecise and frequently elusive term can be associated, in a great many instances at least, with a liturgy, and during the early classical period the hymn came to represent a special category within a general liturgical context. No longer religious song taken generally (and freed almost wholly from its origins in magic), it became a specific type of such song. Its nature was defined negatively, however, to the extent that it lacked the particularizing characteristics of certain choral songs that also had a part in religious usage and were also called *humnoi*. These included several important forms, notably the paean (a propitiatory song or hymn of thanksgiving offered to Apollo and later, to other gods such as Artemis, Dionysus, Asclepius or Hygieia), the dithyramb (honouring Dionysus) and the processional. When the Neoplatonic philosopher Proclus (5th century CE) defined the hymn proper ('ho kuriōs humnos', as he called it) as a composition 'sung by a stationary chorus to kithara accompaniment' (*Useful Knowledge*, in Photius, *Bibliotheca*, ed. Bekker, 320a19–20), he was attempting to differentiate it from such specialized forms as the processional, in which auletes had early replaced kithara players. The context has often been overlooked. His definition, a highly influential one, nevertheless remains inadmissible if taken to mean that the chorus remained absolutely stationary. Perhaps he intended the word 'stationary' in a relative sense, making allowance for the precise and limited choreography of 'turn' and 'counterturn' (*strophē*, *antistrophē*).

The positive feature of the hymn proper was its association with libation and sacrifice; further description must be directed to the broader sense of the term *humnos*. Taken in this way, the hymn may be said to have existed in both monodic and choral forms from the earliest period of which there is any knowledge. Hesiod referred on many occasions to the singing of hymns, and in *Works and Days* (654–62), he spoke of winning a prize for his solo performance of a hymn at the games of Amphidamas in Chalcis. Usually clear, the distinction between monodic and choral hymns was never absolute. In the *Laws* (iii, 700a8–e4), Plato noted that hymns, dirges, dithyrambs and paeans were once distinct genres, adding that over time the distinction was blurred.

Originally, the kithara accompanied the Hellenic hymn; during the early part of the 7th century BCE the aulos began to claim a position of importance. The two instruments were at times used together, as in the triumphal odes of Pindar. Broadly speaking, the choice of instrument varied with the conventions and practical demands of the individual religious occasion. The orgiastic liturgies of the non-Hellenic deities honoured in Greece called for a variety of foreign instruments, very generally non-melodic: cymbals, tympana, rhomboi, and crotala or rattles of various kinds. In contrast, followers of the Greek cults usually found the melodic capacities of lyre and aulos adequate for their needs, with occasional recourse to the syrinx or the simple reed pipe (*kalamos*). As in secular music, until the 5th century BCE all instrumental accompaniments were kept subordinate to the vocal melodic line, which is thought to have been uncomplicated.

2. SURVIVING HYMNS. In the surviving examples of cult song, the metres display a comparable simplicity. What may well be the oldest of these songs, a processional ascribed to the Corinthian poet Eumelus (8th century BCE; Campbell, frag.1), has only dactyls and spondees in the two surviving lines; the text of Eumelus's poem would have been set to a solemn melody in the Dorian *harmonia*, with only one note to a syllable. The only other examples of the hymn that survive from the early period are a number of the so-called HOMERIC HYMNS. Representative of epic hymn composition, they differ markedly from the lyric type. They were composed later than the actual poems of Homer and were often used as preludes to the performance of lengthy excerpts taken from them; the metre of the hymns is the Homeric hexameter. Later sources, such as Pausanias's *Description of Greece*, mention the names of hymn writers, including Olen, Pamphus, Orpheus and Musaeus, who were thought to have preceded Homer. An important truth underlies this seeming fantasy. The pre-Homeric hymn did in fact leave clear traces of its essential constituents both in the *Iliad* and in the *Odyssey*: first the god's name, lineage, attributes and cult centres; then various deeds accomplished by the god; and finally the worshipper's request, often preceded by a reminder of past acts of piety or divine aid granted. In varying degrees the Homeric Hymns embody this pattern, which has exerted a powerful influence on the shaping of the classical tradition in poetry.

Greek choral lyric and monody came to their full development during the 6th century BCE. The encomium, praise of a living man combined with praise of a god or hero, first appeared at this time (*see* IBYCUS). This form became increasingly common; at the very close of the Hellenic period it was exemplified in Aristotle's *Hymn to Virtue* (*Aretē*, virtue deified), where it is actually a device for eulogizing the memory of a friend. Later writers produced works of undeniable majesty; the Hymn to Zeus by the Stoic Cleanthes (3rd century BCE) is justly famous. Nevertheless, the abstract and metaphysical nature of such compositions, literary productions in which music had long since ceased to have any part, reveals the vast distance separating them from the Hellenic *humnos* as a feature of communal worship.

3. SURVIVING HYMNS WITH MUSIC. A few hymns with musical notation have survived from the Greco-Roman period and from late antiquity. The two Delphic hymns, engraved in stone, are essentially paeans in sectional form. The first is given in vocal notation, the second in instrumental. The first paean, composed in 138 BCE (although the date has recently been called into question and an author proposed; see Bélis), contains three of the typical sections: an invocation to the Muses, a laudatory

epithet to Attica and a description of some of the deeds of Apollo. The sections are articulated by modulations between the Phrygian and Hyperphrygian *tonoi*. The second section is typical in making specific musical references, in this case contrasting the sounds of the aulos and kithara, while the third section recalls the famous contest between APOLLO and the python. The sequence of pitches may suggest the *spondeion* scale, a special type of gapped scale described in Pseudo-Plutarch's *On Music* (1134f–35b and 1137b–d) and mentioned briefly by Aristides Quintilianus and Bacchius. The second paean, composed by LIMENIUS in honour of the Artists of Dionysus (*see* TECHNITAI), also comprises three large sections: an invocation, a narrative of several of the deeds of Apollo, and a final prayer to the god. The sections, subdivided into several smaller sections, modulate between the Lydian and Hypolydian *tonoi*. The tone of the text is elevated, as would be expected of a paean, and musical allusions abound. The correspondence between accentual and melodic pitch in this paean – as in some other late Greek musical compositions – probably reflects an archaicizing tradition. Five compositions – three short and two longer hymns – by Hadrian's court musician Mesomedes are preserved in several manuscripts, and the so-called Berlin Paean, is preserved on a papyrus of the 2nd century CE, although the piece itself may be older. It is the most obviously archaic in metre, with an unbroken sequence of long syllables, but the choice of Hyperiastian *tonos* is anomalous.

Genuine aspects of the ancient style may appear in the musical inscriptions found at Delphi, where tradition was uniquely powerful. Perhaps these are the last traces, fading and all but vanished, of the Hellenic hymn.

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For recordings *see* GREECE, §I (bibliography).

II. Monophonic Latin

The Latin hymn is a strophic composition, sung in the Divine Office, with a metrical poetic text and a predominantly syllabic melody. 'Hymn' here designates compositions for the Office, as distinguished from other liturgical poetry. In the Middle Ages some hymns were also sung outside the Divine Office, such as *Pange lingua* for the Veneration of the Cross on Good Friday, and stichic hymns for processions.

1. History of the repertory. 2. Metre. 3. Melodies. 4. Hymn sources and transmission. 5. Influence.

1. HISTORY OF THE REPERTORY. The strophic hymn emerged in the West in the 4th century. The earliest writer of Latin hymns was Hilary of Poitiers (*d c*367), whose *Liber hymnorum*, of which only fragments survive, consisted of long, complex narrative texts that did not remain in liturgical use. St Ambrose's hymns for the church at Milan were more accessible, consisting of eight iambic strophes of four lines each, usually with eight syllables per line. St Augustine, in the *Confessions*, recounts that the custom of singing hymns and psalms 'in the Eastern manner' began in 386, during the siege of Ambrose's basilica by the troops of the Arian imperial family. Exactly what Augustine meant is not clear: nothing is known of the hymn melodies at the time of Ambrose. While Ambrose's hymns are thought to form the basis of the Milanese hymn repertory, only a few texts are attributed to him. In his critical edition (1992) Fontaine proposed that four texts are certainly authentic (*Aeterne rerum conditor*, *Iam surgit hora tertia*, *Deus creator omnium*, *Intende qui regis Israel*); four are probably authentic (*Splendor paterne gloriae*, *Agnes beatae virginis*, *Victor, Nabor, Felix pii*, *Grates tibi, Iesu*), three are possibly authentic (*Amore Christi nobilis*, *Apostolorum passio*, *Aeterna Christi munera*) and 3 others are probably inauthentic (*Illuminans altissimus*, *Hic est dies verus Dei*, *Apostolorum supparem*).

Hymns were sung in the cathedral Offices of Gaul and Iberia in late antiquity; the Gallican hymn repertory has been reconstructed by Huglo (*see* GALLICAN CHANT, §11). Apparently for the first time in the Western monastic Office, the 6th-century Rules of Caesarius of Arles and Aurelian of Arles prescribe specific hymns for each canonical hour. In these Rules (which are evidently based on the liturgical practices of the monastery of Lérins) the use of hymns seems to be an innovation, perhaps borrowed from the cathedral Office of southern Gaul. Hymns are also mentioned in the Rule of Isidore of Seville (the earliest description of the Spanish monastic Office), but not in the 6th-century Italian Rule of the Master or in the Rules of Cassian or Augustine. The singing of hymns played an important role in the liturgy of the Celtic church (*see* CELTIC CHANT, §6).

The influential Rule of Benedict (*c*530) prescribes hymns at all the Hours, without specifying which texts. Benedict used the term 'ambrosianum' only for the three Hours at which authentic Ambrosian hymns were sung: *Aeterne rerum conditor* at Matins, *Splendor paterne gloriae* at Lauds, and *Deus creator omnium* at Vespers (Gneuss, forthcoming). For the other Hours, he used the term 'hymnus', contributing to the misattribution of many iambic hymns (called 'ambrosiani') to Ambrose in the Middle Ages.

The current historiography of the hymn repertory was established by Gneuss (1968), who named the hymn repertory of late antiquity and the early Middle Ages the 'Old Hymnal' (OH); this repertory is reconstructed from early Milanese sources, Bede's *De arte metrica*, and the Rules of Caesarius, Aurelian and Benedict, none of which contains more than 16 hymns. A second early collection of between 20 and 26 hymns, which Gneuss (1974) called the 'Frankish hymnal' (FH), is preserved in six 8th-century manuscripts from north-west France and south-west Germany.

Beginning in the early 9th century, both the OH and FH were replaced (except at Milan and on the Iberian peninsula) by an expansion of the FH, the 'New Hymnal' (NH). The basic repertory of 41 hymns in the NH was expanded in the course of the 9th century by at least 21 texts, resulting in a variety of hymns for Vespers, Lauds and Matins, and for feasts. The core repertory in 10th-century sources numbers about 100 hymns; some 11th-century manuscripts contain between 200 and 300 hymns.

The NH is generally viewed as part of the renewal of liturgy during the reign of Louis the Pious (814–40; although Jullien, 1992, suggested a connection to Alcuin). It may be related to the reforms of Benedict of Aniane (*d* 821), or may have been compiled by Walahfrid Strabo, whose history of the liturgy (*Libellus de exordiis . . . ecclesiasticis rerum*, trans. with commentary by A.L. Harting-Corrêa, Leiden, 1996), written in about 829, shows his deep interest in the hymns (Bullough and Harting-Corrêa).

Many anonymous texts in the NH do not appear in earlier sources, and several were probably written in the Carolingian period. *Ut queant laxis* and *Veni creator spiritus* are generally considered to be Carolingian works, although their attributions (to Paul the Deacon and to Hrabanus Maurus, respectively) are uncertain. Other texts in the NH are by well-known authors of late antiquity such as Sedulius (*A solis ortus cardine*) and Venantius Fortunatus (*Pange lingua . . . proelium*, *Vexilla regis*). Some NH hymns are excerpts from Prudentius's *Liber cathemerinon*.

The NH became the standard repertory on the Continent and in England (where it arrived with the Benedictine reform in the 10th century), except at Milan. The Hispanic hymn repertory remained distinct until the liturgical reforms of the late 11th century. The hymns were not common in cathedral liturgies between the Carolingian period and the 12th century, and in the Roman liturgy, hymns are first transmitted in the 12th-century Old Roman antiphoner *I-Rvat* S Pietro B 79 (*Nunc sancte nobis spiritus*, *Te lucis ante terminum* and *Veni creator spiritus*).

In the 12th and 13th centuries, the new religious orders compiled their own hymn repertories. In an attempt to recover the repertory of 'ambrosiani' prescribed by the Rule of St Benedict, the Cistercians adopted a collection of 34 hymns from the use of Milan, which was revised between 1140 and 1147 and supplemented by 18 further hymns. Peter Abelard wrote hymns for the convent of the Paraclete (where Heloise was abbess), 90 of which were used there; only one of his melodies survives.

2. Metre. Some hymns are quantitative, with fixed patterns of long and short syllables whose quantity is determined by the rules of classical Latin versification. Others are accentual, with alternation of stressed and unstressed syllables and a fixed number of syllables in each line. Many accentual texts imitate the accent patterns and syllable groupings of quantitative metres. The three most common metres in medieval hymns are the iambic dimeter, trochaic tetrameter and the Sapphic strophe.

Most hymns are in iambic dimeter, with lines of four iambs:

S L S LS L S L
Dé-us cre-á-tor óm-ni-um

The first and third feet in an iambic hymn could be spondees:

L L S L L L S L
Ae-tér-ne ré-rum cón-di-tor

Conflicts of ictus and accent arose when the stressed syllables were short in quantity, or unstressed ones were long, as in the following verses from *Aeterne rerum conditor*:

L L S L L L S L
et tem-pó-rum dás tem-pó-ra

S L S L L L S L
ut al-lé-ves fas-tí-di-um

Accentual iambic hymns imitate the stress patterns of a quantitative iambic but lack the required sequence of feet:

L S S LL L S S
Már-tir Dé-i qui ú-ni-cum

Trochaic metres were also common, as in *Ave maris stella* and the following quantitative septenarius (trochaic tetrameter catalectic) of Venantius Fortunatus:

L S L L L S L L L S S L L S L
Pán-ge lin-gua gló-ri-ó-si proé-li-um cer-tá-mi-nis

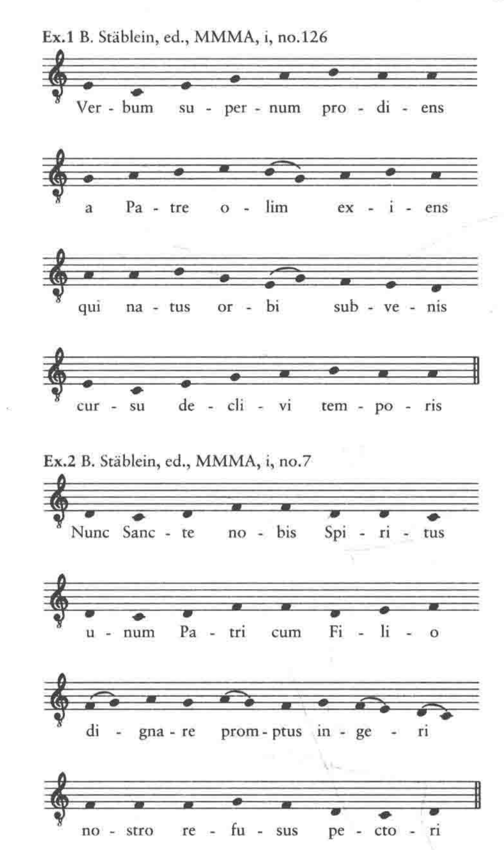
Another frequently employed metre was the Sapphic strophe, consisting of three lesser Sapphic lines and an Adonic:

L S L S L S S L S L L
Ut qué-ant lá-xis ré-so-ná-re fib-ris

L S L L S S S L S L S
Mí-ra ges-tó-rum fá-mu-li tu-ó-rum

L L L L L S S L S L S
Só-lue pol-lú-ti lá-bi-i re-á-tum

L S L L L
Sánc-te Io-hán-nes



Ex.1 B. Stäblein, ed., MMMA, i, no.126

Ex.2 B. Stäblein, ed., MMMA, i, no.7

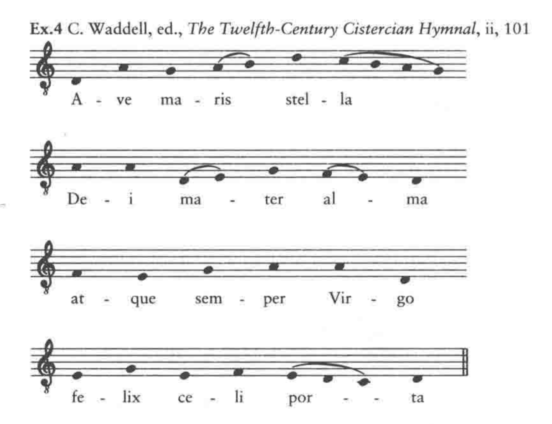
In the 16th and 17th centuries the hymns were revised to fit the standards of classical prosody, producing the altered versions of the texts in modern liturgical books.

3. Melodies. Hymn melodies typically consist of four lines of equal length, corresponding to the lines of text; the last strophe paraphrases the doxology, followed by 'Amen'. Within strophes, patterns of melodic organization vary; the most common form is *ABCD*, and other frequent ones numbered as in MMMA, i, 1956 are *ABAB* (131, 135), *AABA* (22), *AABB* (768), *ABCA* (71; 126; see ex.1 and *AA′BA* (2). Most hymn melodies are predominantly syllabic, but many are neumatic and some have long melismas.

While most hymn melodies exhibit conventional modal features, some modally ambiguous hymns lack a clear tonal centre and have a final cadence on an unexpected

Ex.3 A. Durán, R. Moragas and J. Villareal, eds, *Hymnarium oscense*, ii, 113

Per - fec - to tri - no nu - me - ro
ter - nis ho - ra - rum ter - mi - nis
lau - des ca - nen - tes de - bi - tas
no - nam di - cen - tes psal - li - mus



Ex.4 C. Waddell, ed., *The Twelfth-Century Cistercian Hymnal*, ii, 101

pitch. Occasionally, a melody with an unusual final, such as *a*, does not fit any of the modes, as in ex.1.

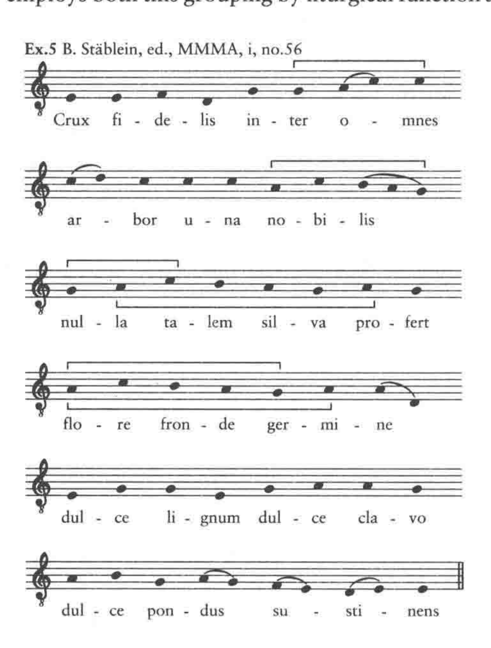
The highest notes often occur in the third line of the strophe, as in ex.2.

Many hymn melodies have narrow ranges spanning a 5th or less in each line, and a few melodies resemble recitation tones, as in ex.3.

Ex.4 shows a well-known melody whose first line fills the entire octave range of mode 1, while subsequent lines focus on the 5th from *a–d*.

Variation and repetition of short phrases within one line or between different lines of a melody are common. In ex.5, the end of the first line is repeated at the beginning of the third, and the end of the second line is echoed in the third and fourth lines. Inexact resemblances (between the two halves of the fifth line, and between the beginnings of the first and fifth lines) reinforce the structure of the melody.

The relationship between words and music in hymns is flexible; different texts with the same liturgical function or metre may be sung to the same melody. Some manuscripts (such as *I-VEcap* CIX (102)) assign one melody to all hymns for ferial Matins, another to those for ferial Lauds, and a third to those for ferial Vespers. *E-H* 1 employs both this grouping by liturgical function and



Ex.5 B. Stäblein, ed., MMMA, i, no.56

a similar grouping of iambic and Sapphic texts. Repertorial organization like that in *I-VEcap* CIX (102) and *E-H* 1 would have made it unnecessary to notate a melody more than once in a manuscript, suggesting that the hymn texts without notation in many early notated sources were sung to melodies that appear with another text in the same manuscript. Conversely, many hymn texts are associated with a variety of different melodies. Texts used on multiple occasions (such as *Iam lucis orto sidere* for Prime) had melodies for different days of the week or for feasts. Some melodies reflect the metrical construction of the corresponding texts, with melismas on accented syllables and cadences on caesuras.

No reliable criteria have yet been developed for dating hymn melodies, partly because the notated sources are so late in the textual tradition. Melismatic, wide-ranging melodies can be found in early manuscripts, and syllabic, highly repetitive melodies are found in late ones. The rich diversity of the hymn repertory hinders attempts such as Stäblein's to assign characteristics to the different chronological layers of the Milanese hymn repertory. Stäblein identified simplicity, repetition and narrow modal range as archaic features (in contrast to a focus on the final and recitation tone and the use of the full modal range), but these criteria do not provide an adequate basis for dating melodies to the period before the earliest notated manuscripts (Möller in Haug, forthcoming).

The medieval performing practice of hymns is mostly a matter of speculation. Bede (*d* 735) wrote that hymns were sung by alternating choirs, and monastic customaries of the 10th–12th centuries indicate either solo or choral performance. It is not known how medieval singers rendered the metre of the hymns, but some manuscripts from the later Middle Ages suggest performance in mensural rhythm.

4. Hymn sources and transmission. Office hymns were transmitted in independent hymnaries, in separate sections of Office books (such as psalters), and in breviaries and antiphoners; before the 12th century they are found primarily in monastic sources (Jullien, 1989).

Hymn texts were copied without notation beginning in the 7th century; the earliest surviving notated hymns are in manuscripts from the 10th century (the oldest known example is *Pange lingua* in *CH-SGs* 359, *c*900). The first hymnaries with extensive notation were copied in the 11th century, and among these sources only a few indicate melodies for all the hymns: the most extensive collections are *CH-Zz* Rh.83 (the earliest, dating from *c*1000), *E-H* 1, *I-VEcap* CIX (102), and *Rvat* Rossi 205. Many hymn melodies were transmitted internationally, while others were found to be of limited local usage. The wide variation between sources sometimes makes it difficult to identify concordances.

Usually only the first strophe of a hymn is notated. In some exceptional manuscripts, however, notation is supplied for entire hymn texts, as in *I-Rvat* S Pietro B 79, *I-FRa* A.209 (Farfa, 11th century) and *E-H* 1 (southern France, 11th century). In *E-H* 1, many hymns have different melodies for different strophes; this unusual feature may be a way to indicate multiple melodies without recopying the entire text. Two melodies for different strophes of a hymn also appear in the Moissac hymnary (*I-Rvat* Rossi 205, f.21*r*).

5. Influence. Hymns influenced other genres of liturgical poetry, particularly tropes and sequences. Many introit tropes were written in the form of hymn strophes, and some tropes are derived from specific hymns (Björkvall and Haug, forthcoming). Both the text and melody of some late sequences were modelled on hymns; for instance, *O Maria stella maris* is based on *Ave maris stella*. Hymns were important texts in theological tradition and in the teaching of grammar and versification, as shown by Bede's *De arte metrica*, Alberic of Monte Cassino's *De rithmis*, and in gloss and commentary traditions from the 11th to the 16th centuries (Gneuss, 1968; Milfull, ed., 1996; Boynton, forthcoming).

EDITIONS

(1) Texts. Critical editions of hymn texts include those by Walpole (1922), Bulst (1956) and Fontaine (1992); the volumes of Analecta hymnica dedicated to hymns (ii, iv, xi, xiv, xvi, xix, xxii, xxiii, xxvii, xli, xliii, l–lii, 1888–1909) are considered to be less reliable. Stäblein (MMMA, i, 1956), printed 92 previously unpublished texts.

(2) Melodies. Stäblein edited 557 melodies from over 500 manuscripts and printed books from the 10th to the 18th centuries; the edition contains complete transcriptions of many important early sources, including *CH-E* 366 (see also B. Ebel, Einsiedeln, 1930), *CH-Zz* Rh.83, *F-Pn* n.a. lat.1235 (12th century), *I-Rvat* Rossi 205, *VEcap* CIX (102) and *Rc* 1574 (12th century). His edition is complemented by several later publications, including a transcription of *E-H* 1 (ed. A. Durán, R. Moragas and J. Villareal, 1987) and Waddell's critical editions of the Cistercian hymnal (1984) and the Paraclete hymn repertory (1987–9). Moberg and Nilsson's critical edition of 129 melodies from Swedish sources (1991) is the second part of the text edition published by Moberg (1947); almost all the melodies are also found in Stäblein. Lagnier (1991) and Mele (1994) edited local Italian repertories; Gutiérrez (1993) edited hymn melodies using 131 notated manuscripts from Spain (10th–14th centuries). Milfull (1996) gave concordances in Anglo-Saxon sources for melodies in Stäblein's edition.

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G. Mele, ed.: *Psalterium-Hymnarium arborense: il manoscritto P. XIII della cattedrale di Oristano (secolo XIV/XV)* (Rome, 1994)
I. Milfull, ed.: *The Hymns of the Anglo-Saxon Church: a Study and Edition of the Durham Hymnal* (Cambridge, 1996)
C. Gutiérrez, ed.: *Hymnen II: Spanien*, MMMA, x (forthcoming)
D. Hiley, ed.: *Hymnen III: England*, MMMA, x (in preparation)

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S. Boynton: *Glossed Hymns in Eleventh-Century Continental Hymnaries* (diss., Brandeis U., 1997)
A. Haug, ed.: *Der Lateinische Hymnus im Mittelalter: Überlieferung–Ästhetik – Ausstrahlung* (Kassel, forthcoming) [incl. S. Boynton: 'The Didactic Function and Context of Eleventh-Century Glossed Hymnaries'; G. Björkvall and A. Haug: 'Verstechnische and versgeschichtliche Voraussetzungen der melodischen Analyse'; H. Gneuss: 'Zur Geschichte des Hymnars'; A. Haug: 'Hymnus und Tropus'; D. Hiley: 'Zur englischen Hymnen-Überlieferung'; I. Milfull: 'Spuren kontinentaler Einflüsse in spätangelsächsischen Hymnartypen und deren Neumbestand'; H. Möller: 'Fragen zu Bruno Stäbleins zeitlich-stilistischer Schichtung der Mailänder Hymnen-Melodien']

III. Polyphonic Latin
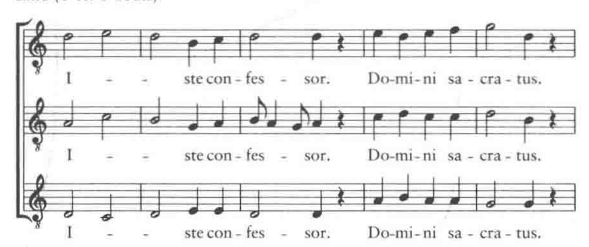
Polyphonic settings of Latin hymns have been a regular feature of Vespers of major feasts in most important centres since the 15th century. This section is concerned exclusively with those that seem designed for use in the Divine Office and does not include motets that make use of all or part of a hymn text. The two criteria are the use of a cantus firmus commonly associated with the hymn text in the monophonic practice (in those periods in which cantus firmus techniques are common) and the setting of single stanzas of the hymn text as separate entities. This forces the omission of such works as the settings in the Ambrosian *motetti missales* repertory of texts made up of fragments of hymn stanzas and of works like the *Ave maris stella* attributed to Josquin des Prez fin which all the stanzas are set continuously. (For keyboard settings of hymn melodies *see* ORGAN HYMN.)

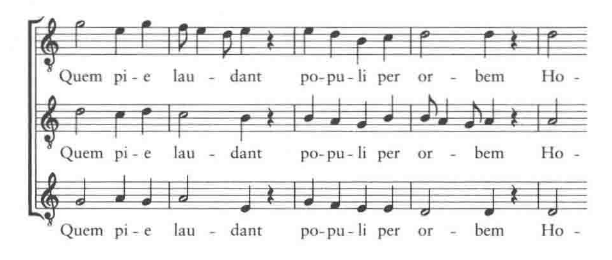
1. 15th century. 2. 16th century. 3. 17th and 18th centuries.

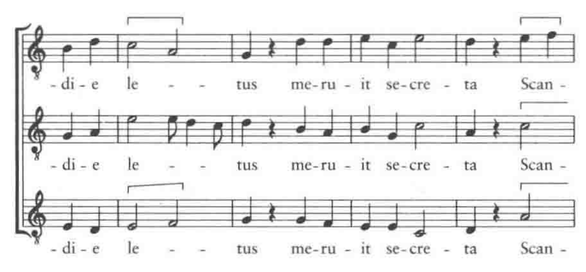
1. 15TH CENTURY. Except for a few isolated examples, such as the famous voice-exchange hymn found with a number of texts in sources up to 1400 (Stäblein, 1956, pp.532ff), the history of the polyphonic hymn properly begins with the group of ten settings for three voices in the Apt manuscript (*F-APT* 16bis). These are undoubtedly only a small part of a substantial collection intended to supply settings for all the major feasts of the year and were probably composed for the papal court at Avignon during the last quarter of the 14th century. Rather small in scale, they established the basic principle of polyphonic hymn writing followed during the next 200 years: each has the melody traditionally associated with the hymn text in one voice in ornamented form (the superius in all but one instance). Except for cadential ornaments, the style is note-against-note. The setting of *Iste confessor* (ex.6) is of particular interest in that its rhythms are clearly related to the accents of the Sapphic stanza.
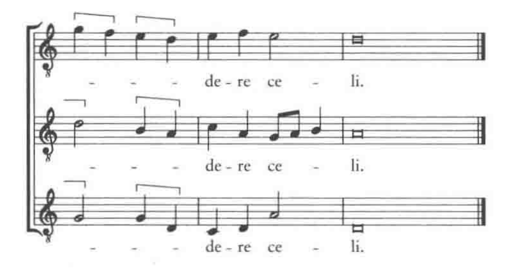
The next important collections of polyphonic hymns are in two early 15th-century manuscripts at Bologna (*I-Bc* Q15) and Modena (*I-MOe* α.X.1.11). These contain a complete cycle by Du Fay for every feast of the liturgical year that is of a semi-duplex rank or higher, with

Ex.6 (*F-APT* 16bis)
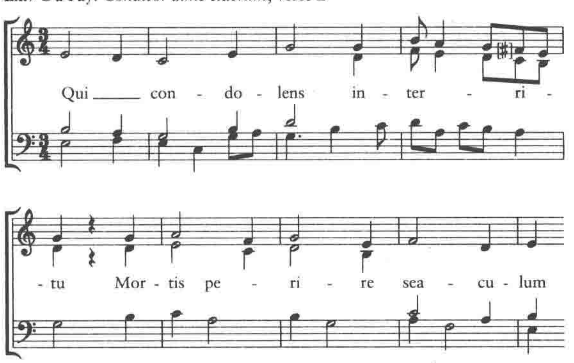








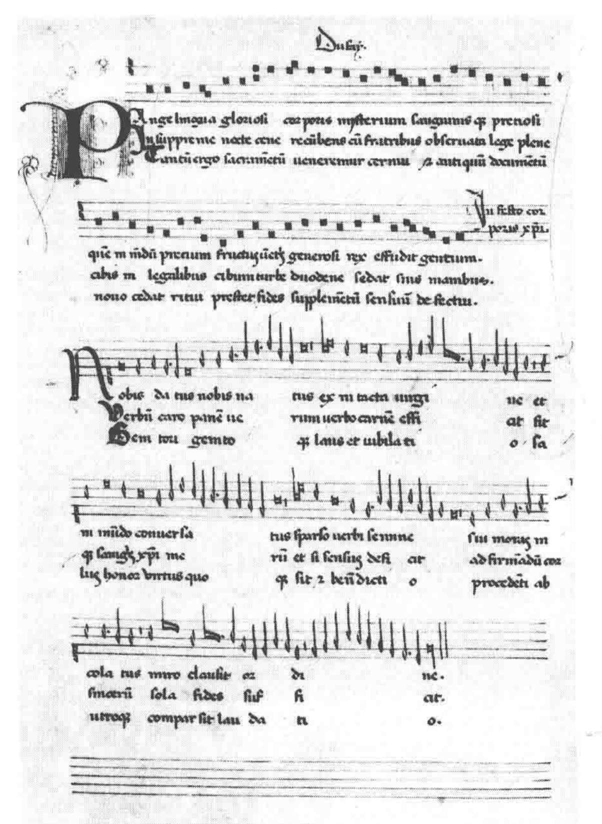
Ex.7 Du Fay: *Conditor alme siderum*, verse 2
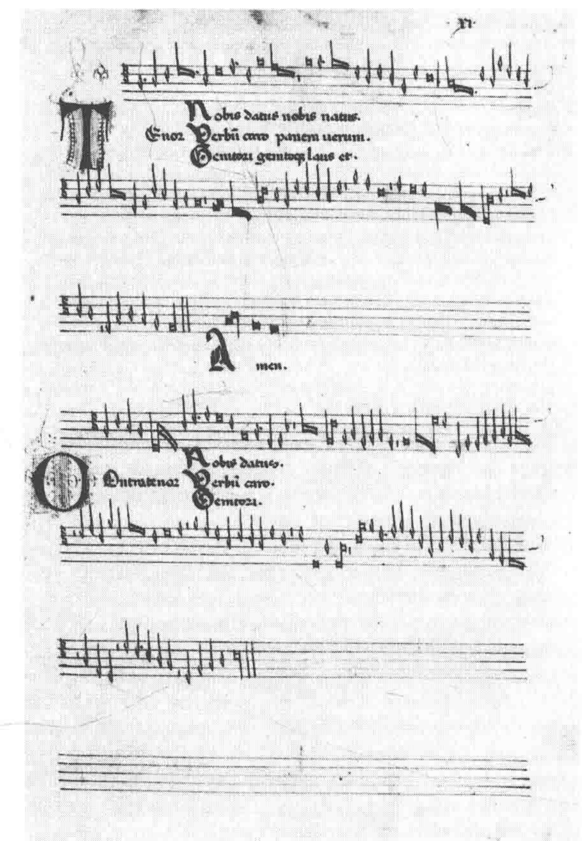


additional settings by Johannes de Lymburgia in the former and Benoit in the latter. Almost all the hymns follow the same pattern, generally providing a single polyphonic setting for all the even-numbered stanzas; the chant melody is given in chant notation and is underlaid with the odd-numbered stanzas. This alternation of chant and polyphony was common throughout the Renaissance (*see* ALTERNATIM), the principal change in the 16th century being that composers generally wrote separate settings for each of the odd- or even-numbered stanzas (a procedure that also appears in *I-Bc* Q15 in Johannes de Lymburgia's settings of *Ad cenam agni providi* and *Christe redemptor omnium/Ex Patre*).

The Du Fay cycle was probably composed in Savoy in the years 1433–5; according to Besseler it was composed in Rome before 1433, but the melodies Du Fay used do not conform to the monophonic tradition of the papal court. The settings, some of which use FAUXBOURDON, are all for three voices. With one exception, the hymn tune is present in the superius in ornamented form (ex.7), and in general it is only this voice that is provided with a complete text. In two cases (*Conditor alme siderum* and *Vexilla regis prodeunt*) the chants are presented in *I-MOe* α.X.1.11 in mensural form, this being retained more or less closely in the polyphonic setting. Evidently these melodies served as models for later composers; in some cases a Du Fay superius was simply borrowed and two or more lower voices composed to fit it, or two new voices appear with an indication that a Du Fay superius is to be used with them. Du Fay's settings and adaptations of them remained in use (as manuscript copies show) until the 1490s, when they were replaced by settings for four voices.

The trend in collections for the rest of the 15th century was to include settings for Vespers of all feasts of semi-duplex or higher rank. This meant that each collection shared a basic corpus of texts with others from the same region (texts commonly found in settings in Italian sources are listed in Table 1), but it also meant that each collection included one or more settings that were not found elsewhere, since they reflected local rather than regional liturgical practices (e.g. hymns for the patron of a church, city or diocese). Regional differences are also apparent in the melodic tradition, and different melodies or significant melodic variants can often identify the place of origin of





1. Du Fay's setting, for three voices, of the even-numbered stanzas of the hymn 'Pange lingua', 15th century (I-MOe α.X.1.11, ff.13v–14r)

TABLE 1

Feast	Hymn
Sundays of Advent	Conditor alme siderum
Christmas	Christe redemptor omnium/Ex Patre
Epiphany	Hostis Herodes impie
Weekdays of Lent	Audi benigne conditor
Sundays of Lent	Aures ad nostras
Passion Sunday	Vexilla Regis prodeunt
Easter (or its octave)	Ad cenam agni providi
Ascension	Jesu nostra redemptio
Pentecost	Veni Creator Spiritus
Corpus Christi	Pange lingua
Trinity Sunday	O lux beata Trinitas
Sundays throughout the year	Lucis Creator optime
Marian feasts	Ave maris stella
St John the Baptist	Ut queant laxis
SS Peter and Paul	Aurea luce
St Michael	Tibi Christe
All Saints	Christe redemptor omnium/Conserva
Dedication of a church	Urbs beata Jerusalem
Common of Apostles	Exultet caelum laudibus
Common of One Martyr	Deus tuorum militum
Common of Many Martyrs	Sanctorum meritis
Common of Confessor	Iste confessor
Common of Virgins	Jesu corona virginum

a setting. Generally the hymn collections seem to have been composed or compiled for purely local needs. The hymns themselves are rather brief, functional pieces; many survive in only one source without attribution, which may indicate that they are the work of a local figure. Occasionally a composer of the stature of Du Fay wrote settings that spread throughout Europe, but this was exceptional.

The period 1450–1500 is the earliest from which enough hymn settings survive from different parts of Europe to exemplify clearly the differences in regional traditions. In this period in Italy the hymn tune most frequently appears in an ornamented version in the superius. Du Fay's hymns were included in two major Italian collections (*I-Mc* 871N and *Vc* St Peter B80) along with more recent works by Johannes de Quadris, Damianus and Gaffurius, whose settings incorporate the most obvious innovation – the use of four voices. An important pair of choirbooks (*I-MOe* α.M.1.11–12) includes hymns by Johannes Martini and Johannes Brebis in which the alternation between chant and polyphony is dispensed with; one setting is provided for the odd-numbered stanzas and another for the even-numbered ones. The collection appears to have been part of the repertory of the Este chapel in Ferrara in about 1479, and is the earliest source to contain polyphonic hymns for antiphonal choirs.
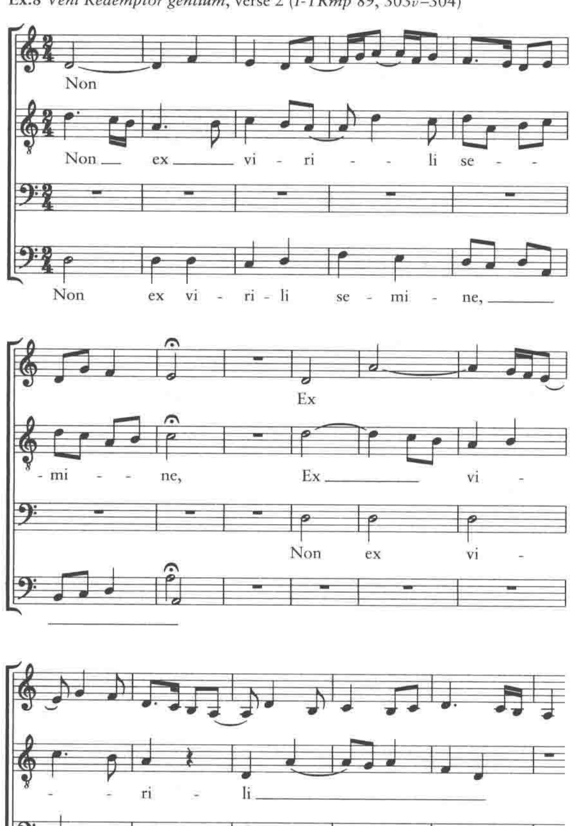
Two important sources were copied in Verona in the last two decades of the 15th century. The earlier (*I-VEc* 759) contains settings for three voices and a few settings for four that are also found in the later manuscript (*I-VEc* 758). The two collections differ primarily in the number of voices used in the settings; those for four voices are also slightly more complex. Another northern collection, probably from Venice or nearby, is found as a manuscript addition to a copy of Petrucci's *Motetti de la Corona* (*F-Pc* Rés.862). By far the largest and most interesting collection is that found in *I-Rvat* C.S.15. The hymn section of the manuscript, probably copied in the mid-1490s, is the first in which the alternation between chant and different polyphonic settings is used systematically. The settings are diverse, ranging from the works of Du Fay to compositions by Marbrianus de Orto and Josquin that probably date from about 1490. The Du Fay settings are found in their original form and in more recent adaptations. The adaptations incorporate either the Du Fay superius or the superius and tenor with newly composed voices to make a three- or four-voice composition. Unlike the earlier versions, all the voices are underlaid in an obvious attempt to update the archaic but venerable settings of Du Fay. The collection seems to have been compiled from materials at hand with new compositions added only when needed. The adaptations of Du Fay's settings occur chiefly in the settings for the Common of the Saints, among the less important feasts in the collection; they are also the last works in the manuscript, and the adaptations may have been made simply to complete the cycle. One other important Italian source extant from this period is a small collection of hymns in Milan (*I-Mcap* 2269) that may be by Gaffurius. These settings differ from all the others only in liturgical matters: they were composed for use in the Ambrosian liturgy.

German manuscript sources of polyphonic hymns of the period 1400–1520 are numerous. The largest number of hymns is in the Trent manuscripts, which contain nearly 150 settings; the repertory is mixed, ranging from Du Fay settings and settings originating in Italy to more recent German settings, some as late as 1470. The most interesting compositions are those of German origin. A number of them use a technique that was very common in Germany by 1500 and in all parts of Europe during the 16th century: the cantus firmus is stated in one voice in equal values, usually of one or two beats' duration. The origin of the cantus firmus is emphasized in some of these settings by the use of chant notation in the voice carrying it (generally the superius or tenor). Against this slowly moving part the other voices weave a very active contrapuntal background; the technique is at times imaginative, as in *Veni redemptor gentium*, where the chant melody is stated in equal values in the tenor and each phrase is preceded by an ornamented statement in the bass (ex.8). The other settings in the Trent manuscripts usually have the chant melody in the tenor or superius in an ornamented form. Similar settings can be found in the manuscripts *CZ-Ps* D.G.IV.47, the Glogauer Liederbuch and in the first few fascicles of *D-Mbs* 3154.

The major German sources from the end of the 15th century are *D-Bsb* 40021, *LEu* 1494, *Mbs* 3154 and *PL-WRu* 2016, which contain a large repertory of settings by such composers as Adam von Fulda and Heinrich Finck as well as less familiar ones like Egidius Rossely and Flordigal. The cantus firmus techniques are similar to those of the latest settings in the Trent manuscripts with the chant melody stated in either the superius or tenor in ornamented form or in equal values. The Nikolaus Apel Manuscript *D-LEu* 1494 contains the largest number of settings and shows the variety possible within this genre.

Later German sources include the two choirbooks (now in Dresden) from the St Annen-Kirche in Annaberg, the smaller of which contains a complete cycle for the liturgical year that occasionally employs the alternation of chant with two polyphonic settings. The manuscript

Ex.8 *Veni Redemptor gentium*, verse 2 (*I-TRmp* 89, 303*v*–304)



D-Ju 34 contains a very interesting cycle in which the settings are absolutely uniform in style; the cantus firmus is stated in the tenor in equal values and is written throughout in Hufnagelschrift. Each text has a number of stanzas individually set to be used in alternation with the chant melody. Where one setting is used for more than one stanza it is copied twice, and a small number of minor changes have been made in one of the settings either to improve the text declamation or to incorporate a hypermetric syllable. These hymns were probably composed for the court of Frederick the Wise; all are anonymous and all are *unica*.

An unusual trait, found only in a small group of hymns from German sources of about 1500, is the use of a second cantus firmus with its own text, which is taken from various sources. In some cases both cantus firmi belong to the same feast, the added text usually being an antiphon or sequence. Other settings incorporate a secular text and melody which are almost always symbolically related to the hymn text or to the feast on which the hymn would be sung. The German collections are notable for the individuality of their liturgical implications. Since Germany lacked a centre like Rome to set liturgical precedents in this genre, it is impossible to make a chart like Table 1 for German hymnody; however, a number of texts and melodies appear only in German settings and distinguish the German tradition from others.

The first hymn settings representing the Spanish tradition are found in a group of manuscripts copied just after 1500. *E-Tc* 2 contains 20 settings by Pedro de Escobar, Dalva, Juan de Sanabria, Juan de Peñalosa and Urede. The setting of *Pange lingua* by Urede became one of the most popular compositions of the 16th century, appearing in over a dozen sources and serving as a model for keyboard works and a cyclic Mass Ordinary. Most of the Spanish settings use melodies of a local tradition as cantus firmi. These can be found in the *Intonarium toletanum*, one of the liturgical books published as a result of the activities of Cardinal Ximenes Cisneros. The Spanish monophonic tradition used a system of explicitly notated durations which were taken over into the polyphonic settings, unlike other traditions (with exceptions noted above), which apparently assumed equal duration for each sign in the chant notation.

Two 15th-century English sources contain polyphonic hymns (*GB-Cmc* Pepys 1236 and *Lbl* 5665); they use the techniques of cantus firmus treatment discussed above and add another that is not known elsewhere and marks them as English. Some of the settings in the Pepys manuscript seem to use a faburden to the chant melody as the cantus firmus rather than the chant melody itself; since in these cases the faburden is in the lowest of three parts, however, the top part is effectively a paraphrase of the chant and the outcome is analogous to fauxbourdon though with a free contratenor. The paucity of 15th-century sources makes a complete understanding of English polyphonic hymn practices very difficult.

2. 16TH CENTURY. The most important development of the 16th century was the appearance of a number of cycles for the year by individual composers. No copies have survived of the first printed hymn collection, Johannes Martini's *Hymnorum liber primus* (Venice, 1507), although Martini's hymns can be found in 15th-century manuscripts. The implied second book seems never to have appeared.

After a break of nearly three decades a number of cycles appeared in quick succession. Each of the first two, the collections of Costanzo Festa and Francesco Corteccia, appears complete in one central manuscript source and individual settings were copied in a number of other manuscripts. The Corteccia cycle is in a manuscript that was probably a presentation copy; the preface states that the composer has followed the usages of Florence and of Rome. The Festa cycle survives complete in a manuscript from the Cappella Sistina and was composed in 1539 for use in Rome.
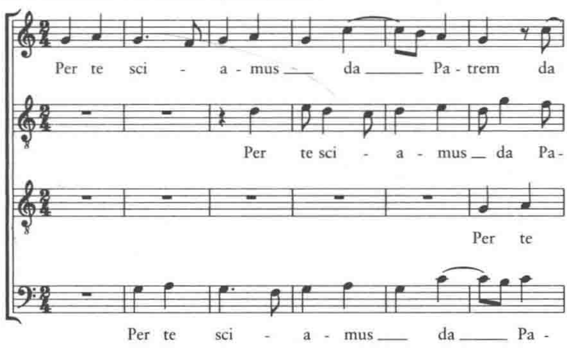
The printed cycles undoubtedly reached a much larger audience. The cycle by Carpentras was printed in Avignon about 1535 with some other collections by the same composer, but may have been composed, at least in part, in Rome. The fact that it includes settings for the feasts of St Margaret and St Anne, two saints who were particularly venerated in the Avignon region, may indicate that at least this part of the collection was composed there. Jacquet of Mantua's cycle was probably composed between 1539 and 1542, but it did not appear until 1566. In addition two of his works are included in Willaert's hymn collection, the *Hymnorum musica* (Venice, 1542). However, some hymn settings by Willaert are extant in manuscripts from the cathedrals of Piacenza and Treviso that were copied before 1542, which may indicate that the collection was compiled from existing works and not
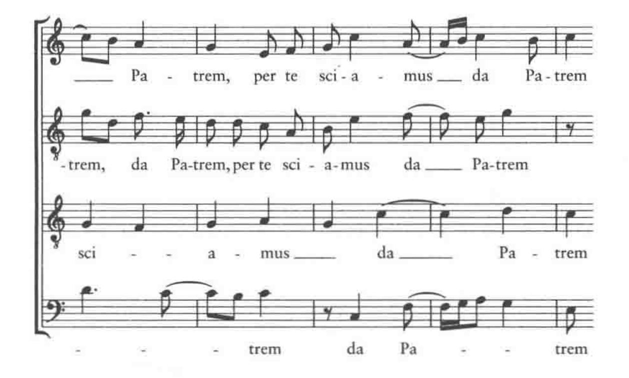
composed expressly for publication. The hymns of these cycles formed the basis for the numerous manuscript collections copied in various Italian centres: the extant cathedral repertories suggest that each chapel put together a cycle to meet its own needs from both printed and manuscript settings. Any settings of purely local significance were generally composed by a local figure, often in imitation of the settings in the printed collections. The result is a very large number of manuscript copies of the hymns in these printed collections.

The style of the settings in all these cycles is similar. The composers set either all odd- or all even-numbered stanzas, the other stanzas being sung in unison to the chant melody. The cantus firmus is present in one voice, usually the tenor or superius, in values that are often somewhat longer than those in the other parts, at least at the beginning of each phrase. Motifs from the cantus firmus appear in all the voices in points of imitation (ex.9) and in some settings the cantus firmus voice is canonically duplicated. Generally two to six voices are used, a smaller number for internal stanzas and the larger number for the last.

Two important collections were printed in Germany during this period at the Wittenberg press of Georg Rhau; although they were intended for use by Lutheran establishments, they include the traditional Latin texts. Some of the works included in the first, the *Sacrorum hymnorum liber primus* (1542), must have been composed for use in the Catholic liturgy since they appear in manuscript sources as early as 1500. Alternative settings are frequently provided, some using different cantus firmi. The print seems to have been intended as a repertory from which works could be selected rather than a fixed, liturgically correct cycle: the composers include Thomas Stoltzer, Heinrich Finck, Wilhelm Breitengraser, Arnold von Bruck,

Ex.9 Corteccia: *Veni Creator Spiritus*, verse 6





Balthasar Resinarius, Virgilius Haugk, Thomas Pöpel, Adam Rener and Johann Walter (i). Rhau's second publication, the *Novum opus musicum tres tomos sacrorum hymnorum* of Sixt Dietrich (1545) is a complete cycle providing settings for all important feasts. Hymns are also included in the *Vesperarum precum officia* (1540). A collection of hymns for the liturgical year composed for the Heidelberg chapel by Benedictus Ducis, which has not survived, is listed in a chapel inventory with a number of other collections by the same composer.

An important characteristic of the settings in these 16th-century cycles is the attempt to achieve proper text declamation. Hymns present unique problems in that, although they are strophic with each stanza supposedly in the same metric scheme, variations in accent patterns and hypermetric syllables are not uncommon. This makes the use of the same setting for different stanzas difficult, as Corteccia mentioned in the preface to his collection. In some of these collections the same setting is used with more than one text. In the collection in *D-Ju* 34, the second setting is often revised just enough to allow for a hypermetric syllable or to correct the declamation.

An extremely large number of cycles appeared in Italy in the late 16th century, including those by Jacobus de Kerle (1558, lost; 2/1560), Giovanni Contino (1561), Diego Ortiz (1565), Paolo Aretino (1565), Michele Varotto (1568), Lassus (*c*1580, manuscript), Victoria (1581), Ippolito Sabino (1582), Francesco Guerrero (1584), Giammateo Asola (1585) and Palestrina (1589). Each contains 30 or more hymns, one to three stanzas being set polyphonically in each hymn. Victoria usually set the even-numbered stanzas and used no more than four voices, the internal stanzas having only three; he did not use canon or five- to six-voice culminating stanzas. Palestrina departed from the more common practices in that he consistently set odd-numbered stanzas and left the first line of the first stanza to be sung to the chant melody, beginning his setting at the second line.

The last of the polyphonic cycles appeared in the 1590s and the early 17th century; they include the works of Giaches de Wert (*I-MOd* 167–8), Pietro Pontio (1596), Orfeo Vecchi (1600), Costanzo Porta (1602), Orazio Vecchi (1604), Giovanni Cavaccio (1605), M.A. Ingegneri (1606), Girolamo Giacobbi (before 1629) and Filippo Vitali (1636). These collections continue the traditions of the early 16th-century cycles. The collection of Wert is remarkable for its size and its emphasis on St Barbara.

Although the majority of the 16th-century hymn collections originated in Italy, a few came from other places, such as the *Hymni sacri* by Cosmas Alder (1553) and the cycle by W. Perckhaimer (1564) in Germany. A large manuscript collection compiled in the Munich chapel during Ludwig Senfl's tenure has yet to be fully investigated. Jacobus de Kerle composed a cycle for Augsburg (*c*1577) which in its marked differences from his Orvieto cycle demonstrates the importance of local liturgical practices in the formation of polyphonic collections. The cycle by Leonhard Schröter and works by Blasius Ammon, Jacobus Vaet, J. Febure, Cesare de Zacharia and Bartholomäus Gesius date from the later 16th century; the settings by Michael Praetorius (1611) and Christian Keifferer (Dillingen, 1613) mark the end of the old tradition. 17th-century composers such as Johann Stadlmayr and Antonio Draghi employed instrumental doubling, concertante instruments, basso continuo and

sinfonias in their hymns, as did their Italian contemporaries. In France important collections were composed by François Gallet (Douai, 1586), Charles d'Helfer (1660) and J.-V. de Bournonville (1612); in England Byrd, Sheppard and Tallis all composed settings characteristic of the main 16th-century tradition. Italy was to remain the chief centre of polyphonic hymn writing, however, primarily because the liturgy was sufficiently uniform throughout the peninsula to make both the composition and publication of an entire cycle feasible.

3. 17TH AND 18TH CENTURIES. The stylistic innovations of the Baroque period, particularly concertato, were introduced into the hymn at the beginning of the 17th century. Optional doubling of the vocal bass by an organ, as in Asola's second cycle for eight voices (1602), later became 'obligato' and special partbooks were provided, as in the *Hymni per tutto l'anno a quattro voci con il basso per l'organo* of Pietro Lappi (Venice, 1628). Like the concerted madrigal and motet, hymns were also written for various combinations of voices and instruments (Amadio Freddi, *Hinni novi concertati*, Venice, 1632) and made use of a solo voice (Andrea Mattioli, *Hinni sacri concertati*, Venice, 1646). The concertante style of Maurizio Cazzati's important cycle (1662) for solo voice 'con violini e beneplacito' is also evident in the works of C.D. Cossoni (1668), Sebastiano Cherici (1672), G.A. Florimi (1673), Bonifatio Gratiani (1674), G.B. Vitali (1681) and G.A. Silvani (1702). The older style is used in the collection by Filippo Vitali (Rome, 1636) in which the texts of the reformed Breviary (1632) appear for the first time in a polyphonic setting. Cazzati also composed a cycle (1670), for four voices 'da cappella' with optional basso continuo, which has been cited as an early example of the attempt to recapture the Palestrina style. This kind of setting was subsequently very common, as in Silvani's *Inni sacri per tutto l'anno a quattro voci pieni, da cantarsi con l'organo e senza* (Bologna, 1705).

A number of 17th-century hymn settings appear in collections of music for Vespers, mainly psalms; the best example of this genre is the *Ave maris stella* in Monteverdi's Vespers (1610). As collections of this kind increased in number, collections devoted solely to hymns decreased. The scale of the settings, generally larger than that of 16th-century works, may have made the idea of a cycle less popular. Individual hymn settings made less use of cantus firmus technique and more of free composition; some collections, as early as that of Orazio Vecchi (1604), indicate the tendency with such statements as 'partim brevi super plano canto, partim propria arte', and early 18th-century collections sometimes include both techniques. The hymn collection composed by Joannis Georgi for S Maria Maggiore, Rome, in the mid-18th century has settings for four unaccompanied voices and for one to four voices and organ. In the former category the imitation of the Palestrina style even extends to beginning the setting with the second line and leaving the first to be sung in chant. Similar settings were composed for the same church in the early 18th century by Pompeo Cannicciari. A number of settings from the 18th century and even the 19th show this attempt to recapture an archaic style that was now valued as specifically sacred.

The tendency to compose individual settings instead of cycles grew during the late 17th century and the 18th until, in the late 18th century and the 19th, no major works were composed. Most of the cycles of the last two-thirds of the 18th century are by minor composers in rather isolated areas; the form was superseded by single settings and particularly large numbers of hymns for major feasts. A composer's hymn output might include a number of settings of *Ave maris stella* or *Pange lingua* and nothing else. There are also settings from this period of single internal stanzas like *Tantum ergo sacramentum* or *O salutaris hostia* which were not intended to be used as regular Office hymns but were for the Elevation in Mass or the Salve services.

18th-century hymn composers include Padre G.B. Martini, who composed 60 single settings between 1740 and 1770. These do not form a cycle, nor do those of another large collection of individual settings (for four voices, some with strings and continuo) by A.M. Pacchioni for Modena. G.A. Bernabei composed a collection of hymns for Munich in which he alternated settings for four voices and continuo with settings for solo voice and concertante instruments; Eberlin and Adlgasser composed single settings for use in Salzburg Cathedral. Single settings for Viennese chapels were composed by Ziani, Fux, Georg Reutter (ii) and Wagenseil. A few of these settings retain the cantus firmus techniques of earlier periods, but most are freely composed. The settings by Fux remained in regular use at Göttweig well into the 19th century. J.G. Albrechtsberger composed at least 27 hymn settings for use at Melk (1760–61). Single settings are also known by Charpentier. All these single settings seem to be occasional works by local composers for local use. The only important 19th-century composer who wrote hymns was Bruckner, and those were early works.

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IV. Protestant

Metrical hymns have been an important and distinctive part of Protestant worship since the Reformation. Today the word 'hymn' has the general meaning 'sacred lyric for use in worship'. In this section, however, the definition

adopted is an older and narrower one: 'sacred lyric of original content for use in worship', as distinct from a metrical translation or paraphrase of a psalm or of some other portion of scripture or liturgy.

1. Origins of the Protestant hymn. 2. The English hymn before the Wesleyan revival. 3. The modern English hymn. 4. The American hymn.

1. ORIGINS OF THE PROTESTANT HYMN. From its very beginnings the Protestant hymn differed from the Catholic in being sung by the laity. Metrical religious lyrics in the vernacular were well developed in the Middle Ages, especially in Germany: carols are the most familiar example. But the vernacular hymn as an integral part of Christian worship began only with the Reformation. 'With the gathering of the followers of Jan Hus in Bohemia into congregations, popular song becomes definitely Congregational Song' (Benson, 1909, p.21). The earliest recorded hymnbook of the BOHEMIAN BRETHREN dates from 1505 (*see* CANTIONAL, §1). The advent of printing had made it possible for all the worshippers to share in the singing of a large repertory of hymns. Luther himself was steeped in the German folksong in which hymns played so large a part, and he used his freedom to compose hymn texts as a method of popularizing the new doctrines of his reformation. The hymn has been a constant part of worship throughout the history of the Lutheran churches (*see* CHORALE; LUTHER, MARTIN; and LUTHERAN CHURCH MUSIC).

In the other principal branch of Protestantism a different tradition was formed. Calvin determined to found his reformed worship on the practice of the Early Church. While not absolutely denying the value of human compositions, he argued that no better songs could be found than the inspired songs of Scripture. He therefore established at Geneva the tradition of singing metrical psalms, which until recent times was closely followed in the Reformed Churches of France, the Netherlands, Germany, Scandinavia and Scotland (*see* PSALMS, METRICAL, §§II and IV; CALVIN, JEAN; and REFORMED AND PRESBYTERIAN CHURCH MUSIC). When these Churches did eventually admit hymn singing, they usually borrowed their hymns from Lutheran or other external sources. As a result their own contribution to the common stock of hymns has been slight, though many tunes originally composed for metrical psalms are now more often sung with hymns.

2. THE ENGLISH HYMN BEFORE THE WESLEYAN REVIVAL. The English Reformation was at first Lutheran in impulse. Coverdale's *Goostly Psalmes and Spirituall Songs* (*c*1535) were based on the Wittenberg hymnbooks, but they had little popular appeal and were banned by Henry VIII in 1546. Translations of Latin hymns from the Sarum Breviary and elsewhere were issued in primers for private use at this period; and Cranmer, in an early draft for the Book of Common Prayer, included 26 Latin hymns in the daily Offices. When he translated the services into English for the Prayer Book of 1549, however, all hymns were omitted, presumably because of the shift towards Calvinism under Edward VI. Only the *Veni creator spiritus* survived, in the Ordination Service (published separately in 1550): it remains there to this day, with the later translation of Bishop Cosin added in 1662.

During the Marian exile rival parties sprang up in the English Protestant communities. Many of those who most disliked the Book of Common Prayer went to Geneva, where in 1556 they compiled their own *Forme of Prayers*. They attached to it a group of metrical psalms which was to become the nucleus of the English metrical psalter (*see* PSALMS, METRICAL, §III, 4(iii)). This and the later Genevan editions drew solely on psalms and other scriptural passages for their verse. But when the metrical psalter was introduced in England after Elizabeth I's accession (1558), some compromise was found necessary between the strictly Calvinist Genevan party and other groups who favoured the Prayer Book and who had spent the years of exile in Lutheran centres such as Strasbourg. Consequently the 1561 edition contained a much enlarged appendix to the metrical psalms, which included the *Veni creator spiritus*, versions of most of the Prayer Book canticles, the Athanasian Creed, Lord's Prayer and Commandments and six original hymns. In the 1562 edition of Sternhold and Hopkins, the first complete edition of the psalm book, three more hymns were added (the complete list is shown in Table 2). These may rightly be regarded as the first hymns of the English Protestant Church. Two of the hymns were of German origin and were provided with German tunes; four others had their own tunes, of which one (Frost 186) is striking in its emotional intensity by comparison with the almost uniform dullness of the average English psalm tune of the time. It may well have been composed by Tallis, who harmonized it for John Day's four-part psalter of the

TABLE 2: Original hymns in Sternhold and Hopkins's psalm book

Name	*First line*	*Author*	*Tune*	*First pubd*
A Thanksgeving after the receving of the Lordes Supper	'The Lord be thanked'	W. Samuel	—	1556
A Prayer after the Commandments	'The spirit of grace grant us, O Lord'	anon.	—	1560
A Prayer	'Preserve us, Lord'	R. Wisdom, after Luther	Frost 184 (L.M.)	1561
A Prayer unto the Holy Ghoste, to be Song before the Sermen	'Come Holy Sprite, the God of myght'	anon.	—	1561
Da pacem Domine	'Give peace in these our daies'	E. Grindal, after W. Capito	Frost 183 (8787D)	1561
The Lamentation of a Sinner	'O Lord, turn not away thy face'	anon.	Frost 10 (D.C.M.)	1561
A Lamentation	'O Lord in thee is all my trust'	anon.	Frost 186 (D.L.M.)	1562
The Complaint of a Sinner	'Where righteousness doth say'	anon.	Frost 185 (6666D)	1562
The Humble Sute of a Sinner	'O Lord of whom I do depend'	J. Marckant	Frost 8 (D.C.M.)	1562

The tunes are identified by reference to M. Frost: *English and Scottish Psalm and Hymn Tunes c1543–1677* (London, 1953), with the metres in brackets

following year. The other three hymns had cross-references to psalm tunes.

These nine hymns formed an almost unvarying part of the text of the metrical psalter throughout the rest of the 16th and 17th centuries, and tended to retain their tunes even when the tunes of many of the psalms were altered – for example in East's and Ravenscroft's harmonized psalters (1592; 1621) and in Playford's musical revision of the standard psalm book (1661). But this fact reflects the supposed royal authority of the collection, recited on the title-page, rather than the practical utility of the hymns. There is no evidence that they were ever widely used, and they certainly did not form the nucleus of an English hymnody. For two centuries the music of the English parish church was essentially the metrical psalm. It was not until the 18th century that the English hymn developed into a form worthy to be compared with the German chorale.

This evolution, when it came, grew out of increasing dissatisfaction with the metrical psalm as a vehicle for congregational religious feeling. The purpose of the metrical psalms had been the utilitarian one of converting Old Testament verse into a form in which it could be sung by the people, while adhering as closely as possible to the original text. They were not literal enough for some extreme Puritan sects, and they were not literary enough for cultured Anglicans. As the zeal of the original reformers diminished, and particularly after the Presbyterians left the Church of England in 1662, there was mounting criticism of the crudity and inadequacy of the texts of the metrical psalms. This was coupled with the feeling that many of the psalms were unsuited to current conditions, and that none contained direct acknowledgment of Christian revelation, however much they might be interpreted as Christian prophecy. As an intermediate step a number of freer translations of the psalms were issued: some, such as Matthew Parker's (*c*1565), George Wither's (1632), George Sandys's (1638) and Tate and Brady's *New Version* (1696), remained faithful to the original but sought to improve the literary standard of the verse. Other translations, beginning with John Patrick's (1679) and culminating in Isaac Watts's *The Psalms of David Imitated in the Language of the New Testament* (1719), consciously reinterpreted the psalms in evangelical terms. Richard Baxter, in *Six Centuries of Select Hymns and Spiritual Songs* (1688), freely selected passages from Old and New Testaments and wove them into hymn-like verse. In such compromises it is difficult to say where paraphrase ends and free composition begins: the distinction between hymns and psalms became blurred. Although much devotional poetry was written during the century after Elizabeth's accession, some of which has found its way into present-day hymnbooks, none was intended for liturgical use, with the sole exception of George Wither's *The Hymnes and Songs of the Church* (1623). This was planned to complement the Prayer Book services and included hymns for festivals and holy days. Although Wither obtained from James I a unique patent requiring that the book be bound up with every copy of the metrical psalms, its circulation was defeated by the action of the Stationers' Company and it was soon a dead letter. Its chief interest today lies in the tunes composed for it by Orlando Gibbons, several of which are now in common use.

After the Restoration in 1660 a number of writers of differing denominations began to compose hymns with some intention of liturgical use. The Roman Catholic John Austin's *Devotions, in the Ancient Way of Offices* (Paris, 1668) was an influential book, and was heavily drawn on by John Playford for his *Psalms and Hymns in Solemn Music* (1671), in which hymns were interspersed among metrical psalms in the evident hope that they might be tried out in church as well as at home. Thomas Ken wrote his famous Morning and Evening Hymns (and his Midnight Hymn) for the use of the scholars of Winchester College in a direct and simple style suggested by the models of the Roman Breviary; they were published in 1694. On the Puritan side the most important writer was John Mason, whose *Spiritual Songs* (1683) had great influence among Dissenters.

The liturgical use of hymns at this period, however, was inhibited by various theological and political circumstances. In the Church of England a period of reaction had set in: Sternhold and Hopkins's psalms were associated, like the Book of Common Prayer with which they were frequently bound, with the restored establishment of Church and State, and it was long before any innovation could make headway. Even the New Version of the psalms encountered great opposition from bishops, clergy and people. However, the *Supplement to the New Version of the Psalms*, issued by Tate and Brady (1700), eventually proved a popular and permanent addition to the psalms. Although few new hymns were included (six in 1700, nine in the sixth edition of 1708) they had the important advantage of authorization by the queen in council on 30 July 1703. One of them, *While shepherds watched*, is the earliest strictly Anglican hymn that has remained popular. The tunes printed in the early editions of the *Supplement* were entirely those of the Old Version, but in 1708 a large group of new tunes appeared, including some excellent ones attributed to Croft ('Hanover' and 'St Anne' among them). Meanwhile Henry Playford's *Divine Companion* (1701) had provided many new hymns and tunes by Blow, Clarke, Croft and others, explicitly designed for parish churches in which volunteer choirs were beginning to be formed. Opposition to hymn singing in the established Church remained strong, however, throughout the 18th century. In the hundreds of collections issued for parish church use there are very few new hymn texts. There was, on the other hand, a considerable development in hymn and psalm tunes (*see* PSALMS, METRICAL, §III, 4(iii)).

Among Dissenters, including the Presbyterians ejected in 1662, singing of all kinds was hampered until 1689 by the fact that meetings were generally illegal and had to be held in secret. Nevertheless many Presbyterian leaders, led by Richard Baxter, advocated the use of hymns as well as metrical psalms. The Independents also began to add hymns to psalms during the last decade of the 17th century. Among the Particular (Calvinistic) Baptists, a controversy on the validity of singing in worship was set off by the action of Benjamin Keach in introducing hymns at his meeting-house in Bristol – first (*c*1675) after Communion only, later (*c*1690) at every Sunday service. At the extreme of nonconformism, the General Baptists joined the Quakers in outlawing singing of any kind in public worship, on the grounds that the singing of other men's words and tunes could not possibly represent that spontaneous speaking from the heart that they conceived

to be the only form of worship valid under the New Covenant.

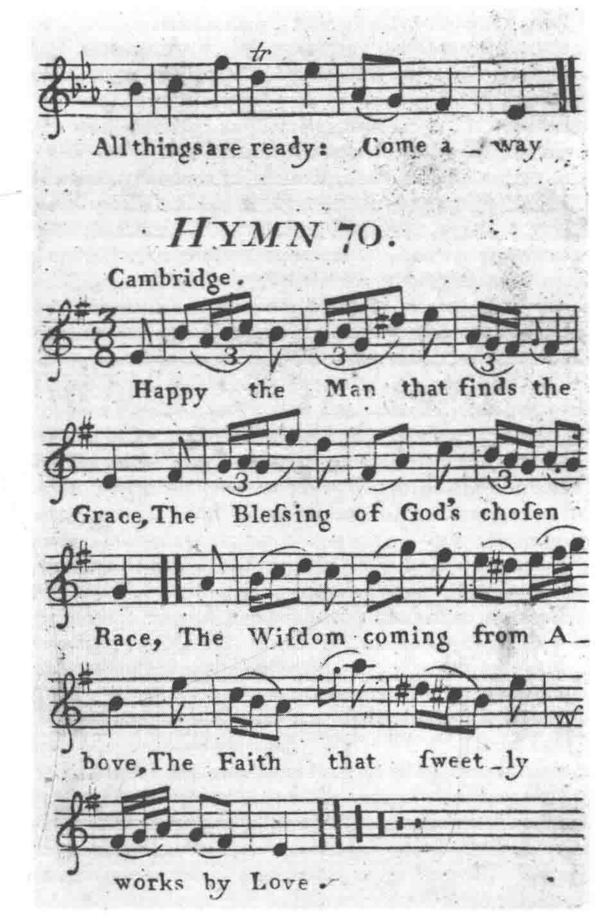
It was an Independent, Isaac Watts (1674–1748), who took the decisive step towards the foundation of an English hymnody which would ultimately prevail over psalmody. His work was the culmination of the 17th-century movement away from literal psalm versifications. He embarked on a thorough reform of congregational song texts, based on the fundamental principle that church song should express the thoughts and feelings of the singers. (This of course was incompatible with the Calvinistic belief in literal translation of the inspired texts.) The psalms, if used at all, must be made appropriate to modern Christian use: this object was achieved in Watts's *The Psalms of David Imitated in the Language of the New Testament* (1719). Beyond this, Watts provided in *Horae lyricae* (1705) and in *Hymns and Spiritual Songs* (1707) as complete and comprehensive a set of hymns as had ever been proposed for English worship. Most of the hymns were written between 1694 and 1696. They were all in the three commonest psalm metres and were evidently designed to be sung with the old psalm tunes. Watts had no wish to reform the tunes, but he strongly advocated a faster pace and a heartier manner of singing them.

The popularity of Watts's hymns and psalms in his own Independent (later Congregationalist) society amounted to domination for more than a century; among Baptists and Presbyterians it was hardly less. Their influence in America was as great and as lasting as in Britain, and when at length they were admitted into the Church of England, a number of them became, and have remained, among the greatest favourites (e.g. *O God, our help in ages past*).

See also CONGREGATIONAL CHURCH, MUSIC OF THE and BAPTIST CHURCH MUSIC.

3. THE MODERN ENGLISH HYMN. The hymns of John Wesley (*see* WESLEY family, (1) and (2)) and his brother Charles began a new era in the history of the English hymn, in which words and tune were alike aimed to arouse the emotions of a religiously awakened congregation. Watts had merely written hymns; but the Wesleys made hymns a central feature of their worship (*See* METHODIST CHURCH MUSIC. They designed their hymns, and (after its first years) their whole ministry, chiefly for the lower classes. The first Wesleyan hymns were written in the 1730s under the strong influence of Watts and of the Moravians (*see* MORAVIANS, MUSIC OF THE); in time the brothers produced a body of several thousand covering every aspect of religious and secular life.

Until his death in 1791 John Wesley kept a tight control over the hymn singing of his movement, and laid down the tunes to be used and the manner of singing them as well as the texts. A new type of tune, explicitly associated with these hymns as opposed to the metrical psalms, came into use. Many of the hymns were in unconventional metres, more particularly the trochaic metres (e.g. *Jesu, lover of my soul*). J.F. Lampe's collection of 24 of Charles Wesley's hymns with his own tunes (1746) was the first distinctively Methodist collection of hymn melodies printed; eventually some of these tunes with others approved by Wesley were gathered in *Sacred Melody* (1761), the official tune book of the Methodists (102 tunes in all; fig.2). Wesley disapproved of the older psalm tunes as dull and formal, but he also disliked the florid



2. *Hymn 70 from John Wesley's 'Sacred Melody' (London, 2/1765)*

type of tune that had recently become popular in Anglican use, particularly the fuging-tunes. Many of the early Methodist tunes are in the *galant* style of the day, reminiscent of concert or theatre music; some were actually adapted from secular tunes. It was this worldly modern flavour that shocked many churchmen of the time, but it conflicted with no principle that Wesley held dear, and it served to bring religious music into the realm of contemporary tastes. The Methodists quickly gained a reputation for the warmth and heartiness of their singing, which was due partly to the choice of tunes but more especially to the attitude towards singing that Wesley himself had taught them. Everyone joined in, all stood up, and an invigorating pace was adopted in place of the slower tempo of the psalm tunes. Often the meetings were in the open air, and there was never any organ or other accompaniment. The spectacle of hundreds of people singing such hymns with unabashed fervour proved irresistible to many, and helped to draw hundreds of thousands away from the established Church.

The Church was slow to take up the challenge. Throughout the 18th century individual clergymen were continually calling for improvements in church music, but the majority were indifferent: many did not even reside in their parishes. Improvement when it came was due to the small band of Evangelical clergy, at first closely linked with the Methodists, who were determined that the worship of God should be conducted with genuine feeling.

The lead was first taken in several charitable institutions (the chapels of the Foundling, Lock and Magdalen hospitals) that were not under diocesan control; these were followed by licensed proprietary chapels, such as the Surrey Chapel, where Rowland Hill was minister from 1783 to 1833. Progress in parish churches was more difficult because of the general belief that only metrical psalms had scriptural and legal authority. Even some Evangelicals, of whom William Romaine was the most prominent, felt unable to abandon the Old Version. Others introduced more modern translations (such as those of Watts or Merrick), and by slow degrees the singing of hymns became more common. In 1791 editions of the *New Version* began to include a number of additional hymns in their appendix. Meanwhile William Cowper, John Newton and Hill, among other Evangelicals, contributed some distinguished hymns to the Anglican repertory. In the matter of tunes there was less reason for caution, and many tunes of the 'Methodist' type became popular in the established Church towards the end of the 18th century. The larger parish churches acquired organs, disbanding the singers and instrumentalists in the west gallery; and a few enthusiastic clergymen, such as Munkhouse of St John's, Wakefield, and W.D. Tattersall of Wotton-under-Edge, began to train choirs to lead the congregation instead of attempting elaborate music of their own.

The introduction of hymns proceeded rapidly in several town churches in Yorkshire, where the Evangelicals were strongest, during the early years of the 19th century. The question of their legality came to a head in 1819, when Thomas Cotterill, vicar of St Paul's, Sheffield, introduced his own *Selection of Psalms and Hymns*, including a number of hymns by the Moravian James Montgomery that have since become some of the best-known in the language. Some of the congregation rebelled to the point of taking Cotterill to court. The case of Holy and Ward versus Cotterill was heard on 6 July 1820 in the Consistory Court of the province of York. The chancellor (G.V. Vernon) concluded that even the king in council could not, under a strict interpretation of the Acts of Uniformity, alter the liturgy by allowing the use of either metrical psalms or hymns in church; but he declined to implement his judgment since the singing of psalms and hymns was so well established. By consent of the parties the question was referred to the archbishop, who 'undertook to compile a new Selection of Psalms and Hymns for Mr. Cotterill's Church'. This bizarre action had the important effect of determining that in practice any hymns or psalms could be introduced in a parish church at the discretion of the incumbent. The new position was ably set forth by JONATHAN GRAY, who had recently compiled his own selection of hymns for use in several York churches.

This development made possible a great flowering of English hymnody in which the established Church took over the lead from the Dissenting bodies. The Romantic movement stimulated concern for the poetic merit of hymns and an interest in the medieval hymns of the Roman Church: both are reflected in Bishop Heber's *Hymns Written and Adapted to the Weekly Church Service of the Year* (1827). Frere called Heber 'the creator of the modern church hymn-book'. The effort to apportion hymns to specific liturgical functions in the church services and calendar was not new, but it was given new emphasis by the men of the Oxford Movement. The extreme point was reached in the *Hymnal Noted* (1851, 1854), edited mainly by J.M. Neale, which consisted entirely of versions of Latin hymns, designed for use as Office hymns within the Anglican Church despite the fact that Office hymns had no part in the authorized liturgy. The music was drawn chiefly from plainchant, with a preference for the Sarum melodies; they were provided with a harmonized accompaniment. The best-known hymn of this new type is perhaps *O come, O come, Emmanuel*. Meanwhile other tastes and other sections of the Church produced their own hymnbooks. The Evangelical tradition was maintained by Edward Bickersteth's *Christian Psalmody* (1833), which was later augmented in his son Edward H. Bickersteth's *Psalms and Hymns* (1858). Charles Kemble's *Selection of Psalms and Hymns* (1853) was an old-fashioned low-church production, ignoring recent developments; middle ground was occupied by the *Hymns* of the Society for Promoting Christian Knowledge (SPCK), expanded in 1871 into *Church Hymns* with Sullivan as musical editor. Frances E. Cox's *Sacred Hymns from the German* (1841) initiated a new interest in the old Lutheran chorales and their tunes, which culminated in Catherine Winkworth's *Chorale Book for England* (1863) for which Sterndale Bennett edited the music. Other musical editors, led by William Cross (1818) and followed by John Goss (1827) and William Crotch (1836), had begun a movement to restore the early English psalm tunes in pure and unadorned form. With the rise of musical scholarship many other sources from the past were tapped for textual and musical materials. The early and mid-Victorian periods witnessed an unparalleled amount of activity in the composition, rediscovery, arrangement and publication of hymn texts and tunes. Much of it was frankly commercial, and there was an unedifying stampede to commission hymns and tunes from well-known authors and composers, and to get selections adopted by fashionable churches and recommended by bishops. The advertising of hymnbooks reached phenomenal heights at this period. Sales were enormously increased by the growing (and not always disinterested) insistence by the clergy that parishes provide hymnbooks for every member of the congregation. William Mercer took this a stage further in his *Church Psalter and Hymn Book* (1854) by issuing an edition with the unharmonized tunes as well as the words, so that all could have the tunes before them – for the first time since the last musical edition of the Old Version (1688). At this same period the trend towards the 'proper' tune (that is, a tune permanently associated with a particular hymn) became decisive.

The climax of all these tendencies – theological, aesthetic, practical and commercial – was the publication of *Hymns Ancient and Modern* in 1861. The initial impetus was Anglo-Catholic, but the committee formed under the chairmanship of Sir Henry Baker wisely decided to make the book a comprehensive one, including the most popular hymns of all shades of opinion provided they attained an acceptable standard. They eliminated much possible competition by pooling the resources of several men who were planning to publish their own selections. The success of the book was without parallel. By 1869 the annual sale was about half a million copies. By 1873 over 30% of London parish churches had adopted it; by 1881 the proportion was closer to 70%, with the SPCK *Church Hymns* the only serious rival. An official inquiry in 1895 showed that about 75% of

churches throughout England had adopted *Hymns Ancient and Modern*, and by 1912 no fewer than 60 million copies had been sold.

Though comprehensive in its selection, the book preserved its Anglo-Catholic tone and probably did more than anything else to spread the ideas of the Oxford Movement so widely that many of them became imperceptibly a part of the tradition of the Church as a whole. At the same time the book rapidly popularized a new and distinctively Victorian type of hymn tune, of which J.B. Dykes produced the largest number as well as the most characteristic examples. Dykes's tunes were simple, often making use of rhetorical devices of repetition and climax borrowed from instrumental music, and supported by richly emotional harmonies. They took full advantage of the new conditions in which parish congregations enjoyed the support of a full choir and organ: they could be sung at a much faster pace than had been common a generation earlier, and could make use of dynamic changes suited to the words, which were actually marked in the texts of the hymns. Dykes's tunes exactly met the need of the time, and they were very popular. Indeed the music was probably the main ingredient in the success of the book. Heber had published his *Holy, holy, holy* in 1826, Newman his *Lead, kindly light* in 1833. But it was not until they were matched to Dykes's tunes that they became two of the most popular hymns in the English language (the same was true of *Abide with me*, set to W.H. Monk's tune 'Eventide'). *Hymns Ancient and Modern* became an influence far beyond the boundaries of the Church of England. But it was the tunes that were first adopted by Welsh Methodists, Scottish Presbyterians and American Lutherans; the words followed later.

Within a generation *Hymns Ancient and Modern* had overcome almost all its rivals, and had caused the abandonment of plans to develop an authorized hymnal for the Church of England. In the last decades of the 19th century there was a consequential drop in the output of both hymns and tunes. A distinctive contribution was made by the many hymnbooks compiled for schools, which naturally emphasized literary and scholarly values. On the other hand, popular evangelistic hymns, brought in from the USA by Dwight L. Moody and Ira D. Sankey, were produced in great numbers by the Salvation Army and similar bodies. The nonconformist churches compiled their own official selections, all profoundly influenced by the new catholic spirit proclaimed in *Hymns Ancient and Modern*.

The Victorian hymn long remained the norm. Most of the developments in art music of the 20th century have been of a kind that cannot successfully be applied to congregational singing. The one important exception is the recognition of popular music in all forms as a legitimate element in serious music, and also in worship. The first step in this direction was taken in *The English Hymnal* (1906), a book designed on high-church principles and with loftier artistic standards than perhaps any previous general collection, but which nevertheless struck a blow against snobbery by including among its tunes not only a number of popular English carols and folksongs and several Welsh Methodist tunes, but even five hymns whose words and music were taken straight from Philip P. Bliss and Sankey's 1875 collection of *Gospel Hymns* (see §4 below). The freshness of the musical settings by Vaughan Williams was a particularly strong point of the new hymnal, which might well have superseded *Hymns Ancient and Modern* if its extreme theological position had not offended many sections of the Church. Percy Dearmer, one of the editors of *The English Hymnal*, compiled a second excellent collection, *Songs of Praise* (1925), in a more ecumenical spirit that suited its time. Musically however it was more dogmatic than its predecessors, deliberately omitting Victorian favourites and substituting 'modal' tunes by Shaw and Holst that have not replaced them in popular esteem.

The period beginning in the late 1960s has seen an upheaval and renovation of English hymnody. In the Roman Catholic Church, the Second Vatican Council authorized congregational hymn singing in the vernacular for the first time, and a distinctive output of English Catholic hymns and tunes has resulted, with some influence of popular music. On the Protestant side, the campaigns of Billy Graham and the charismatic movement, both of which have affected Evangelical Anglicans as well as a number of nonconformist groups, have fostered an informal style of singing, with commonplace, everyday language, playing to the feelings rather than the intellect. The tunes are repetitive and simple enough for everyone to learn them quickly, in popular musical idioms ranging from light classical to hard rock; the organ is replaced by groups of instruments, generally including guitars; clapping and bodily movement are encouraged. The resulting forms have come to be known as 'worship songs' rather than 'hymns'.

There has been a strong reaction to these popularizing trends. The 'mainline' liberal Protestant Churches, led by middle-of-the-road Anglicans, Congregationalists and Methodists, have wished to counter the steep decline in attendance by the younger generation. They have sought a renewal of the traditional hymn in forms that speak to the present age without loss of quality. A group of hymn writers, led by Fred Prat Green, Brian Wren and Timothy Dudley-Smith, have developed a style that is determinedly modern in its language, but which, unlike the 'worship song', addresses serious theological and social issues and maintains a high standard of prosody and poetic diction. The new hymns appeared first in two supplements to standard books, both appearing in 1969: *100 Hymns for Today* supplementing *Hymns Ancient and Modern Revised* (1950), and *Hymns and Songs* supplementing *The Methodist Hymn Book* (1933). Later, these were consolidated with their parent books. The Baptists, the United Reformed Church and the Church of Scotland also brought out revised editions of their denominational hymnals.

This movement, although it met with much criticism, was an outstanding success, so much so that it has been called the 'Hymn Explosion'. It has been widely influential throughout the English-speaking world and beyond. Hustad (1982) conceded that the 'Explosion' was British in origin, and in a 1991 survey of ten leading American hymnals, Hawn found that 13 of the 16 new hymns most widely reprinted were by British authors; Green has been called the greatest Methodist hymn writer since Charles Wesley. The revolution amounts to the discovery of a way of using language that is modern but also suited to worship, so that the familiar 'thees' and 'thous' of traditional hymnody can be abandoned.

For new hymns, the modernizing principle offends none but the diehard conservative. Some hymnals, however,

beginning with *Hymns for Today's Church* (1982), have applied it retroactively, by ruthlessly rewriting old hymns until all traces of archaism are removed. This has met with stout opposition. More recently, under American influence, 'inclusive language' has been attempted, removing all gender connotations from references to humanity, or even to God. Few traditional hymns are entirely free of the words 'Lord', 'Father', 'brother', 'mankind' and similar expressions, and some editors have attempted to expunge all such words. But it has been pointed out with justice that when these words are replaced (and the consequential adjustments to the verse are made) the poetry becomes so mutilated that little is left of the author's conception and style. In some quarters there have also been efforts to banish metaphors of race, class and militarism, which were common in Victorian hymns. *From Greenland's icy mountains*, *All things bright and beautiful* and *Onward, Christian soldiers* are either thrown out or distinctly altered. But congregations will not easily give up what they have always known. The modernizers risk depriving the Church of its most faithful followers, the traditionalists.

Music has naturally played a less critical part in these very difficult issues. But composers have faced an analogous challenge. They have had to find a style for hymn tunes that is not commercial or cheaply popular, is readily singable by everyone, and yet sounds modern and stimulating. Some have succeeded, but a school of modern hymn tune composition, if it exists, cannot yet be clearly discerned. Old tunes (say, pre-1939) remain the preferred choice for most 'mainline' congregations. But in revising and re-harmonizing them, in the hope of making them sound more modern, editors run the same risk as text revisers: that they may produce a useless hybrid, lacking both the authority of age and the thrill of novelty. Erik Routley and John Wilson are two leading hymn tune editors who have generally succeeded in avoiding this trap.

4. THE AMERICAN HYMN. European settlers, motivated by wealth, adventure and freedom, took with them to the North American continent their culture, including their heritage of church song. The British brought metrical psalms while the Germans imported chorales. As a result of the Great Awakening in the colonies from the 1730s, many congregations began singing Isaac Watts's psalms and hymns. Although John Wesley's first hymnal, *A Collection of Psalms and Hymns*, was published in Charleston, South Carolina, as early as 1737, his more influential later collections were reprinted in America and introduced by the English evangelist George Whitefield during his visits to the colonies. Other significant English evangelical collections reprinted in America include those of Whitefield (1753, reprinted 1765), John Newton and William Cowper (1779, 1787), and John Rippon (1787, 1792). American congregations sang mainly psalms and hymns from Europe for about two centuries before they began to develop a significant repertory of their own hymn texts.

The first American contributions to hymnody were musical, coming through the singing-school movement, which by the late 18th century produced the first native composers. From this movement came the earliest American hymn tune in common use, Oliver Holden's 'Coronation' (*All hail the power of Jesus' name*), published in his *Union Harmony* (Boston, 1793). By the second decade of the 19th century the centre of the singing-school movement had moved from the North-east to the South and Mid-west. The development of shape notes about 1800 fostered a simplified approach to music reading, and singing-school tune books in shape-note notation added to the New England repertory (psalm and hymn tunes, fuging-tunes and anthems) folk hymns with texts and/or tunes derived from oral tradition, such as the melody to Newton's *Amazing Grace*, called 'New Britain'. Shape-note tune books appearing in multiple editions include Ananias Davisson's *Kentucky Harmony* (Harrisonburg, VA, 1816), Allen D. Carden's *Missouri Harmony* (Cincinnati and St Louis, 1820), William Walker's *Southern Harmony* (Spartanburg, SC, 1835) and Benjamin Franklin White and Elisha J. King's *The Sacred Harp* (Hamilton, GA, 1844). Folk hymnody in simplified form with refrains and other repetitions developed during the Second Great Awakening from about 1800 in frontier areas. These folk hymn texts, widely known as camp-meeting spirituals, were published first in pocket-size songsters and later with harmonized tunes in shape-note tune books of the singing school. Spirituals were developed by both Euro-Americans and African Americans during that period, but the first collection of Negro spirituals did not appear in print until shortly after the Civil War. Both of these traditions of folk hymnody found a firm place in 20th-century congregational song in the USA.

While folk hymnody was flourishing in the South during the decades before the Civil War, Lowell Mason, Thomas Hastings and others in the Northeast were leading a reform movement advocating music based on European models, as in Mason's tune 'Antioch' (*Joy to the World*), based on themes from Handel's *Messiah*. On the opposite side was Joshua Leavitt, whose *Christian Lyre* (New York, 1831) included hymn texts set to tunes with secular associations. Mason's influence on the music of American hymnody remains probably the greatest of any single composer.

During the 19th century denominational hymnals were increasingly published, and a number of writers of hymn texts and tunes emerged. Representative texts and tunes include the Congregationalist Ray Palmer's *My faith looks up to thee* (to Mason's 'Olivet'), the Episcopalian Phillips Brooks's *O little town of Bethlehem* (to Lewis Redner's 'St Louis'), and the Presbyterian George Duffield jr's *Stand up, stand up for Jesus* (to George J. Webb's 'Webb'). New denominations developed their own hymnody as well. The Mormons, for example, issued their first hymnal, by Emma Smith, the wife of their founder, as early as 1836 (*see* CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS, MUSIC OF THE).

From about the mid-century numerous collections were published for the rapidly growing Sunday schools, containing hymns in popular idioms designed for immediate appeal to children. A representative leading publisher-composer of Sunday school hymnody is William B. Bradbury, composer of the tune 'China' to Anna Warner's children's hymn *Jesus loves me, this I know*. The prolific author of popular texts, Fanny Jane Crosby, is one of several of the most prominent contributors to Sunday school hymnody who also contributed to the hymns of the urban revival movement from the 1870s.

The leading evangelist of the urban revival movement, Dwight L. Moody, employed several musicians who were gifted in composing words and/or tunes to hymns in

popular styles that from the mid-1870s came to be known as gospel hymns or gospel songs. These included Philip P. Bliss, Ira D. Sankey, James McGranahan, and George C. Stebbins, whose publications culminated in *Gospel Hymns Nos. 1–6 Complete* (New York and Cincinnati, 1894). This tradition continued in the early 20th century in the musical evangelism of Charles McC. Alexander, Homer A. Rodeheaver and others. A leading gospel hymnodist whose work spans both eras was Charles H. Gabriel, author-composer of *I stand amazed in the presence* (1905).

Further developments of the gospel hymn tradition include the shape-note gospel song of the South related to the singing school and singing conventions, such as Anthony J. Showalter's setting of *Leaning on the everlasting arms* (1887). The African-American tradition of gospel hymnody developed from the early decades of the 20th century, led by such author-composers as Charles A. Tindley (*We'll understand it better by and by*, 1905) and Thomas A. Dorsey (*Precious Lord, take my hand*, 1932).

Alongside these gospel traditions has developed an American 'churchly' tradition of hymnody published in major denominational hymnals. 20th-century hymns of ecumenical acceptance include Henry Van Dyke's *Joyful, joyful, we adore thee* (1907, set to a melody from Beethoven's Ninth Symphony) and Harry Emerson Fosdick's *God of grace and God of glory* (1930, set to the Welsh tune 'Cwm Rhondda'). A hymn known as the 'black national anthem' that has more recently gained a place in major American hymnals is *Lift every voice and sing* (1901) by James Weldon Johnson and set to music by J. Rosamond Johnson. America had even more writers of music than of words in the 20th century. Unlike the hymn texts, however, the tunes did not gain ecumenical acceptance. American hymn tunes of wide acceptance in the latter half of the century include Carl Schalk's 'Now' (1968, to Jaroslav Vajda's *Now the silence*), Richard Dirkson's 'Vineyard Haven' (1972, to Edward Plumptree's *Rejoice, ye pure in heart*) and Carlton R. Young's 'Beginnings' (1987, to Brian Wren's *This is the day of new beginnings*).

After the Second Vatican Council (1962–5) the Roman Catholic change to the vernacular and emphasis on active participation in worship resulted in a period of experimentation in congregational singing. The new hymns ranged from formal hymnody to folklike songs designed to be sung to guitar accompaniment. Both Catholic and Protestant denominations were affected from about 1970 by charismatic renewal movements whose focus was on miniature hymns marked by brevity and simplicity. Charismatic movements favoured scriptural songs and choruses, such as Karen Lafferty's popular setting of *Seek ye first* (1972).

Another trend in American congregational song found in major hymnals from the closing decades of the century is the increased inclusion of hymnody from non-European cultures, including African, Latin American, Asian and Amerindian song. A significant influence in encouraging hymn singing and the writing of new hymns is the organization founded in 1922 as the Hymn Society of America, known from 1989 as the Hymn Society in the United States and Canada. Hymn writing in Canada flourished especially in the latter half of the 20th century. The work of a large number of Canadian hymnodists was first published in *The Hymn Book* (Toronto, 1971) of the Anglican Church of Canada and the United Church of Canada. One ecumenically accepted hymn of Canadian authorship is *O day of God draw nigh* (1939) by Robert B.Y. Scott.

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WARREN ANDERSON/THOMAS J. MATHIESEN (I), SUSAN BOYNTON (II), TOM R. WARD (with JOHN CALDWELL) (III), NICHOLAS TEMPERLEY (IV, 1–3), HARRY ESKEW(IV, 4)

Hymnary (from Lat. *liber hymnarius*, *hymnarium*). A liturgical book of the Western Church containing the metrical hymns sung at each of the Hours of the Divine Office. It is sometimes combined with a psalter (*see* PSALTER, LITURGICAL), an ANTIPHONER, or other book destined for the Office. *See also* LITURGY AND LITURGICAL BOOKS, §II, 3(vi), and HYMN, §II.

Hymnody. *See under* GOSPEL MUSIC and HYMN.

Hymnologus (Lat., from Gk. *humnologos*: 'singing hymns'). A term used to denote a professional (Greek) singer in Latin antiquity. *See* CYBELE.

Hymn Society in the United States and Canada. Organization founded in 1922 as the Hymn Society of America to encourage the singing of hymns in congregations of all faiths, foster research in the field of hymnology and promote the writing of new hymn words and music. By 1995 the society had approved, copyrighted and made available to publishers and individuals more than 400 hymns. It publishes a scholarly and practical quarterly, *The Hymn* (1949–), a biannual newsletter called *The Stanza* (1976–), and occasional monographs on hymnology. In 1984 it published on microfilm the *Dictionary of American Hymnology* (edited by Leonard Ellinwood and Elizabeth Lockwood), a comprehensive index to the texts of more than 8000 hymnals published in North America.

RITA H. MEAD/R

Hynninen, Jorma (*b* Leppävirta, 3 April 1941). Finnish baritone. While teaching at a Kuopio primary school he studied at the conservatory there, and continued his studies at the Sibelius Academy in Helsinki. Having made his Helsinki début in 1969 (Silvio, *Pagliacci*), he undertook many lyric baritone roles there before making his international début as Pelléas at La Scala in 1977. But Hynninen's intense, fiery eloquence as a singing actor first drew widespread attention when he created the role of Topi in Sallinen's *The Red Line* (1978, Helsinki; repeated in London, 1979, Moscow, 1982, and New York, 1983); to the leading roles of the two successive Sallinen operas, *The King Goes Forth to France* (1984, Savonlinna) and *Kullervo* (1992, Los Angeles), he brought similar magnetism of personality and lean, fine-grained beauty of voice. Hynninen has inspired other Finnish composers, notably Rautavaara, to write operas for him. More recently he has broadened his Verdi and Wagner repertory to include Macbeth, Telramund and Amfortas. A passionate exponent of the Finnish song repertory (much of which he has committed to disc), he is no less vivid in lieder, as his recordings of Schubert, Schumann and Brahms confirm. He has made many international appearances in, and several recordings of, the baritone part in Sibelius's *Kullervo* Symphony. In 1984 Hynninen became artistic director of the Finnish National Opera, and in 1993 artistic director of the Savonlinna Festival.

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MAX LOPPERT

Hynnis, William. *See* HUNNIS, WILLIAM.

Hyperaeolian. One of the two *tonoi* (the other being Hyperlydian) added to Aristoxenus's system of 13; Alypius (*c*360) was the first to mention these. Glarean used the term in the *Dodecachordon* (1547) to designate the octave species *B–b* divided at *f*; thus *B–c–d–e–f* + *f–g–a–b*. Although he did not accept it as one of his 12 modes, he nonetheless printed examples of it. Chapter 8 of the second book gives a plainsong melody invented by Glarean himself which, in turn, became the basis for the three-part polyphonic example of Hyperaeolian commissioned from his friend Sixtus Dietrich, and which appears as ex.47 in the third book (ex.48 is the Christe from a mass by Pierre de La Rue). The Hyperaeolian octave species was thus the basis of what is now popularly referred to as the LOCRIAN mode.

HAROLD S. POWERS

Hyperion. English record company. Founded in London in 1980 by Edward Perry, it produces recordings of music of all styles and periods from the 12th century to the 20th, though generally eschewing the more popular, often-recorded works. About 80 new titles are issued each year. It has specialized in music before 1800 and British music. Particularly noteworthy is the English Orpheus series, including works by Arne, Blow, Boyce, Croft, Dibdin, Locke, Philips and the Linleys, much of it directed by Peter Holman. The catalogue also includes Purcell's complete anthems, odes and welcome songs, and several of Handel's otherwise unrecorded oratorios. Other projects include extended series of Haydn symphonies and string quartets, the complete songs of Schubert, recorded under the supervision of Graham Johnson, Liszt's complete piano music played by Leslie Howard (95 CDs), the complete works of Robert Simpson and a series of piano concertos by neglected 19th- and 20th-century Romantic composers.

TED PERRY

Hyperlydian. *See* HYPERAEOLIAN.

Hypoaeolian. The name assigned by Glarean in the *Dodecachordon* (1547) to the plagal mode on A, which uses the diatonic octave species *e–e′*, divided at the FINAL *a* and composed of a second species of 4th (semitone–tone–tone) plus a first species of 5th (tone–semitone–tone–tone), thus *e–f–g–a* + *a–b–c′–d′–e′* (*see also* AEOLIAN (i)). For his plainchant examples Glarean proposed two important and well-known Gregorian melody types normally written with their finals on *a*: the antiphon type *Benedicta tu in mulieribus* ('mode 4 transposed') and the mode 2 transposed gradual type *Haec dies – Justus ut palma*. Among the polyphonic examples cited is Josquin's five-voice *Miserere mei Deus*, though Aaron had cited it in his *Trattato* (1525) as an instance of mode 3 – Glarean's Phrygian – with its final on the psalm-tone difference *a*. *See* MODE, §III, 3(i) and 4(ii).

HAROLD S. POWERS

Hypodorian. The common name for the second of the eight church modes, the plagal mode on D. In the Middle Ages and Renaissance the Hypodorian mode was described in two ways: as the diatonic octave species from *A* to *a*, divided at the FINAL *d* and composed of a first species of 4th (tone–semitone–tone) plus a first species of 5th (tone–semitone–tone–tone), thus *A–B–c–d* + *d–e–f–g–a*; and as a mode whose final was *d* and whose AMBITUS was *G–b♭*. In addition to the final, the note *f* – the tenor of the corresponding 2nd psalm tone – was regarded as an important melodic function in the 2nd church mode.

In the Renaissance the connotations of the term 'Hypodorian' as a church mode were extended to the polyphonic sphere. In modally ordered sets of pieces, by
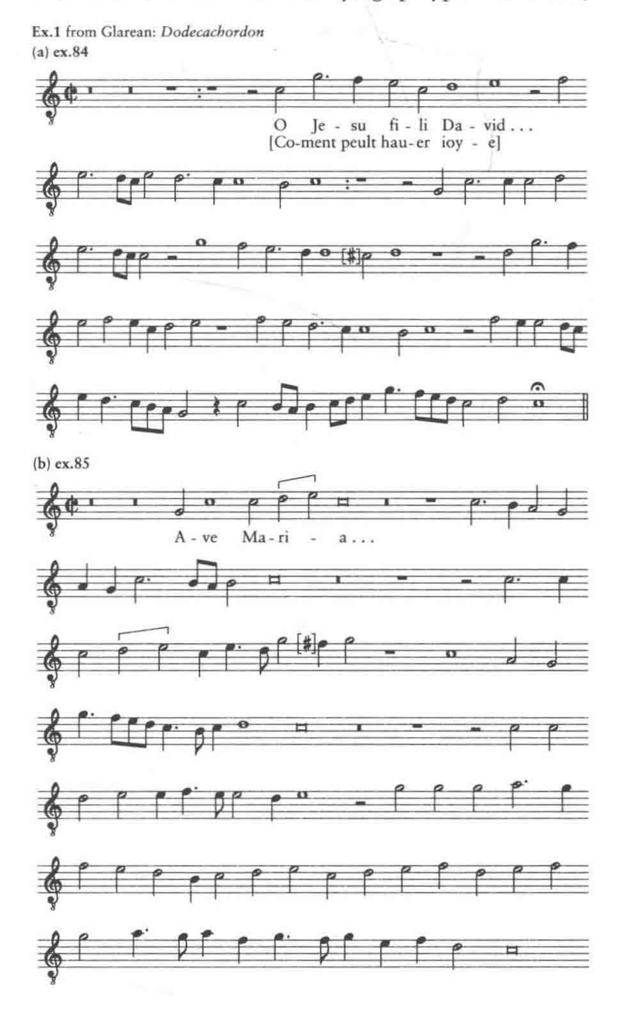
far the commonest pattern (though not the only one) was that both the authentic and plagal modes on D were set in the *cantus mollis* (i.e. with a one-flat signature); their finals were now G, and other modal functions were likewise transposed up a 4th. The distinction between the higher authentic and the lower plagal ranges is represented in Palestrina's second book of *Madrigali spirituali* (1594), in which nos.1–10 are set in *cantus mollis* ending on G, by the use of CHIAVETTE: in nos.1–5, *chiavette* indicate the (authentic) Dorian mode, while nos.6–10 have normal soprano, alto, tenor and bass clefs representing the (plagal) Hypodorian mode.

'Hypodorian mode' is occasionally used to describe European folksongs in which the relationship of the most prominent scale degree (the final or the apparent tonic) to the scale type seems similar to that of the Hypodorian church mode.
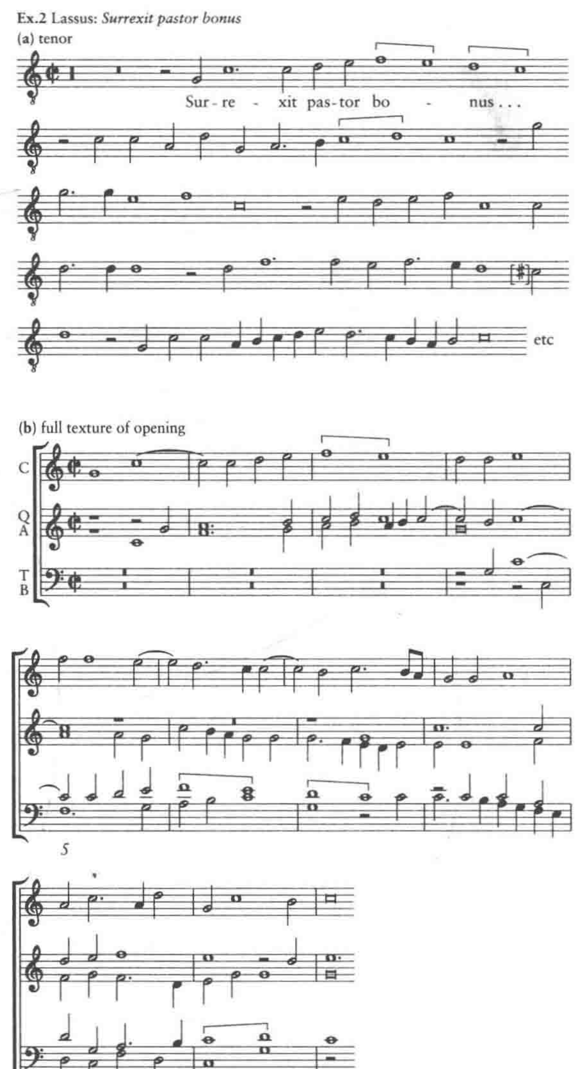
For the early history of Greek-derived modal names *see* DORIAN. *See also* MODE.

HAROLD S. POWERS

Hypoionian. The name assigned by Glarean in the *Dodecachordon* (1547) to the plagal mode on C, which uses the diatonic octave species *g–g′* divided at its FINAL, *c′*, and consisting of a third species of 4th (tone–tone–semitone) plus a fourth species of 5th (tone–tone–semitone–tone), thus *g–a–b–c′* + *c′–d′–e′–f′–g′*. Glarean, and those who followed him in classifying polyphonic music,



Ex.1 from Glarean: *Dodecachordon*



Ex.2 Lassus: *Surrexit pastor bonus*

regarded compositions set in *cantus mollis* (i.e. with a one-flat signature) and having F as the principal scale degree as embodying transpositions of the IONIAN or Hypoionian mode. Most 16th-century musicians, however, seemed to consider such compositions as embodiments of the 5th and 6th modes of the traditional set of eight, which from the beginnings of medieval modal theory had required the prevalence of *b*♭ over *b*♮ for their fourth degree above the final, *f*; this *b*♭ corresponds to *f′* in the Hypoionian mode (*see* LYDIAN and HYPOLYDIAN).

Ex.1 showsthe tenors of two compositions by Josquin des Prez that were printed in the *Dodecachordon* as instances of the Hypoionian mode. There is no way of knowing how Josquin himself might have designated their modes, but had he even thought of them as modal at all (ex.1*a* was a popular song) it would have been in terms of the original eight church modes, there being no other framework current in Josquin's time. In chapter 7 of Aaron's *Trattato ... di ... tuoni di canto figurato* (1525), ex.1*a*, under the title *Coment peult hauer ioye*, is assigned to the Mixolydian mode (mode 7) because of its AMBITUS *g–g′* (Aaron allowed *c′* as an alternative final in the 7th

mode because *c′* is the last note of one of the differences of the 7th psalm tone). It is more likely, however, that a practising musician would have thought of this tenor, as well as that given in ex.1*b*, as being in a transposition of the Hypolydian mode up a 5th, with a ubiquitous lowered fourth scale degree. This transposition of the Hypolydian mode, with its new final or 'confinalis' on *c′*, was used frequently not only in Gregorian chant but also later in the 16th century in polyphonic collections ordered according to the church modes. Such a collection was described in a letter of Leonhardt Lechner, a pupil of Orlande de Lassus (see G. Reichert: 'Martin Crusius und die Musik in Tübingen um 1590', *AMw*, x (1953), 185–202):

And this is the plain and simple old school of thought about the modes, to which belongs also Orlando [i.e. Lassus], whose first motets with five voices (of which *Confitemini domino* is the first) [i.e. the five-part *Cantiones* of 1562] give testimony, being arranged and printed according to the ordering of the eight modes, of which only the sixth and the first are transposed.

Ex.2*a* gives the beginning of the tenor of *Surrexit pastor bonus* (no.19), one of Lassus's two Hypolydian-mode pieces in the collection. It is unmistakably the same melodic type as the tenors given in ex.1, which Glarean had assigned to the Hypoionian mode. Ex.2*b* gives the first part of Lassus's *Surrexit pastor bonus*, which Glarean would have classified in the Hypoionian mode – several later writers following the 12 modes did so – and which seems close to the key of C major in tonal terms; for its composer, however, it was a sixth-mode piece, i.e. in the Hypolydian mode transposed.

HAROLD S. POWERS

Hypokrisis. Sign used in pairs in Greek EKPHONETIC NOTATION.

Hypolydian. The common name for the sixth of the eight church modes, the plagal mode on F. In the Middle Ages and Renaissance the Hypolydian mode was described in two ways: first, as the diatonic octave species from *c* to *c′*, divided at the FINAL *f* and composed of a third species of 4th (tone–tone–semitone) plus a third species of 5th (tone–tone–tone–semitone), thus *c–d–e–f* + *f–g–a–b–c′*; and as a mode whose final was *f* and whose AMBITUS was *c–d′*. In addition to the final, the note *a* – the tenor of the corresponding 6th psalm tone – was regarded as having an important melodic function in the 6th church mode.

The Hypolydian mode, however, even more than its corresponding authentic mode, the LYDIAN, was characterized by the prevalence of *b*♭, rather than *b*♮, at the fourth degree above the final. Glarean, in the *Dodecachordon* (1547), wrote that contemporary 'musicians change the third species of 5th *fa fa* [*f–g–a–b–c′*] into the fourth species of 5th *ut ut* [tone–tone–semitone–tone, thus *f–g–a–b*♭*–c′*] ... in this way it falls into the Hypoionian ... which has been so injurious to this Hypolydian mode that it has almost been obliterated and destroyed' (*see* HYPOIONIAN). Actually Glarean was here a prisoner of his system. Historically, modal theory gave the predominance to *b*♭ as early as Hucbald: 'While examples of the tetrachord of the synemmenon [i.e. *a–b*♭*–c′–d′*] are often encountered in all the modes, or tones, they can be seen especially in the authentic and plagal tritus [i.e. the Lydian and Hypolydian modes]' (*De harmonica institutione*, ed. C.V. Palisca and trans. W. Babb, New Haven, CT, 1978, 31).

For the early history of Greek-derived modal names *see* DORIAN. *See also* MODE.

HAROLD S. POWERS

Hypomixolydian. The common name for the last of the eight church modes, the plagal mode on G. In the Middle Ages and Renaissance the Hypomixolydian mode was described in two ways: as the diatonic octave species from *d* to *d′*, divided at the FINAL *g* and composed of a first species of 4th (tone–semitone–tone) plus a fourth species of 5th (tone–tone–semitone–tone), thus *d–e–f–g* + *g–a–b–c′–d′*; and as a mode whose final was *g* and whose AMBITUS was *c–e′*. In addition to the final, the note *c′* – the tenor of the corresponding eighth psalm tone – was regarded as having an important melodic function in the eighth church mode.

In the late 9th-century Carolingian treatise *Alia musica* the name 'Hypermixolydian', which had been used earlier by Boethius in the fourth book of *De institutione musica*, was given to the eighth *tonos*, or transposition key. This name was replaced by 'Hypomixolydian' in the *Nova expositio*, a commentary on the *Alia musica* in conformity with the names of other *tonoi*, 'Hypodorian', 'Hypophrygian' and 'Hypolydian'.

In the Renaissance the term 'Hypomixolydian' was sometimes applied to polyphony. In modally ordered collections, pieces ending on G in *cantus durus* are usually divided into two groups using different clefs. For example, in Palestrina's second book of *Madrigali spirituali* (1594), nos.24–7 use CHIAVETTE to represent the higher (authentic) Mixolydian mode, while nos.28–30 use normal soprano, alto, tenor and bass clefs to represent the lower (plagal) Hypomixolydian.

For the early history of Greek-derived modal names, *see* DORIAN. *See also* MODE.

HAROLD S. POWERS/FRANS WIERING

Hypophrygian. The common name for the fourth of the eight church modes, the plagal mode on E. In the Middle Ages and Renaissance the Hypophrygian mode was described in two ways: as the diatonic octave species from *B* to *b*, divided at the FINAL *e* and composed of a second species of 4th (semitone–tone–tone) plus a second species of 5th (semitone–tone–tone–tone), thus *B–c–d–e* + *e–f–g–a–b*; and as a mode whose final was *e* and whose AMBITUS was *A–c′*. In addition to the final, the note *a* – the tenor of the corresponding 4th psalm tone – was regarded as having an important melodic function in the 4th church mode.

Glarean, in the Dodecachordon (1547, ii/14; iii/19), pointed out that Hypophrygian chants normally do not go below *c*, and that many PHRYGIAN chants either extend 'irregularly' down to *c* or do not reach as high as the octave of the final, *e*. This brings the practical tessitura of Phrygian and Hypophrygian close together; and indeed, in most 16th-century polyphonic collections whose contents are ordered according to the church modes, it is only in the E-mode pieces that no attempt is made to distinguish authentic from plagal by contrasted vocal ranges (for the contrary, *see* HYPODORIAN). This is the case, for instance, in Palestrina's second book of *Madrigali spirituali* (1594), where all the E-mode pieces (nos.11–16) are set in normal soprano, alto, tenor and bass clefs. On the other hand, Palestrina does seem to distinguish between Phrygian and Hypophrygian in nos.9–16 of his *Offertoria* (1593), although the precise nature of this distinction is disputed (e.g. see S. Gissel: 'Die Modi Phrygius, Hypophrygius

und Phrygius connexus: ein Beitrag zu den "in mi" Tonarten um 1600', *MD*, xlv (1991), 5–94).

For the early history of Greek-derived modal names *see* DORIAN. *See also* MODE.

HAROLD S. POWERS

Hytner, Nicholas (*b* Manchester, 7 May 1956). English director. After studying at Cambridge University (1974–7), where he directed for the Footlights, he began a career divided between the spoken and lyric theatres. One of the most original and intellectually wide-ranging theatre directors of his generation, his first opera production was *The Turn of the Screw* for Kent Opera (1979), for whom he also directed *Le nozze di Figaro* (1981) and *King Priam* (1983). For the ENO he has directed a *Rienzi* (1983) that explored the work's totalitarian resonances, a *Serse* (1985) that re-created the ancient Persian setting in the antiquarian spirit of Handel's contemporaries, and a wittily inventive *Zauberflöte* (1988). His *Knot Garden* for Covent Garden (1988) exemplified his gift for lucid exposition effected by powerfully acted performances. Other notable productions have included *Giulio Cesare* for the Paris Opéra (1987), *Figaro* at Geneva (1989) and *La clemenza di Tito* for Glyndebourne in 1991. He was appointed an associate director of the Royal National Theatre in 1989, since when he has given more attention to theatre (including a revelatory production of *Carousel* in 1992) and film than to opera. Occasional forays into the latter, however, include a *Don Giovanni* in Munich and a magical *Cunning Little Vixen* at the Châtelet, Paris, both in 1995.

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BARRY MILLINGTON

I

Iacobus Leodiensis [Iacobus de Montibus, Iacobus de Oudenaerde]. *See* JACOBUS OF LIÈGE.

Iacovelli, Mercurio. *See* JACOVELLI, MERCURIO.

IAML. *See* INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES.

Iannaccone, Anthony (Joseph) (*b* Brooklyn, NY, 14 Oct 1943). American composer. He studied composition with Ludmila Ulehla, Vittorio Giannini and David Diamond at the Manhattan School of Music (1961–8, MM) and with Samuel Adler at the Eastman School (1968–71, PhD); he also studied privately with Copland between 1959 and 1964. He taught briefly at the Manhattan School (1967–8) and in 1971 was appointed professor of composition at Eastern Michigan University, where he founded the school's electronic music studio; in 1973 he became director of the Collegium Musicum. He has received awards from the NEA, the Phi Mu Alpha Sinfonia Foundation, and other organizations.

After an early phase of nearly orthodox serialism from 1967 to 1975, his music diverged into what the composer described as 'small-audience' music – abstract and intense works such as *Mobiles* for brass and percussion – and 'large audience' music, wherein melody and cohesiveness are paramount and characterize works such as the *Divertimento* (1983) and much of his vocal and wind-ensemble writing. His craft reaches its zenith in his synthesis of the two styles in the *Two-Piano Inventions*, which won the SAT/C.F. Peters competition in 1990, and the Third Symphony; in both these works, organic growth inspires music of great strength and formal clarity, as opening bars generate the textural and thematic contours that forge contrasting sections of reflection and cross-rhythmic dynamism. In addition to the impact of Stravinsky, Bartók and Debussy, the poetry of Walt Whitman has proved a frequent source of inspiration, culminating in his Third Symphony with its effective imagery of Whitman's metaphors of night and rivers.

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(*selective list*)

Orch: Suite, 1962; Sym. no.1, 1965; Sym. no.2, 1966; Concertino, vn, orch, 1967; Lysistrata, concert ov., 1968; Variations, vn, orch, 1969; Interlude, wind band, 1970; Antiphonies, wind band, 1972; Scherzo, sym. band, 1976; Of Fire and Ice, sym. band, 1977; Images of Song and Dance: l Orpheus, wind band, 1979–82, 2 Terpsichore, wind band, 1981; After a Gentle Rain, sym. band, 1980; Plymouth Trilogy, wind band, 1981; Divertimento, 1983; Apparitions, wind band, 1986; Sym. no.3 'Night Rivers', 1990–92; Sea Drift, sym. band/wind band, 1993; Concertante, cl, orch, 1994; Crossings, 1996; West End Express, 1997

Chbr and solo inst: Parodies, wind qnt, 1958; Pf Trio, 1959; Retail Rags, pf, 1959; Sonata, va, pf, 1961; Sonata no.1, vn, pf, 1964; Str Qt no.1, 1965; Partita, pf, 1967; Hades, brass qt, 1968; Remembrance, va, pf, 1968, arr. a sax, pf, 1971; 3 Mythical Sketches, brass qt, 1971; Sonata no.2, vn, pf, 1971; Anamorphoses, 2 tpt, trbn, perc, 1972; Keyboard Essays, pf, 1972; Rituals, vn, pf, 1973; Bicinia, fl, a sax, 1974; Night Song, bn, pf, 1975; Sonatina, tpt, tuba, 1975; Aria concertante, vc, pf, 1976; Invention, 2 a sax, 1978; Trio, fl, cl, pf, 1979; Toccata Variations, org, 1983; 2-Pf Inventions, 1985; Octet, 2 fl, 2 ob, 2 cl, bn, hn, 1985; Sonata no.3, vn, pf, 1985; Mobiles, brass, perc, 1986; Toccata Fanfares, 6 brass, 1986; Pf Qnt, 1996; Str Qt no.2, 1997

Vocal: 3 Songs on Immortality (P.B. Shelley, A.E. Housman, E. Dickinson), S, pf, 1962; Magnificat, chorus, orch, 1963; Solomon's Canticle, SATB, 1968; The Prince of Peace (Bible), S, Mez, Bar, B, chorus, orch, 1970; Music Strong I Come (W. Whitman), SATB, chbr ens/2 pf, 1974; The Sky is Low, the Clouds are Mean (Dickinson), SATB, 1976; Song of Thanksgiving (Song of Thanks) (L.N. Woodruff), SATB, 1980; Walt Whitman Song no.1, solo vv, chorus, wind, 1980; Autumn Rivulets, chorus, orch, 1984; A Whitman Madrigal, SATB, pf, 1984; Chautauqua Psalms, chorus, pf, 1987

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W. Probst: 'Anthony Iannaccone: Musik sowohl für den normalen Konzert Besucher als auch für Kenner', *Clarino*, viii/1 (1997), 37 only

STEPHEN W. ELLIS

Ianus, Martin. *See* JAHN, MARTIN.

IASA. *See* INTERNATIONAL ASSOCIATION OF SOUND AND AUDIOVISUAL ARCHIVES.

Iaşi (Ger. Jassy). Town in north-eastern Romania. Founded in 1387, it was the capital of the medieval province of Moldavia and is one of the most ancient musical centres in the country. In the 19th century it was ceded by the Turks to Russia; from 1854 it came under Austrian rule until independence in 1918. Traditional fiddle music was an important part of musical life from the 14th century. The Academia Vasiliană, opened in 1640, was a school for artistic and cultural education taught in Greek and Slavonic languages. The scholar and composer Dimitrie Cantemir studied at the Academia Domnească (open 1714–1821). An early documented art music performance was that of a *Te Deum* by Giuseppe Sarti in 1788. French and Italian opera was given by visiting troupes in the early 19th century; in 1838 Bellini's *Norma* was given in Romanian by conservatory students. The National Theatre in Copou, Iaşi, was inaugurated in 1846; the present Romanian Opera House was built in 1896. By 1851 there was a resident company that performed Italian opera, often with soloists from La Scala. The Societatea Lirică opera company was founded in 1878. The Conservatorul

Filarmonic-Dramatic was established in 1836 and the Conservatorul de Muzică şi Declamaţiune in 1860, the same year in which the university was founded. A Romanian Philharmonic Society was organized in 1868; similar initiatives followed (1877, 1905, 1916, 1918), leading to the establishment of the George Enescu Symphonic Society in 1918, its conductors including Enescu, Antonin Ciolan (1883–1970) and Mircea Bârsan (1897–1977). In the late 19th century and the early 20th concerts were given by, among others, Liszt, B.H. Romberg, Auer, Henryk Wieniawski, Alexandre Artôt, Nedbal and Weingartner.

The Filarmonica de Stat Moldova orchestra, established in 1942, was the first state orchestra in Romania. Attempts were made to organize a Romanian music theatre company in 1916 and 1930; the Opera de Stat was founded in 1956 and has given premières of works by Doru Popovici, Mansi Barberis, Teodor Bratu, Vasile Spătărelu, Viorel Doboş and others. In the latter part of the 20th century concerts were given by Anatole Fistoulari, Rudolf Kerer, Václav Neumann, Carlo Zecchi, Roberto Benzi, K.H. Adler, Adolf Busch, Sviatoslav Richter, Dmitry Bashkirov, Aldo Ciccolini, D.B. Shafran and Igor Oistrakh. Under conductors including Achim Stoia, Ion Baciu (1931–95), Gheorghe Vintilă (*b* 1924), Corneliu Calistru (*b* 1941) and Gheorghe Costin (*b* 1955), the Filarmonica Moldova rose to international acclaim, touring in Greece, Italy, France, Spain, Poland, Sweden, Denmark, Norway, Bulgaria and elsewhere. The Gavriil Musicescu choir was founded in 1953; its conductors included George Pascu (1912–96) and Ion Pavalache (*b* 1927). The Voces string quartet was based in Iaşi for more than 25 years before moving to Bucharest in 1996. Other ensembles are the Concentum Musicum trio, the Musica Serena ensemble, the Musica Viva orchestra and the Cantores Amicitiae chamber choir. The journals *Arta* and *Byzantion* are published in Iaşi. The town is the site of the Festivalul Muzicii Româneşti (Romanian Music Festival) and the international Festum Musicae.

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VIOREL COSMA

IAWM. *See* INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC.

Ibach. German firm of piano and organ makers. In 1794 Johannes Adolph Ibach (*b* Klausen bei Lüttringhausen, nr Barmen, 1766; *d* 1848) founded the firm in Beyenburg and built his first square piano. At about the same time he restored the organ of the monastery at Beyenburg.

In the *Westphälischen Anzeiger* of 14 October 1800 Ibach advertised 'all kinds of fortepianos, including grand pianos of the highest quality and in the finest taste, as well as large and small pipe-organs'. The firm grew and by 1816 he had a workshop in the Alleestrasse, Unterbarmen, producing 40 to 50 instruments annually. Ibach's sons, Carl Rudolph Ibach (1804–63) and Richard Ibach (1813–89), joined the firm in 1834 and 1839 respectively; it subsequently became known as 'Adolph Ibach Söhne, Orgelbauanstalt und Pianofortefabrik'. Richard took over the organ building part of the firm in 1869, and Carl's son P.A. Rudolf Ibach (1843–92) was left to run the piano department as 'Rud. Ibach Sohn', the title under which the firm has continued. In 1885, after ten years of study abroad, the founder's grandson, Walter Ibach, opened a factory solely for the production of modern uprights. Output was rapidly increased, averaging about 2000 instruments a year by 1900.

The firm developed a reputation for building both high-quality and good medium-class instruments. Tributes to the Ibach piano have come from such composers as Bartók, Schoenberg, Webern and Richard Strauss; the grand played by Wagner right up to the evening before his death is in the Richard-Wagner-Museum, Bayreuth. More than 120,000 pianos had been made by 1972. The firm has worked with more than 65 architects on the design of its instruments; Peter Behrens and Bruno Paul designed upright pianos for their bicentenary, and the American Richard Meier designed a new grand piano which was introduced in 1996–7. That year Christian Ibach (*b* 1938) left the company and Thomas Henke, a technician who had been instrumental in introducing an improved soundboard construction in both upright and grand pianos, joined the management. The firm claims to be the oldest surviving independent piano manufacturer in the world.

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MARGARET CRANMER

Ibarra (Groth), Federico (*b* Mexico City, 25 July 1946). Mexican composer. He began his career as a pianist and later studied at the Escuela Nacional de Música, graduating in composition in 1978. He also took classes with Marie (1968), Stockhausen (1971), Schaeffer (1971) and Halffter (1975). As a pianist, Ibarra has given the Mexican premières of a number of works (Cage, Cowell, De Castro, Crumb). His own music has been performed internationally, as well as in Mexico, where his prizes include the Medalla Mozart (1991). He has also worked as a choir conductor and repetiteur.

Ibarra's sizeable output is characterized by the use of powerful, dramatic contrasts within carefully balanced forms. Many of his earlier works (notably the *Cinco estudios premonitorios* and the *Cinco manuscritos pnakótikos*) incorporate highly varied textures, colours and contemporary effects, including clusters, microintervals, and percussive taps on non-percussion instruments. His Concerto for prepared piano and orchestra (1970, rev. 1980) – in which the soloist unfolds a series of non-melodic textures juxtaposed with dense, sonorous masses in the orchestra – is typical. A number of compositions – the piano sonatas, symphonies and the Cello Concerto – do retain the principal thematic and developmental elements of Classical form; but traditional schemata are supplanted by diverse, dramatic structures. Ibarra has

written more operas than any other 20th-century Mexican composer. In these operas, the musical language employed reflects the libretto; in *Leoncio y Lena* the music closely follows the tragicomic narration of the characters, while in *Orestes parte* the discourse becomes so dense that the character of Clitemnestra is shared between four sopranos.

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(*selective list*)

DRAMATIC

Ops: Leoncio y Lena (2, J.R. Enríquez after G. Büchner), 1981; Orestes parte (9 scenes, Enríquez), 1981; Madre Juana (2, Enríquez), 1986; El pequeño príncipe (1, L. de Tavira after A. de Saint-Exupéry), 1988; Alicia (2, Enríquez after L. Carroll), 1990; Despertar al sueño (1, D. Olguín), 1994
Ballet: Imágenes del quinto sol, 1980; incid music

VOCAL

Cants: no.1 Paseo sin pie (C. Pellicer), solo vv, spkr, SATB, pf, cel, hmn, perc, 1967; no.2 Nocturno sueño (X. Villaurrutia), T, TB, fl, pf, 1969; no.3 Nocturno de la estatua, spkr, double chorus, 2 tpt, trbn, pf 4 hands, perc, elec generator, 1969; no.4 Dada (T. Tzará), SATB, wind qnt, 1971; no.5 De la naturaleza corporal, SATB, 1971; no.6 Del unicornio (C. Baudelaire, P. Verlaine), 1972; no.7 Nocturno muerto (Enríquez, Villaurrutia), SATB, orch, 1973; Loa para la ciudad que espera (Enríquez), S, A, SATB, perc ens, org, hp, 2 tpt, actors, 1986–7: Las fundaciones, Entrada triunfal, Lamentaciones
Other choral: Juguete (villancico, J.I. de la Cruz), SATB, 2 rec, hp, perc, 1970; A una dama que iba cubierta (Gómez Manrique), 1980; Romancillo (L. de Góngora), 1980
Solo vocal (1v, pf, unless otherwise stated): La ermita (anon. 15th century), 1965; El proceso de la metamorfosis (A. Breton, F. Kafka), spkr, orch, 1970; Suite del insomnio (Villaurrutia), A, pf, cel, hmn, 1973; Rito del reencuentro (Enríquez), spkr, str orch, 2 pf, 1974; Canciones de la noche (Villaurrutia), 1976; Canción arcaica, 1979; 2 canciones (F. García Lorca), 1979; 3 canciones del amor (Villaurrutia, S. Novo, Enríquez), 1980; Navega la ciudad en plena noche (O. Paz), 1985; Los caminos que existen (Enríquez), S, str orch, (1986); Décima muerte, S, 2 cl, va, vc, db, 1992

INSTRUMENTAL

Orch: Prep Pf Conc., 1970, rev. 1980; 5 misterios eléusicos, 1979; Vc Conc., 1989; Sym. no.1, 1990; Obertura para un encuentro fantástico, 1993; Obertura para un nuevo milenio, 1993; Sym. no.2 'Las antesalas del sueño', 1993; Balada, str orch, 1995
Chbr: Invierno, str qt, 1963; Suite efébica, vn, fl, bn, cel, 1965; Del trasmundo (Str Qt no.1), 1975; 5 estudios premonitorios, ens, pf, 1976; 5 manuscritos pnakótikos, vn, pf, 1977; Música para teatro I, fl, ob, vc, pf, 1982; La chûte des anges, perc orch, 1983; Interludio y escenas, wind ens, perc, hp, 1984 [from op Orestes parte]; Sexteto, fl, ob, cl, vn, vc, pf, 1985; Música para teatro III, vc, pf, 1987; Sonata breve, vn, pf, 1991; Órfico (Str Qt no.2), 1992; Sonata, vc, pf, 1992; 3 piezas, bn, pf, 1993; El viaje imaginario, vn, vc, cl, pf, 1994; Juegos nocturnos, wind qnt, 1995
Pf Sonatas: no.1, 1976; no.2, 1982; no.3 'Madre Juana', 1988; no.4, 1990; no.5, 1996
Other kbd: 3 preludios monocromáticos, pf 4 hands, 1964; 2 meditaciones acromáticas, 1966; Galopa de la mosca trapecista, hpd, 1969; Tocata, pf 4 hands, 1971; Los soles negros, pf 4 hands, 1975; Intrata, org, 1985, Música para teatro II, hpd, 1986

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RICARDO MIRANDA-PÉREZ

Ibert, Jacques (François Antoine Marie) (*b* Paris, 15 Aug 1890; *d* Paris, 5 Feb 1962). French composer. His father was in the export trade, and his mother was a gifted pianist who had studied with Marmontel and Le Couppey, both teachers at the Paris Conservatoire. She used to play Chopin, Bach and Mozart, musicians for whom her son retained a particular liking. Ibert began learning the violin at the age of four, and then took piano lessons from Marie Dhéré (1867–1950), who came to occupy a special position in his life. It was through her that he was introduced to the Veber family, into which he later married. After obtaining his baccalaureat, Ibert decided to devote himself to composition, but he also had to earn a living by giving lessons, accompanying singers and writing programme notes. He became a cinema pianist and also began composing songs, some of which were published under the pseudonym William Berty. He joined Emile Pessard's harmony class at the Paris Conservatoire in 1910, went on to Gédalge's counterpoint class in 1912, and then studied composition with Paul Vidal in 1913. Gédalge was the most significant influence in his three years of training; Ibert described him as 'an adviser, a confidant and a very good friend'. While Gédalge's teaching activities at the Conservatoire were confined to counterpoint, he also advised his pupils on orchestration and organized a private class for the best of them. It was in that class that Ibert met Honegger and Milhaud.

Ibert was not a member of Les Six, a group in any case united more by the random remarks of critics than by any real aesthetic affinity. Even had he wished to join them, his circumstances would have made it difficult, since first the war and then the award of the Prix de Rome kept him away from Paris. During World War I he was first a nurse and stretcher-bearer at the front, then a naval officer stationed at Dunkirk. That he won first prize in the Prix de Rome at his first attempt in 1919 was therefore a remarkable achievement after the four years of enforced interruption to his musical activities. Ibert now launched his career as a composer with the support of his wife Rosette, a sculptor, who was the daughter of the painter Jean Veber and the sister of Michel Veber, active as a writer and librettist under the pseudonym Nino.

The first public concert of works by Ibert was given at the Concerts Colonne on 22 October 1922, with Pierné conducting *La Ballade de la geôle de Reading*. Ibert's success was reinforced on 6 January 1924 when Paray conducted his *Escales* with the Lamoureux Orchestra. These two works quickly made Ibert known to a large public both in France and abroad. On the advice of his publisher Alphonse Leduc, he wrote two collections for piano, *Histoires* and *Les Rencontres*, and they too helped to establish him. The first work of Ibert's to be given at the Opéra, in 1925, was the ballet from the second of these piano works, *Les Rencontres*. The success in 1927 of his *opéra-bouffe Angélique* finally confirmed his status as one of the best-known composers of his generation.

Ibert also contributed to musical life by sitting on professional committees and conducting his own works both in France and abroad. In 1937 the government made him director of the Académie de France at the Villa Medici, an appointment that caused controversy in the press, since traditionally candidates were chosen from members of the Institut de France. Appointed to this eminent position, however, Ibert threw himself wholeheartedly into his administrative role and proved an excellent ambassador of French culture in Italy, supported admirably by his wife. Although travelling between Paris and Rome often caused him inconvenience and fatigue, Ibert loved the Villa Medici and felt happy in its atmosphere of calm. He held the post of director until the end of 1960, apart from an interruption during World War II. The war was an especially difficult period for Ibert. In 1940 the Vichy government banned his music

and he was forced to take refuge in Antibes, southern France, where he continued to compose, producing works such as the String Quartet and *Le songe d'une nuit d'été*. After several months in Switzerland (1942–3) he returned to France, and lived in the Haute-Savoie until August 1944, when General de Gaulle recalled him to Paris. In 1955 Ibert accepted an appointment as administrator of the Réunion des Théâtres Lyriques Nationaux, which put him in charge of both the Opéra and the Opéra-Comique. After less than a year, however, serious health problems forced him to resign. Two months later he was elected to the Académie des Beaux-Arts to fill the vacancy left by the death of Ropartz.

Ibert's music embraces a remarkable variety of genres as well as a considerable diversity of mood. His music can be festive and gay (as in the well-known *Divertissement* from his music for *Un chapeau de paille d'Italie*), lyrical and inspired, or descriptive and evocative (as in the orchestral *Escales*), often tinged with gentle humour. Neither atonal nor serial, and very rarely polytonal, all the elements of his musical language bar that of harmony relate closely to the Classical tradition. He makes regular use of chords of the 9th, 11th and 13th, altered and added-note chords; his modernity is also apparent in the contrapuntal writing that is the motor element in many of his works, though the sense of a tonal centre is preserved through the use of traditional cadential formulae. Evidence of the influence of other composers, even quotations, are found right across his output: the Debussian imprint in *Persée et Andromède*, the homage to Dukas in *La Ballade de la geôle de Reading*, his admiration for Roussel in the *Ouverture de fête* and the Bartók quotation in the *Symphonie concertante*. But the blend of tenderness and irony, lyricism and the burlesque are characteristics distinctly his own.

Dramatic works form a significant part of Ibert's output. He contributed enthusiastically to film music in its early years and to the development of broadcast music. Attracted by the theatre, he wrote seven ballets, two of which, *Diane de Poitiers* and *Le chevalier errant*, were collaborations with Ida Rubinstein; five of his symphonic works were also adapted for dance. He composed six operas, two of them in collaboration with his friend Honegger. In *Angélique*, the second of two works for which Ibert's brother-in-law Nino provided the libretto, he sought to renew the genre of *opéra-bouffe*; like others of his contemporaries, such as Poulenc, Milhaud and Sauguet, Ibert looked to the example of Chabrier in an attempt to revive the French virtues of clean-cut melody, clear tonality, transparent textures and freshness of inspiration. With *L'aiglon*, his first Honegger collaboration, Ibert demonstrated his ability to judge the spirit of the time. Composed when France was governed by the Popular Front, the opera's style proved both accessible enough not to deter a broad public, and at the same time sophisticated enough not to disappoint the admirers of the two composers, both of whom drew on the full resources of their technique.

Ibert was drawn to the *mélodie* early in his career. Most of his essays in the genre were composed in the decade between 1920 and 1930; thereafter he tended to compose songs only as part of operatic, theatrical, cinematic or radio works. He was equally adept at writing for solo instruments. He composed over 30 pieces for piano, as well as works for flute, harp, guitar, violin, cello, bassoon, trumpet and saxophone. His String Quartet has had several recordings, and is often performed alongside the quartets of Debussy and Ravel. It was for the orchestra, however, in works such as the three concertos, two symphonies (one unfinished) and eight symphonic movements, that he reserved the best of his creative inspiration. Here his writing is always brilliant and assured, his concise and sharply-etched style marked by clarity of form and sureness of balance. His orchestration is always transparent and avoids undue complexity, showing a good understanding of instrumental possibilities.

Ibert's articles and interviews provided an outlet for his views on the present and future state of music in France. In particular, he defended film music, criticizing the difficult working conditions suffered by composers. He stated his position on the uncertain future of opera both as a genre and as an institution. His ideas, like his music, display the same libertarian tendency that kept him from subscribing to aesthetic movements of any kind. The honesty and courage of his views allowed him, at one and the same time, to admire the works of Wagner, appreciate the creative force of Schoenberg and take an interest in the innovations of *musique concrète*, which the sound effects in his incidental music for *Don Quichotte* (suggesting the creaking of windmill sails and the noise of battle) might be held to anticipate.

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DRAMATIC

operas

Persée et Andromède, ou Le plus heureux des trois (2, Nino, after J. Laforgue), 1921, Paris, 15 May 1929

Angélique (farce, 1, Nino), 1926, Paris, 28 Jan 1927

Le roi d'Yvetot (oc, 4, J. Limozin, A. de la Tourrasse), 1927–8, Paris, 6 Jan 1930

Gonzague (ob, 1, R. Kerdick, after P. Veber), 1930, Monte Carlo, 17 Dec 1931

L'aiglon (drame musical, 5, H. Cain, after E. Rostand), 1936, collab. Honegger, Monte Carlo, 11 March 1937

Les petites cardinal (opérette, 2, A. Willemetz, P. Brach, after L. Halévy), 1937, collab. Honegger, Paris, 26 Jan 1938

Barbe-bleue (opéra-bouffe radiophonique, W. Aguet), 1943

ballets

Valse, for L'éventail de Jeanne, 1927, collab. Auric, Delannoy, Ferroud, Milhaud, Poulenc, Ravel, Roland-Manuel, Roussel, Schmitt, Paris, 16 June 1927

Diane de Poitiers (3 scenes, E. de Gramont), 1934, Paris, 30 April 1934

Le chevalier errant (épopée chorégraphique, 4 scenes, E. de Gramont, after Cervantes, text by A. Arnoux), 1935–6, Paris, 26 April 1950

Les amours de Jupiter (5 scenes, B. Kochno), 1945, Paris, 9 March 1946

La licorne (The Triumph of Chastity) (R. Page), 1949–50, Chicago, 12 Dec 1954

incidental music

Le jardinier de Samos (C. Vildrac), 1924; On ne saurait pas penser à tout (G. d'Houville), 1928; Un chapeau de paille d'Italie (E. Labiche), 1929; La Castiglione (R. Gignoux), 1929; Le stratagème des Roués (M.C. Weyer, after G. Farquhar), 1930; Donogoo (J. Romains), 1930; Le médecin de son honneur (A. Arnoux, after Calderón), 1935; Quatorze juillet (R. Rolland), ov., 1936, collab. Auric, Honegger, Koechlin, Lazarus, Milhaud, Roussel; Le chandelier (A. de Musset), 1936; Liberté (several authors), 1937, collab. Honegger, Milhaud and others; Effervescence (A. Capri), Un poète dans la rue (S. Mallarmé), Méphisto et Palmyre (A. Capri), Humulus le muet (J. Anouilh), 1942, collab. Auric, Kosma, Sauguet; Le songe d'une nuit d'été (W. Shakespeare), 1942; Antoine et Cléopâtre (A. Gide, after Shakespeare), 1945; Charivari-Courteline, 1946, collab. Auric, Barraine, Delvincourt, Gérard, Milhaud, Sauguet; Le cavalier de fer (A. Arnoux), 1946; Le burlador (S. Lifar), 1946

film scores; selective list

S.O.S. Foch (J. Arroy), 1931; Les cinq gentlemen maudits (J. Duvivier), 1931; Don Quichotte (G.W. Pabst), 1932; Justin de Marseille (M. Tourneur), 1935; Golgotha (Duvivier), 1935; Le coupable (R. Bernard), 1936; L'homme de nulle part (Feu Mathias Pascal) (P. Chenal, after L. Pirandello), 1937; Le héros de la Marne (A. Hugon), 1939; Les petites du quai au fleurs (M. Allégret), 1944; Macbeth (Welles), 1948; Circus (ballet for Invitation to the Dance, G. Kelly), 1952; Marianne de ma jeunesse (Duvivier), 1954

other works

Fête nationale (music for festival of water and light), Paris, 1937; La tragique histoire du docteur Faust (radio score, G. Boissy, after C. Marlowe), 1942; Don Quichotte de la Manche (radio score, W. Aguet), 1947; Les aventures de Brrô et Tiss (radio score, Aguet), 1949; A toutes les gloires de la France (music for son-et-lumière, A. Maurois, J. Cocteau), Versailles, 1953; Mille ans d'histoire de France (music for son-et-lumière, A. Chamson), Vincennes, 1954

ORCHESTRAL

La ballade de la geôle de Reading, 1921; Persée et Andromède, sym. suite, 1921; Escales, 1922; Féerique, 1924; Les rencontres, 1924; Conc., vc, wind, 1925; Divertissement, chbr orch, 1929–30 [from Un chapeau de paille d'Italie]; Aria, small orch, 1930; Suite symphonique: 'Paris', 1930 [from Donogoo]; Symphonie marine, 1931; Fl Conc., 1932–3; Diane de Poitiers, 2 suites symphoniques, 1934; Le chevalier errant, suite symphonique, 1935; Concertino da camera, a sax, 11 insts, 1935

Golgotha, suite symphonique, 1935; Capriccio, 10 insts, 1938; Ouverture de fête, 1940; Suite élisabéthaine, female vv, orch, 1942 [from Le songe d'une nuit d'été]; Les amours de Jupiter, suite symphonique, 1945; Macbeth, suite symphonique, 1948; Symphonie concertante, ob, str, 1948–9; La licorne, suite symphonique, 1950; Louisville-concert, 1953; Bostoniana, 1955; Bacchanale, 1956; Hommage à Mozart, 1956; Tropismes pour des amours imaginaires, 1957

VOCAL

songs

for 1v, pf unless otherwise stated

Huit mélodies (1909–10) [under pseud. William Berty]

Le premier baiser, La chanson des flots, Pour une blonde, Un coryza récalcitrant (1909–10)

Deux mélodies, 1910: Le jardin du ciel (Mendès), Chanson (Maeterlinck)

Trois chansons de Charles Vildrac, 1921, also orchd: Elle était venue, Après minuit, Comme elle a les yeux bandés

La verdure dorée (T. Derême), 1923: Comme j'allais, Tiède azur, Cette grande chambre, Personne ne saura jamais

Chant de folie (P. Vallery-Radot), 1924, also for 6 solo vv, chorus, orch

Deux stèles orientées (Segalen), 1v, fl, 1925

Quatre chants, 1926–7: Romance (Jean-Aubry), Mélancolie (P. Chabaneix), Familière (Chabaneix), Fête nationale (Chabaneix)

Vocalise, 1927

Chanson du rien, from Le stratagème des roués, 1930, also with wind qnt

Aria, 1930, also for 2vv/(1v, fl, pf)

Chansons de Don Quichotte et Chanson de Sancho, 1932 [from film score], also orchd: Chanson du départ (Ronsard), Chanson à Dulcinée (A. Arnoux), Chanson du duc (Arnoux), Chanson de la mort (Arnoux), Chanson de Sancho (Arnoux and P. Morand)

Maternité, 1935 [from film]

Chanson de Fortunio, from Le chandelier, 1936, also orchd

Le petit âne blanc (P. Lorys), 1940 [after Histoires no.2], also orchd

Deux chansons de Melpomène, 1943 [from Barbe-bleue], also with hpd

Complainte de Florinde, Berceuse de Galiane, 1946 [from Le cavalier de fer], also orchd

other works

Le poète et la fée (cant., J. Portron), 1919; Canzone madrigalesca, 2 solo vv, pf, 1921; 2 chants de carnaval (Machiavelli), 3 solo vv, 1924; La berceuse du petit Zébu, ou Les fleurs des champs (both Nino), female/children's chorus 3vv, 1936; Quintette de la peur, 5 solo vv, pf, 1943 [from Barbe-bleu]

CHAMBER AND SOLO INSTRUMENTAL

for 3 or more insts

Souvenir, str qt, pf, 1916; 2 mouvements, (2 fl)/(fl, ob), cl, bn, 1922; Le jardinier de Samos, suite, fl, cl, tpt, perc, vn, vc, 1924; 3 pièces brèves, wind qnt, 1930; Aria, pf trio, 1930; Pastoral, 4 pipes, 1934; 5 pièces en trio, ob, cl, bn, 1935; Str Qt, 1937–42; Trio, vn, vc, hp, 1943–4; 2 interludes suivi de Carillon, fl, vn, hpd/hp, 1946 [from Le Burlador]

for 2 insts

Morceau de lecture, bn, pf, 1921; Jeux, fl/vn, pf, 1923; Aria, fl/A-cl/a sax/bn/vn/va/vc, pf, 1930; Allegro scherzando, from Fl Conc., fl, pf, 1934; L'âge d'or, sax, pf, 1935 [from Le chevalier errant]; Entracte, fl/vn, hp/gui, 1935 [from Le médecin de son honneur]; Paraboles, 2 gui, 1935 [from Le médecin de son honneur]; Impromptu, tpt, pf, 1951; Carignane, bn, pf, 1953

for pf

Harmonie du soir, 1908; La forêt, 1913; Noël en Picardie, 1914; Le vent dans les ruines, 1915; Pièce romantique, 1916; Scherzetto, 1916; Matin sur l'eau, 1917; Histoires, 1922 [nos.1, 2, 4, 8 and 10 for pf 4 hands]; Les rencontres, 1924; Française, 1926; Toccata sur le nom d'Albert Roussel, 1929; L'espiègle au village de Lilliput, 1937; Petite suite en 15 images, 1943

Also reductions of several orch works

other solo instrumental

3 pièces, org, 1917; 6 pièces, hp, 1917; Choral, org, 1918; Française, gui, 1926; Ariette, gui, 1935 [from Le médecin de son honneur]; Pièce, fl, 1936; Etude-caprice pour un 'Tombeau de Chopin', vc, 1949; Caprilena, vn, 1951; Ghirlarzana, vc, 1951

cadenzas

For Mozart: Bn Conc., 1938; Cl Conc., 1950

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R. Dumesnil: *La musique contemporaine en France*, ii (Paris, 1930)

P. Landormy: *La musique française après Debussy* (Paris, 1943, 2/1948)

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G. Samazeuilh: *Musiciens de mon temps* (Paris, 1947)

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W. Roberts: 'Jacques Ibert's Piano Music', *Clavier*, xxix/9 (1990), 15–19

M. Flothuis: *Exprimer l'inexprimable . . .: essai sur la mélodie française depuis Duparc* (Amsterdam, 1996)

A. Laederich: *Catalogue de l'oeuvre de Jacques Ibert* (Hildesheim, 1998)

ALEXANDRA LAEDERICH

Ibn 'Abd al-Rabbīḥ [Abū 'Umar Aḥmad ibn Muḥammad] (*b* Córdoba, 860; *d* 940). Andalusian Arab writer. Little is known of his life. His most important work is a large-scale compendium entitled *al-'Iqd al-farīd* ('The unique necklace'). Drawn mainly from Eastern Arab sources, it covers a wide range of subject matter and includes a substantial section on music which exemplifies the approach of the literary scholar. Proclaiming first the beneficial effects of music, Ibn 'Abd al-Rabbīḥ then reflects, but without systematically exploring, the juridical debate on its permissibility. His main concern, however, is to provide a selection of informative, but primarily entertaining or unusual anecdotes, including a copious selection of song texts. For the most part these concern prominent figures of the first two centuries of Islam and

the musicians and singing slave-girls (*see* QAYNA) who entertained them. The events described almost all take place in the Eastern Arab world, and there is an unfortunate absence of parallel materials to illustrate musical life at the court of the Umayyads in Córdoba.

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OWEN WRIGHT

Ibn al-Nadīm [Abū l-Faraj Muḥammad ibn Isḥāq al-Warrāq al-Baghdādī] (*b* c930; *d* c995). Arab bibliographer. He lived in Baghdad, and in 987–8 wrote *Kitāb al-fihrist* ('Index of books'), a classified bibliography of Arab literature known to him in his capacity as a copyist and bookseller (*warrāq*), from libraries and from earlier bibliographies. He listed almost 100 titles from Arab musical literature, giving short biographical notes on the authors and sometimes indications as to the origin and content of the books. Most of these are lost, though some later compilations, such as the *Kitāb al-aghānī al-kabīr* ('Great book of songs') by al-Iṣfahānī, contain fragments of older biographical works on musicians and singers, and collections of song texts. Of particular value is his information about Arabic translations of Greek treatises on music; quotations from these treatises, which are now mostly lost, are also found in Arab musical literature from the early 10th century.

WRITINGS

Kitāb al-fihrist [Index of books]; ed. G. Flügel (Leipzig, 1871–2); ed. R. Tajaddud (Tehran, 1971; Eng. trans. as *The Fihrist of al-Nadīm: a Tenth-Century Survey of Muslim Culture*, B. Dodge, New York and London, 1970)

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ECKHARD NEUBAUER

Ibn al-Ṭaḥḥān (*fl* first half of the 11th century). Arab musician and writer. The son of an eminent musician, he became a prominent singer at the Cairo court of the Fatimid caliph al-Ẓāhir (1021–36), and was still active as a teacher in 1057. His music treatise, completed after 1036 and entitled *Ḥāwī al-funūn wa-salwat al-maḥzūn* ('Compendium of the arts to comfort sad hearts'), is of particular interest in that it deals with various topics of little concern to other authorities. Written from the perspective of a cultured musician rather than that of a philosopher-theorist, it calls upon a literary tradition of writing about music, and its historical content is frankly derivative, even if of interest for the implication of continuity with the court music of 9th-century Baghdad. But it is wide-ranging in its treatment of contemporary practice, dealing not only with such basics as mode and rhythm, but also with such matters as the normal sequence of events in performance, deportment and etiquette, the materials and construction of the *'ūd*, and vocal quality and technique. Emphasizing the experience of the teacher, the latter discussion includes voice training and pedagogical method.

WRITINGS

Ḥāwī al-funūn wa-salwat al maḥzūn (MS, *EY-Cn Dār al-kutub, funūn jamīla* 539); facsimile ed., *Publications of the Institute for the History of Arabic-Islamic Science*, ser. C, no.52 (Frankfurt, 1990) [with introduction by E. Neubauer]

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E. Neubauer: 'Die acht "Wege" der Musiklehre und der Oktoechos', *Zeitschrift für Geschichte der arabisch-islamischen Wissenschaften*, ix (1994), 373–414

OWEN WRIGHT

Ibn Bājja [Avenpace] (*b* Zaragoza, north Spain; *d* Fez, Morocco, c1139). Philosopher, administrator and composer. He spent much of his life, first in Zaragoza and then in Játiva, south Spain, as vizier to various Almoravid governors, and later moved to Fez.

His *Kitāb fī al-nafs* ('Book on the soul') deals with acoustics. He is also reported to have written a substantial treatise on music that could stand comparison with that of AL-FĀRĀBĪ, but this, unfortunately, has not survived. However, his reputation as a composer stayed alive for some considerable time, and his songs are still mentioned by Ibn Khaldūn (1332–1406). He was also a dexterous *'ūd* player. The fullest, if still succinct, account of his achievements is provided by al-Tīfāshī (*d* 1253), according to whom he studied for several years with female professional musicians (*qiyān*) and subsequently introduced two important innovations. One resulted in improvements to two of the important song forms, while the other, more general, is intriguingly characterized as a fusion of 'Christian' and 'Eastern' song. The resulting synthesis was to establish itself as the dominant style in Muslim Spain, effacing that of the earlier school of Ziryāb.

WRITINGS

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OWEN WRIGHT

Ibn Rushd [Abū l-Walīd Muḥammad; Averroes] (*b* Córdoba, 1126; *d* Marrakech, 10 Dec 1198). Arab philosopher, lawyer and judge. He studied law and medicine, although philosophy and mathematics interested him more. From 1153 onwards he held important positions as judge and vizier at the courts of Muslim Spain (Seville and Córdoba) and Morocco (Marrakech). As a philosopher he had great influence on Christian Europe; his commentaries on Aristotle's writings were studied by European scholars for nearly 400 years. His influence on European musical theory was mainly through his *Sharḥ* (or *Talkhīṣ*) *fī l-nafs li-Arisṭūṭālis* ('Commentary on Aristotle's *De anima*'), of which the section on the theory of sound was particularly important. The commentary was soon afterwards translated into Latin and Hebrew. The first printed Latin text appeared in Padua in 1472; by 1600 there were approximately 100 editions.

BIBLIOGRAPHY

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N. Morata: *El compendio de anima* (Madrid, 1934)
based on *MGG1* (i, 894–5) by permission of Bärenreiter

H.G. FARMER/R

Ibn Sīnā [Abū 'Alī al-Ḥusayn; Avicenna] (*b* nr Bukhara, 980; *d* Hamadan,1037). Persian philosopher, administrator and physician. Educated in Bukhara, he was a student of such precocity that he had mastered the whole range of traditional sciences by the age of 18. He led an eventful life of fluctuating fortunes as a minister and adviser to various rulers, but enjoyed in his later years a period of relative peace at Isfahan. One of the great intellectual figures of Islam, he became known as Avicenna in the West, where his philosophical and medical works, notably the authoritative *Qānūn fī al-ṭibb* ('Canon on medicine'), exerted considerable influence.

Ibn Sīnā's main contribution to the development of musical theory is contained in the *Kitāb al-shifā'* ('The book of healing'), an encyclopedia in which music is classed as one of the mathematical sciences (quadrivium). His general approach is similar to that of AL-FĀRĀBĪ, but the treatment, while necessarily terser, is sometimes more logical in its organization. The introduction dismisses the doctrine of ethos and discusses the nature of sound as both functional and expressive. The goal of the science of music is defined as knowledge of compositional procedures, and the first of the two main sections, fundamentally abstract and analytical, deals with pitch organization: notes, intervals (defined by ratios and ranked by degrees of consonance), tetrachord species and combinations thereof within the Greater Perfect System. The second is concerned with rhythm and, taking al-Fārābī's account as its model, provides a schematic outline of possible structures; it is only towards the end that reference is made to those in current use. A briefer third section deals with processes of composition and with instruments; this introduces organological distinctions between, for example, ways of mounting strings or the presence or absence of a reed, and discusses the fretting of the lute. It also includes a valuable list – albeit one not always easy to interpret – of the more important melodic modes.

WRITINGS

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OWEN WRIGHT

Ibn Zayla [Abū Manṣūr al-Ḥusayn ibn Muḥammad ibn 'Umar] (*d* 1048). Arab theorist. A pupil of Ibn Sīnā, his one work on music, the *Kitāb al-kāfī fī l-mūsīqī* ('Book of sufficiency concerning music'), is the last important surviving treatise on music before the rise of Systematist theory in the mid-13th century. In the choice and treatment of subject matter it generally follows the lines laid down by al-Fārābī and, particularly, Ibn Sīnā. It thus begins with the physics of sound, and surveys intervals, tetrachord species, octave divisions and melodic movement. The remaining subjects discussed are rhythm (treated methodically and clearly); composition (dealt with in a slightly less abstract way than was customary, with mention of a few technical devices and different categories of song); and instruments (including a classification scheme as well as the traditional lute fretting). Following al-Fārābī, Ibn Zayla also included a general classification of means of sound production, the ordering principle being the degree of approximation to the ideal of the human voice. The *Kitāb al-kāfī fī l-mūsīqī* also lays considerable stress on a traditional threefold division of music emphasizing the variety of responses that different kinds of music can evoke.

WRITINGS

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OWEN WRIGHT

Ibo music. *See* IGBO MUSIC.

Ibrahim, Abdullah [Brand, Dollar; Brand, Adolph Johannes] (*b* Cape Town, 9 Oct 1934). South African jazz pianist, flautist and composer. The development of his style was influenced by the work of Duke Ellington and Thelonius Monk and by South African *marabi*; he is known for his ballads and his skill in extended melodic invention and has released 63 recordings.

After making his name locally he moved to Zürich in 1962, attracted by its sociopolitical climate and the possibility of opportunities for performance. In Zürich Duke Ellington heard him perform; he arranged for Brand to make a recording in 1963 and to appear in the Newport Jazz Festival in 1965. Brand moved to New York, where he met Thelonius Monk; he subsequently toured Europe, performing as a soloist and with other musicians including Gato Barbieri, Don Cherry and Makaya Ntshoko.

From 1971 to 1976 he lived in South Africa, but he returned to exile in New York after defiantly organizing a jazz festival in his homeland. In the 1970s and 1980s the themes of his music and its reaffirmation of *marabi* showed the influence of his conversion to Islam and an intensification of his opposition to apartheid. During this period he recorded alone, in duos with Archie Schepp, Max Roach, Johnny Dyani and Carlos Ward, and as a member of small ensembles. With the Cape alto saxophonist Basil Coetzee he recorded *Mannenburg*, a slow version of an old Zacks Nkosi melody called *Jackpot*, which became an anthem of the struggle against apartheid and a classic of the Cape jazz repertory. His septet Ekhaya may be heard in most of his later recordings. He returned to South Africa in 1992.

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LOUISE MEINTJES

Ibrāhīm al-Mawṣilā. *See* AL-MAWṢILĀ, (1).

Ibrahimi, Feim (*b* Gjirokastra, 20 Oct 1935; *d* Turin, 2 Aug 1997). Albanian composer, administrator and teacher. Essentially self-taught in his early years, he became the first significant Albanian composer to study exclusively in his home country, entering the newly-founded Tirana Conservatory in 1962 and studying there with Daija until 1966. He then taught counterpoint and composition at the conservatory (1966–73), subsequently serving as sub-director of its parent body, the Superior Institute of Arts (1973–7). His most significant post was as music secretary of the Union of Albanian Writers and Artists (1977–91); he later also served as artistic director of the Theatre of Opera and Ballet, Tirana (1991–2). From 1992 until his death he taught theory and composition at the Conservatory. He founded the Evenings of New Albanian Music in 1992.

As music secretary during Albania's period of cultural isolation, Ibrahimi showed himself a capable administrator, exerting a positive influence on Albania's musical life. Though obliged by his office to defend socialist realism, during his official travels abroad he tried, as much as was possible, to keep up with international musical developments, experimenting in secret with atonality (e.g. in the Cello Sonata, 1975, rev. 1990), expressing a private interest in Xenakis as early as 1981, and inviting to Albania such avant-garde figures as Stäbler. Ibrahimi's works of the early 1970s rank among the most progressive of that period. The First Piano Concerto (1971) shows a harmonic daring in advance of many Soviet composers of the time, while the Second (1975) is a dense and austere work, exploring a post-Bartókian sound-world. The ballet *Plaga e dhjetë e Gjergj Elez Alisë* ('The Tenth Wound of Gjergj Elez Ali', 1985) marks a watershed in his output, its tightly-woven motivic material, derived from northern Albanian folksongs, sustains a relentless rhythmic pace throughout, culminating in a shattering emotional climax. With the end of the socialist period, Ibrahimi revealed himself as a composer with an acute awareness of recent history, especially that of Albania and the Balkans. His works of the 1990s, including the beautiful songs on verses by Agolli, Essenin and Frashë, are often haunted by death and a sense of loss: his 'Tragic' Symphony (1990–92) is an ominous lamentation, reminiscent of the darker visions of Schnittke. In his last work, the atonal *Dialogo* (1997) that brooding element gives way to an emotionally detached yet musically intense interplay between cello and piano.

WORKS

(*selective list*)

DRAMATIC

Film scores: Ngadhnjim mbi vdekjen [Triumph over Death] (dir. G. Erebara and P. Milkani), 1967; Përse bie kjo daulle [Why this daulle beats] (dir. Milkani, after I. Kadare: *Dasma*), 1969; Kur zbardhi një ditë [At the Dawn of a New Day] (dir. Milkani), 1971; Pylli i lirisë [The Forest of Freedom] (dir. Erebara), 1976; Shembja e idhujve [The Fall of Idols] (dir. Milkani), 1977; Ballë për ballë [The Confrontation] dir. K. Çashku and Milkani; after Kadare: *Dimri i madh*), 1979; Të paftuarit [Uninvited] (dir. Çashku; after Kadare: *Prill i thyer*), 1985; Balade e Kurbinit [The Ballad of Kurbinit] (dir. Çashku), 1990

Other: Provimi i fundit [The Last Examination] (choreographic scene, choreog. P. Agalliu), Tirana, 1983; Ballin lart në jubile [Hold Your Head High at the Jubilee] (choreographic scene, choreog. G. Kaceli), Tirana, 1983; Plaga e dhjetë Gjergj Elez Alisë [The Tenth Wound of Gjergj Elez Ali] (ballet, 2, Kadare, choreog. A. Aliaj), Tirana, 1986; Kush ndahet nga tufa e han ujku/ Qengjat, ujku dhe bariu [Who Leaves the Flock is Eaten by the Wolf/The Kids, the Wolf and the Shepherd] (choreographic scene, R. Bogdani), ?1996

VOCAL

Choral: Kënga e komisarit Mustafa Matohiti [The Song of Comissaire Mustafa Matohiti] (cant., F. Arapi), Mez, mixed chorus, orch, 1969; Tanë Shqipnia asht betue [All Albania has Sworn] (vocal-sym. poem, trad), nar, T, Bar, mixed chorus, orch, 1978; Partia flet [The Party Speaks] (cant.), ?1979; Kantatë per 40 vjetorin të partisë [Cant. for the 40th Anniversary of the Party] (B. Londo), female chorus, mixed chorus, orch, 1981; Parti, dritë e jetës sonë [Party, Light of Our Lives] (Xh. Jorganxhi), mixed chorus, pf, 1982; Krisën topat [Roar the Canons] (vocal-sym. poem, trad.), mixed chorus, orch, 1983; Pushka ime [My Gun] (Th. Mocka), male chorus, orch, 1983; Suita (trad.), chorus, 1984; Dremit liqeri [The Sleeping Lake] (L. Poradeci), 4–part chorus, 1991; Rekuiem për humbjen e engjëve: Vogelushëve të Serajevës, viktime të pafajshëm të luftës [Requiem for the Loss of the Angels: to the Little Girls of Sarajevo, Innocent Victims of the War] (Xh. Spahiu), S, A, T, B, mixed chorus, orch, 1995

Songs (1v, pf unless otherwise stated): I kushtohet [Dedicated] (Kadare), 1972; Lisi bleron vonë [The Oak Tree Greens Slowly] (D. Agolli), 1975; Recital i Malësorit [The Mountaineer's Recital] (Migjeni), 1975–95; Shqiptar [Albanian] (ballad, V. Qurku), 1977; Djaloshare [Youthful] (Agolli), before 1979; Në pranverë [In Spring] (Agolli), before 1982; Toka ime, kënga ime [My Land, My Song] (Agolli), before 1982; Peizazhi i pyllit të ralluar [Landscape of Destroyed Forest] (Agolli), 1986–7; Natë e bukur [The Night is Beautiful] (Goethe), 1988; Plaku dhe vdekja [The Old Man and Death] (N. Frashëri), 1990–96; Nessuno (S. Quasimodo), 1993; Rrejdh s' eshtë lume [It Flows, yet it is no River] (A. Podrimja), 1994; Dosvidanja [Farewell] (S. Essenin), 1996; Vdekja e druvarit [The Death of the Lumberjack] (Agolli), 1996–7; E la tua vesta a bianca (Quasimodo), S, vc, pf, 1997

Songs (1v, orch unless otherwise stated): Proletarë të gjitha vendeve bashkohuni [Proletarians of All Countries Unite], Këngë/Baladë për Selam Musanë [Song/Ballad for Selam Musaj], Këngë për revolucionin [Song for the Revolution], ?1v, ?vv, orch, 1960s; Ku po shkon, o partizan [Partisan, where are you heading to?], 1972; Kushtetutën e re miratoi kvëndi [The Parliament has Ratified the New Constitution], children's vv, 1977; Manushake [Violet] (N. Frashëri; from the film score Shembja e idhujve), 1977; Mirëmëngjes [Good Morning] (N. Lako), 1979; Ti që ke në sy lirinë [Freedom is mirrored in your Eyes] (R. Qatipi), ?1v, orch, 1979; Një zambak i bardhë në gur [A White Lily on the Rock] (G. Beci), 1980; Rrjedh një këngë e ligjerime [Flows a Song of Wailing] (G. Beci), 1980; Unëm biri yt [Me, your Son] (Podrimja), 1982; Hymni i Flamurit [The Hymn of the Flag] (F.S. Noli), 1v, ?orch, 1987–96; Kush po shkon ashtu/Trimi dhe Vasha [Who Goes by like this/The Young Man and the Maiden] (Poradeci), male and female vv solo, orch, 1996; Vera-Vera-Kokovera (folk), 3vv, 1996

INSTRUMENTAL

Orch: Vc Conc., 1968; Suite, 1969 or after [from film score Ngadhnjim mbi vdekja]; Sym. Poem, 1970; Concertino, pf, orch, 1970s; Poëme, vn, orch, 1970s; Pf Conc. no.1, 1971; Albanian Rhapsody no.1, 1973; Pf Conc. no.2, 1975; Albanian Rhapsody no.2, 1975; Variations on a Folk Theme, fl, orch, 1976; Fantasia, pf, orch, 1982; Ob Conc., 1982; Fantasia, fl, vn, orch, 1984; Poëme-koncert, f, pf, orch, 1985; Sym., eng hn, str, 1987–8; Sym. 'Tragic' (poems by A. Podrimja, Migjeni and L. Aragon recited before each movt), d, spkrs, S, orch, 1990–92, rev. 1993–5

Chbr and solo inst: Album, 10 pieces for children, pf, *c*1955–60; Scherzo, fl, pf, *c*1962–8; Toccata, pf, 1962–8; Str Qt, f, ?1965–89; Sonata, vc, pf, 1975, rev. 1990; Suite, fl, 1980–93; Suite, pf, after 1985; Scherzo, vn, pf, 1990; Kontrast, fl, ob, cl, hn, tpt, trbn, perc, pf, vn, vc, 1992; Homazh për Bela Bartokun [A Tribute to Béla Bartók], gui, 1992; Vikame, str trio, 1994; Dialogo 'Il Regalo di nozze', vc, pf, 1997; various short pf pieces, before 1982

Tape: De profundis, 1994

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GEORGE LEOTSAKOS

Ibrāhīm ibn al-Mahdī (*b* Baghdad, July 779; *d* Samarra', July 839). Arab musician. He was a son of the Abbasid Caliph al-Mahdī and a Persian slave at court called Shikla. He became famous for his fine and powerful voice with its range of four octaves, and first took part in court concerts during the reigns of Hārūn al-Rashīd (786–809) and al-Amīn (809–13). Proclaimed caliph in 817 in opposition to al-Ma'mūn (813–33), he had to abdicate after barely two years and went into hiding. In 825 he was pardoned and became a court musician once more under al-Ma'mūn and his successor al-Mu'taṣim (833–42). He was a follower of the school of Ibn Jāmi' and represented a 'soft' style, probably influenced by Persian music, which also allowed freedom in rendering older works. His rival Isḥāq al-Mawṣilī accused him of stylistic uncertainty; fragments of their polemic writings are quoted in the *Kitāb al-aghānī al-kabīr* ('Great book of songs') of al-Iṣfahānī, and their disputes on questions of musical theory were recorded in a lost treatise by 'Alī ibn Hārūn ibn al-Munajjim (*d* 963). Ibrāhīm ibn al-Mahdī's *Kitāb fī l-aghānī* ('Book of songs') and a collection of his own songs, as well as biographical writings by his son, Hibat Allāh, and by his secretary, Ibn al-Dāya, survive in fragments in al-Iṣfahānī. He may have written a further musical work with 'Amr ibn Bāna. Shortly before his death he renounced music and wine on religious grounds.

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ECKHARD NEUBAUER

Ibsen, Henrik (*b* Skien, 20 March 1828; *d* Christiania [now Oslo], 23 May 1906). Norwegian dramatist. He is generally regarded as the father of modern prose drama, with such plays as *A Doll's House* (1879), *Ghosts* (1882) and *Hedda Gabler* (1891). His early verse plays, written in the 1850s, attracted opera composers at the turn of the century – for instance, Stenhammar (*Gildet på Solhaug*, 1892–3) and Karel Moor (*Hjördis*, 1899). The subjects of these plays are epic and patriotic, evoking Norway's greatness during the Viking and medieval periods; and Ibsen's use of the *Volsung-Saga* in *Haermaendena på Helgeland* ('The Vikings at Helgeland', 1858) clearly aligns the play with a Wagnerian tradition. His later and more innovatory work had less appeal for composers, though the revolutionary *Brand* (1866) leaves its mark on d'Indy's *L'étranger*; and Mark Brunswick's opera *The Master Builder* (1959–67) is based on Ibsen's 1892 play of the same name. In the latter part of the 20th century Hedda Gabler inspired settings by Robert Ward (1973) and Edward Harper (1985).

Ibsen had little feeling for music, although he made some early attempts at opera criticism, in which he expressed strong views on librettos (and wrote a verse parody of Bellini's *Norma*). His attempt in 1861 to rewrite his *Olaf Liljenkraus* (1857) for the operatic stage was abandoned (the play was later turned into a very successful opera by Arne Eggen in 1940), and he turned down a request for a libretto from Grieg, who had written music for his play *Peer Gynt* in 1876.

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Brand (play, 1866): d'Indy, 1903, as L'étranger

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ANTHONY PARR

Ibycus (*fl c*535 BCE). Greek poet. He left his native city of Rhegium in southern Italy to go to Samos at the invitation of its ruler Polycrates. The surviving fragments of his poetry show that he employed the style of choral lyric established more than a generation earlier by Stesichorus, and (the argument becomes less certain at this point) that he further imitated his predecessor by devoting himself to themes taken from mythology. As a court poet at Samos (*see also* ANACREON) he seems to have explicitly renounced myth for more personal subjects, powerfully expressed through natural imagery. One poem (Edmonds, poem 1) contrasts the gentle coming of love in youth with its unseasonable, shattering onslaught upon the poet. Together with a comparable shorter fragment (Edmonds, frag.2), it is reminiscent of the passionate Aeolic monody of SAPPHO and ALCAEUS; yet both poems use choral metres. Although the strongly marked changes of emotional tone might appear to have demanded a shift in modality, Stesichorus had employed Phrygian for extremes of mood even more sharply opposed. The statement in Aristophanes (*Thesmophoriazusae*, 162) that Ibycus, Alcaeus and Anacreon 'spiced' the *harmonia* is deliberately frivolous; its meaning remains obscure.

There is little reason to take seriously the assertion by later writers that Ibycus invented the *sambukē*, a type of harp that is still occasionally confused with the lyre (see Bowra), or other claims which involve the *bukanē*, a spiral trumpet. Apparently all of these associations originated from the accident of mere formal similarity.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Icart, Bernar. *See* YCART, BERNHARD.

Iceland. Country in the North Atlantic. The history of Icelandic music has many gaps, since the country has always been sparsely populated. In the absence of cities of any size until recently, and without an aristocratic ruling class, Icelandic society has evolved in patterns different from those of other European nations. Iceland was first settled in the 9th century; it came under Norwegian rule in the 13th century and later under Danish, until 1944, when the country became a republic.

Icelanders possess an abundance of cultural information about their past from aural and literary traditions more than 1000 years old. Traditional music in Iceland exemplifies both insularity and cosmopolitanism, originally as part of Nordic interaction; later in connection with the political domination of Norway and Denmark; and, since independence, by assuming an increasingly international voice.

1. PAN-NORDIC ROOTS. Early written sources document both instrumental and vocal traditions, although there is no evidence of instrumental accompaniment for vocal performance. Icelandic manuscripts dating from the end of the 11th century to the 15th contain written versions of legal, historical and mythological material that had been transmitted orally from previous eras; some concern events occurring during the time of settlement (*c*870–*c*930 CE) and before colonization.

Two poetic genres emerge from written sources, categorized as eddaic and skaldic verse according to style, subject matter and function. Most eddaic verse comes from a single 13th-century manuscript known as the *Poetic Edda*, which includes lays about Norse gods (the *Aesir*) and verses concerning the exploits of Germanic heroes such as Sigurd (equivalent to Siegfried of the *Nibelungenlied*). Another important source for eddaic verse is the *Snorra-Edda*, which uses similar themes as models; it was a textbook intended to promote a dwindling tradition by explaining the complicated principles behind the highly stylized system of skaldic versification. This manuscript is a major source for skaldic verse, examples of which are found scattered throughout the sagas, prose narratives written in the vernacular (*c*1200–*c*1400). No extant manuscript contains skaldic verse alone; consequently, knowledge must be gleaned from fragmentary sources. Ancient literary manuscripts establish the historical importance of instrumental and vocal traditions in the pan-Nordic world, for instance the warrior-king Harald Sigurðarson (Harðráði) confirms the essential role of harp-playing and *riming* ('chanting') in Nordic culture by including them in his boastful description of gentlemanly accomplishments.

Scholars do not agree on the extent to which one can rely on these early materials for historical veracity; Snorri Sturluson (1179–1241), the earliest compiler of Icelandic epic materials, considered the matter in the opening pages of his monumental history of Norse kings (*Heimskringla*). Sturluson's introduction explains the inclusion of *kvaeði* (old chants) and *söguljóð* (epic songs) along with written sources for historical documentation: 'Now, while we cannot be sure just how close these are to the actual truth, we do know that the elder scholars had no doubt of their veracity' (1777 edn).

2. TRADITIONAL VOCAL MUSICS.

(i) Pre-1400: skaldic and narrative verses, incantations. Three different functions for vocal music emerge from ancient sources: formal and esoteric skaldic recitation, narrative verses chanted or sung informally and incantations used for supernatural purposes. The last two, found principally in eddaic manuscripts, were composed in simpler metres and contain mythological and heroic subject matter. The manuscripts do not include musical notation; however, a new awareness of the sociological value of these documents has drawn attention to the manner in which ancient verse was performed. Most eddaic verse, drawn from Norse mythological or legendary sources, was meant either to function magically as part of a ritual context or to transmit traditional lore informally for entertainment or didactic purposes; in both cases, the complicated metres and esoteric metaphors of skaldic verse were avoided. Eddaic verse, which contains numerous references to the singing of *galdur* (incantations), sometimes provides insights into the shamanic practices of the time.

There is little doubt that skaldic verse was chanted in a manner somewhere between speech and song (Einarsson, 1986), although some scholars caution that we cannot determine how this sounded (Turville-Petre, 1976). It is possible that the traditional mode of chanting *rímur* (see §3 below) may provide a key, since the informal, domestic *rímur* seems to have carried on some of the characteristics of elite skaldic style (e.g. subject matter and complex versification). *Rímur* is always described with the verb *kveða*, the term frequently used to denote skaldic recitation in ancient Icelandic literary documents. Indeed, judging from Sturluson's versification manual, an integral association between words and music is assumed in the definition of *mál* ('speech'); *mál* included *söngur* ('song'), *galdur* ('incantation') and *kveðandi* ('recitation') as well as *tala* ('talk' or 'tale') and *saga* ('story' or 'history') (Faulkes, 1987).

The emphasis in skaldic tradition was on celebrating rather than describing important events and personages as well as on the technical craftsmanship with which this was accomplished. Nevertheless, Sturluson considered these chanted poems to be historical documents since they were performed in the presence of chiefs and courtiers who could tell fact from fiction and would consider fabricated praise to be mockery. The original Norwegian settlers of Iceland brought with them the elaborate art of the Norwegian *hirðskáld* (court poet), and after the initial migration, Icelandic *skalds* continued to monopolize this position. Their celebrity status is reflected in the more than 250 names of individual *skalds* that have come down to us.

(ii) Post-1400: rímur, lausavísur, song-dances, tvísöngur. The *rímur* tradition first appeared late in the 14th century; from its inception until well into the 20th century it was the most popular form of artistic communication in Iceland. The term *rímur* ('rhymes'; sing. *ríma*) refers to long narrative poems consisting of sequential verses chanted to repetitions of a short, usually pre-existent melody. *Rímnakveðskapur*, the composing of *rímur*, employs an intricate versification technique that involves esoteric features such as palindrome rhyme. *Rímur* stories include legendary historical tales drawn from the sagas, central European romances and tales of magic.

On farms *rímur* used to be performed at informal evening gatherings called *kvöldvaka* ('evening-awakening') during which members of the extended family would gather in the evening to listen to lengthy recitations by the *kvaeðamaður* ('chant-master') who might be a family member, visitor or even an itinerant *rímur* chanter. This tradition continues today in special *rímur* clubs. *Rímur* are the dominant genre of indigenous Icelandic music.

Traditional performances of an entire *rímur* cycle (*rímnaflokkur*) might last an entire evening. Devices have developed to distinguish different sections from each other and gradually increase tension during lengthy recitation periods. Characteristic are shifts to new metres at the beginning of each *ríma* and the lengthening of the final note of each strophe, often articulated by a sudden rise in pitch. These elongated final tones are emphasized by an idiosyncratic ornament. Audience members often participate in these final tones at the end of each stanza. Two further musical traits of traditional *rímur* recitation are loudness and slowness of tempo. Another aspect of *rímur* performance is the peculiar vocal timbre that is used. While some modern performers tend to sing rather than chant texts, traditional performers use a thick, ponderous, guttural tone quality half-way between speech and song. The Danish composer Svend Nielsen, fascinated by the idiosyncratic qualities of this vocal timbre, conducted research with the use of sound engineering equipment at the universities of Uppsala and Copenhagen that compared *rímur* chanting with the singing of hymns and with speech (Nielsen, 1982).

Lausavísur are improvised quatrains that are spoken or chanted and, like *rímur*, they normally feature elaborate versification. Whether new or derived, they may function as part of a metrical competition in which two people take turns challenging each other. A *sléttuband* is a *lausavísur* the words of which also have meaning when read in reverse for some other unusual order. *Lausavísur* often contain coded messages; for example, if sung backwards or in other unusual sequences they may communicate contradictory sentiments.

According to contemporary references, Icelanders used to share the general medieval European practice of song-dancing. At one time *rímur* were danced, and this historical association is expressed in the metrical structure of the genre. Icelandic balladry is considered to be metrically related to the danced *rímur* and other dances dating from as early as the 13th century. Little is known, however, about individual ballads until the 17th century. Another type of song-dance was the *vikivakalag*, which derived its name from its refrain, *vikivaka kvaeði* of strophic form; it was sung responsorially by the dancers.

Tvísöngur ('twin singing') is a kind of improvised organum that has existed in Iceland since the Middle Ages; in its simplest form, it consists of two vocal parts sung in parallel 5ths or 4ths to a pre-existent melody functioning as cantus firmus from either a sacred or secular source (including *rímur*). More complex styles include a responsorial element, doubling of both parts at the octave, and passing notes. *Tvísöngur* is often taught in contemporary classrooms; it constitutes a performance practice, that is more an improvised variation of the melody than a form. The genre is of special interest to European musicologists who study the development of organum notated by church scribes in medieval manuscripts; it addresses the issue of whether the sacred manuscripts also reflect a more widespread, improvisatory practice that was applied to secular, as well as sacred, melodies.

The *rímur* tradition has been well documented in manuscripts containing musical notation and also through written descriptions of performances. Bjarni Þorsteinsson gathered material from both written and aural sources for his monumental collection containing *rímur* and *tvísöngur*; published in the early 20th century, some of his transcriptions were provided by the traditional musicians.

3. Indigenous instruments.

(i) Pre-1400. Medieval musical instruments have not been preserved in Iceland. For organological evidence, we are limited to literary sources. Despite the lack of precise descriptive information, the importance of musical instruments is clear. Furthermore, literary evidence from both the sagas and the *eddas* affirms the predominance of chordophones.

The most frequent reference in ancient sources is to the *harpa*, knowledge of which was considered of importance in the élite pan-Nordic world. Playing the *harpa* was, along with *riming*, one of the recognized skills expected of properly educated young men. Icelandic references to the *harpa* testify to its cultural centrality. There has been considerable confusion about the precise meaning of *harpa*, which seems to have been used as both a generic term for string instruments and a specific type of instrument; witness its inclusion among the names of string instruments such as *fiðla*, *gígja* and *simfón* in a number of sources, including *Heimskringla*, *Ynglinga Saga* and *Diðriks Saga*.

In its generic sense, *harpa* seems to have referred to the Nordic components of a category of bowed string instruments found in the ancient northern and north-central areas of Europe, some of which are still extant (Hopkins, 1986, pp.129–36). This genre had distinctive characteristics well-designed for thick-textured music, permitting more than one string to sound constantly. They were lute-, lyre- or zither-shaped; they do not have fingerboards (usually thought necessary for stopping strings); they do not have incurvations on the side of the body (considered a requirement for bowing); they often do not have a separate bridge (the string-holders serve a double function); they are often both bowed and plucked. The once-mysterious relief carving on the façade of Trondheim Cathedral in Norway (*c*1325–50) is now posited to depict a bowed-lyre player in action (Andersson, 1970). The *simfón* (*sinphón*, *symphónie* or *fón*), with its wheel-activated strings and mechanical stopping jacks, was a type found in different versions and under various names in continental Europe from the early Middle Ages to the present.

The most extensive evidence concerning medieval Icelandic string instruments is in the so-called *Second Grammatical Treatise* of the late 13th century, a work whose author possessed specialized knowledge in musical organology and phonology. The cultural significance of this work lies in its originality, especially in its use of indigenous Icelandic modes of thought. Of particular significance is the fact that two musical instruments are utilized in the treatise in order to explain linguistic structure, a sure indication of cultural centrality. The instruments singled out for metaphorical usage are the *harpa* and the *simphónie*. The work's most recent editor and translator, Fabrizio Raschella (1982), points to the significance of the *simphónie* by stressing its interdependence with Icelandic culture.

(ii) Post-1400. More recently, two Icelandic instruments sharing the principal characteristics described above emerged as prominent; both *fiðla* and *langspil* were bowed zithers. The oldest, the *fiðla*, has rarely been played after the early 19th century; it may well have been closely related to the instrument of the same name mentioned in the ancient sources, but this cannot be confirmed. The *fiðla* had a hollow, elongated, trapezoidal body and two to four strings that were stopped with a palm-upward technique. Two *fiðlas* may be found today at the Thjóðminjasafn Íslands (National Museum of Iceland). One is a 19th-century four-string instrument from southern Iceland and the other is a two-string instrument reconstructed from memory in 1905 (Jóhannsdóttir, 1972).

The *langspil* survived into the 20th century. The left-hand stopping technique used on this box zither is the more usual palm-downwards variety; the absence of a bridge propels the two to four strings to constant actuation and creates the thick-textured sound characteristic of the northern genre. Charles Burney had reported in the 18th century that bigoted religious attitudes had all but suppressed the *langspil* tradition in Iceland. He asked why 'these arts [music and poetry], which were formerly held in such high estimation among the people of this bleak and rugged region, should be totally discountenanced and banished at present' (Burney, 1776, p.42). However, a Scottish geologist travelling in Iceland early in the 19th century reported with enthusiasm on his introduction to this instrument (Mackenzie, 1811).

During the 19th century, the *langspil* was appropriated for religious purposes. A manual for learning to play the instrument and 'for learning Psalm Melodies from the Notation' was published in 1855. Its author, Ari Saemundsen, was more interested in teaching parishioners how to sing psalm tunes than providing a method for *langspil* playing.

4. CHRISTIAN TRADITIONS. Christianity was adopted in 1000, and soon schools were established, principally at the bishoprics of Skálholt in the south (1056) and Hólar in the north. The earliest fragments of music manuscripts and knowledge of the first church leaders point to close ties with England, Ireland and France until the 14th century. Bishop Jón Ögmundsson (*d* 1121), himself a noted singer, brought the singing and versification master Ricini from Alcase for his school at Hólar. Two centuries later the *rector chori* at Hólar Cathedral was instructed by Bishop Lárentíus Kálfsson (*d* 1331) to correct misuse in singing habits. The bishop furthermore forbade all singing in triplum or duplum, and ordered the clergy to revert to plainchant. Bishop Thorlák Thórhallsson of Skálholt (*d* 1193) studied at Paris and Lincoln. He was canonized in 1198, and an Office and Mass were compiled in his honour. A few musical documents containing a number of references to singing, playing and even organ building (Abbot Arngrímur Brandsson in 1329) indicate that during the Middle Ages attempts were made to follow musical developments in the rest of the Christian world.

In the 16th century the Reformation took root in Iceland and the Lutheran chorale was imported. (There are, however, no references to indicate that the chorales were ever sung in harmony.) In 1589 the first Icelandic book of hymns was printed, including some tunes; this was the achievement of Bishop Guðbrandur Thorláksson (1542–1627). Five years later he published the *Graduale*, a missal with traditional Latin chants alongside the new chorales, which appeared in 19 editions, little changed, until 1779. A short appendix to the sixth edition of the *Graduale* was the first and only instruction in elementary music theory available in print to Icelanders before the beginning of the 19th century. This appendix was written by Bishop Thórður Thorláksson (*d* 1697) who was an 'accomplished player of the clavichord, regal and symphonium'. However, 19th-century critics of the 'old singing' describe the leading church singers as men who cared nothing for the written chants and chorales but embellished everything beyond recognition. Apart from the *Graduale*, there was no more music printing until towards the end of the 19th century.

Some early 17th-century manuscript fragments show attempts at three- and four-part writing, and a few accomplished canons from that time are also extant. In 1647 a petition was sent to the king in Copenhagen stating the need for singing teachers and describing how musical instruments were rapidly falling into disuse. The petitioner offered all his wealth, so that a school of music, including teaching of instrument-making and repairs, could be instituted. Unfortunately, this petition was never answered. A writer in 1800, bemoaning the decadence of singing, mentioned a few instruments which went out of use, along with traditional dances, during the 18th century. One of these instruments, the *langspil*, had a brief renaissance during the 19th century; a textbook for it was published in 1855 and the instrument has survived into the 20th century (see §3(ii)). Two valuable collections of monodic songs, mostly sacred, survive in manuscripts from the 17th and 18th centuries: *Melodia* (*c*1650; Arnamagnaean Institute, Copenhagen), containing about 200 songs, and *Hymnodia sacra* (1742; Reykjavík National and University Library) containing 110 songs. The former mentions 'foreign tones', interspersed with 'tones by Jón Ólafsson', the latter makes no such distinction. There are however many songs and texts in *Hymnodia* which do not exist anywhere else. It is possible that Pastor Guðmundur Högnason composed them himself.

The 19th century brought new musical influences from Denmark and Germany, and the importation of modern instruments. Reykjavík Cathedral acquired its first organ in 1840. Its organist, Pétur Guðjohnsen (1812–77), trained in Denmark, was also responsible for the first Icelandic hymnal (in three and four parts) printed with modern notation (1861 and 1874). Other musicians followed in close succession, advocating 'new singing' (i.e. partsinging).

5. European art music. The new patriotic poems required suitable songs. Many of these were imported, but many were also composed in Iceland. The first professional pianist-composer, Sveinbjörn Sveinbjörnsson (1847–1927), composer of the national anthem (1874), completed his musical studies in Copenhagen and Leipzig, and many followed his example. Most of his active career was spent abroad, chiefly in Edinburgh. Suddenly, there appeared a whole generation of prolific composers of songs (mostly for voice and piano accompaniment, but also for male or mixed choirs). Hundreds of romantic and nationalist songs were composed and published. Only a few of the composers were professional musicians; they were predominantly doctors, lawyers, clergymen, bankers or politicians. Some of their songs form the mainstay of the song repertory in Iceland today, especially the songs of Sigvaldi Kaldalóns (1881–1946).

The 1000th anniversary of the Icelandic parliament, Althing, in 1930 provided a new stimulus to musical development. The Reykjavík Music Society was founded to establish a school of music and a symphony orchestra in Reykjavík, and all available musical forces were gathered for the performance of the prize-winning Althing Festival Cantata by Páll Ísólfsson (1893–1974). In the same year the Iceland State Broadcasting Service was founded with Ísólfsson as its first director of music. He was also principal of the Reykjavík School of Music (now the Reykjavík College of Music), and for 30 years organist of Reykjavík Cathedral. A parallel force in shaping modern Icelandic music was Jón Leifs (1899–1968), who strove to form a national style of composition. He founded the Icelandic Composers' Society in 1945 and STEF, the Icelandic performing rights society three years later. In 1995 there were 42 active members of the Composers' Society and about 70 members of a sister organization of popular writers. Fresh musical influences came during the late 1930s with immigrant musicians from Germany and Austria, who left a profound mark on music in Iceland as educators, composers, conductors or performers.

In 1950, the National Theatre in Reykjavík opened, and that year also saw the establishment of the Iceland SO. Ten years later, the Musica Nova organization started to introduce the newest developments in composition, including the first Icelandic electronic pieces by Magnús Blöndal Jóhansson (*b* 1925) in 1961.

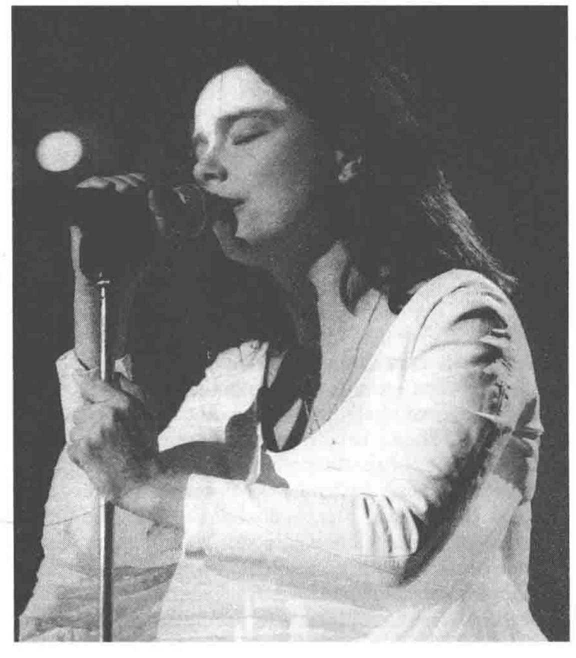
In 1970 the biennial International Festival of the Arts in Reykjavík was launched, and four years later, the first full-length Icelandic opera *Thrymskviða* ('The Lay of Thrym') by Jón Ásgeirsson (*b* 1928) was given its première. In 1982 the opera *Silkitromman* (The Silken Drum) by Atli Heimir Sveinsson (*b* 1938) was performed for the first time at the National Theatre and in the same year, the newly founded Iceland Opera opened its doors. In 1993 the Northern Iceland SO was established in Akureyri.

6. 20th-century trends. Iceland's independence from Denmark was achieved over a period of years, from 1918 to 1944, and its new status was reflected musically in the development of major international institutions: 1930 saw the founding of the conservatory of music and the Iceland State Broadcasting Service. Symphonic activity began about the same year and culminated in the founding of the National Symphony Orchestra in 1950. At the same time institutions were founded in the 20th century whose aim was to promote the indigenous *rímur* tradition: Kvaeðamannafélagið Iðunn (Idunn Rímur Chanters' Society) in 1929 and Kvaeðamannafélag Hafnarfjarðar (Rímur Chanters' Society from Hafnarfjörd) in 1930. Kvaeðamannafélag Siglufjarðar has since been founded in the north. A touring trio of musicians (Njáll Sigurðsson, Bára Grímsdóttir and Sigurður Rúnar Jónsson) was organized in the 1990s to give lecture-demonstrations on traditional music. The folk-rock group Íslandica has moved in the direction of traditional idioms. There is a movement to have the *rímur* tradition taught in schools; a textbook for grammar schools has been published by a member of the Ministry for Education (the traditional singer Njáll Sigurðsson), and a text providing instruction in *rímur* metrical composition is now used in secondary schools. Hallgrimur Helgason (1914–94) adapted traditional stylistic features to symphonic idioms; a student of Hindemith, he also published the classic work on the Icelandic epic-song tradition (1980).

In 1987, the Sugarcubes became the first Icelandic rock group to win an international award; its star singer, Björk, is now a major solo star (see illustration). Among her influences, she credits English rock groups, Icelandic folk music and the German composer Karlheinz Stockhausen.

In 1971 the manuscript collection named after Árni Magnússon, its original collector, began to be returned from the University of Copenhagen; the Stofnun Árna Magnússonar (Árni Magnússon Institute) is the prime source for the study of Icelandic traditional music. Other important collections and resources include Ríkisútvarp Íslands (Icelandic State Broadcasting Service), Thjóðminjasafn Íslands (National Museum of Iceland), Kvaeðamannafélagið Iðunn, all in Reykjavík, and the Willard Fiske Icelandic Collection of Cornell University, USA.

Icelandic trends in musical thought during the course of the 20th century can be traced through the history of the institutions that were constantly established – from electronic music laboratories to *rímur* associations. Yet



Björk, 1998

Iceland has never become completely isolated from European intellectual traditions, often incorporating ideas and entire themes into its traditional modes of expression. After independence from Denmark in 1944, it was the general acceptance of (and official sanction accorded to) the new idioms that was unusual, resulting in (once again, as during the days of the Commonwealth) the active participation of Icelandic musicians in an élite international culture. Seen in the historic context, both the 20th-century shift away from the national culture and the recent signs of a reawakening interest in it are not new phenomena. By and large it has been (as it continues to be) individual Icelanders who make selections concerning what is to be changed, modified, merged or retained.

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Ichiyanagi, Toshi (*b* Kobe, 4 Feb 1933). Japanese composer and pianist. After taking lessons in composition with Ikenouchi and the piano with Chieko Hara, he went to study at the Juilliard School in 1952. He met Cage and was deeply influenced by his ideas. Ichiyanagi soon became active as a pianist and composer, giving experimental performances that often included chance procedures. He returned to Japan in 1961 and continued activities of the same nature; he organized concerts, took part in concerts sponsored by the Society for 20th-Century Music, founded the New Directions group (1963) and collaborated with Takemitsu in arranging the Orchestral Space Festival (1966). *Piano Media* (1972) marks his return to strict notation and demonstrates his use of repetition, a characteristic that permeated his many large-scale works in traditional Western genres. He has won the Otaka Prize four times, with the first and second piano concertos, the Violin Concerto and the Symphony 'Berlin Renshi'. At the end of the 1970s he also began to compose Japanese traditional music, such as *Ogenraku* (1980). He has promoted both Western contemporary music, becoming a director of the Interlink Festival (1984) and an adviser to the National Theatre (1991), and new Japanese traditional music, becoming a director of the Tokyo International Music Ensemble (1989).

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MASAKATA KANAZAWA/SUSUMU SHONO

Iconography. The study of visual representations, their significance and interpretation.

I. Introduction. II. Sources. III. Themes. IV. Depictions.

I. Introduction

1. Terminology. 2. Method.

1. TERMINOLOGY. The terms 'iconography'.and 'iconology', were created by 16th-century humanists for the study of emblems, portraits on coins and other pictorial evidence from ancient archaeology. They referred to the description (Gk: *graphein*) or interpretation (Gk: *logos*) of the content of pictures as regards both visual symbolism and factual research. When, in the 19th century, art history became established as an academic discipline, a comprehensive analytical method was developed in which content and form became the main subjects of analysis. From then on, scholars used the terms 'iconography' and 'iconology' when they referred to the study of content as opposed to the study of form or style. In musicology, however, both approaches continued to exist, side by side. The twofold meaning remains an obstacle to the unequivocal usage of the term. Some treat the visual arts as supplier of special information pertinent to musical facts, using musical iconography as an ancillary tool for research in the pictorial documentation of instruments and performance. Others consider an image with musical subject matter as a work of art in its own right, using musical iconography towards research in the vision and visualization of music.

2. METHOD. Any pictorial document requires for its interpretation an understanding of visual aesthetics. This is especially true for pictures dealing with a topic as invisible and immaterial as the world of sound. The musical iconographer must therefore be familiar with art-historical iconology as well as fulfilling the obvious methodological requirement of expertise in organology and performing practice. Exemplary descriptions of this method come from members of the Warburg school (see for example Panofsky, B1939, and Białostocki, B1963): the student should first describe the formal elements of a picture and deal with the factual meaning of each element; secondly, he or she must take account of the cultural convention that influenced the depiction of those elements, tracing them back to a story or a scene, and discussing any intended 'transnatural', allegorical or metaphorical meaning (this is the stage of descriptive analysis that Panofsky called iconography); at the third level, the scholar may establish an iconology of the intrinsic meaning of the picture and discuss it as a manifestation of the artist's personality, the patron's ambitions and the onlooker's expectations. Iconology explains the picture as a paradigm of a given culture.

An analogy with the terms 'ethnography' and 'ethnology' may be illuminating. Iconography, of course, assumes knowledge of comparative material, leading to an informed description with qualitative weighting; iconology implies intellectual penetration on a hermeneutical level. Musicologists have come to adopt these methodological ideas for their purposes, and in the 1970s and 80s came to consider their particular relevance for musical iconography. Emanuel Winternitz advocated the term 'musical iconology', although he himself rarely penetrated to the analytical level that it implies. That term, because it is so loaded, is rarely used.

More recently, art history, like musicology has paid increasing attention to semantic pluralism in matters of interpretation. In musical iconography this pertains both to the subject matter (the way music has been appreciated in the course of time) and the medium (the way a painting has been seen in the course of time). Hence in musical iconography the hermeneutial equation operates with two unknowns because the codes for what can be represented in the visual medium and what can be performed in the aural one are not the same. For example: there was never a place where the hierarchy of pictorial genres was more codified than in France during the *ancien régime*. This must be taken into account in explaining the absence of representations of musicians in the iconography of ceremonies at that time. The cultural code assigned to minstrels was so low on the scale of pictorial subjects that they could not be allowed to appear in pictures although they played a crucial role in the ceremony itself (Charles-Dominique, E1996). But there are contrary examples: musical caricatures and satirical images can represent music that is not aurally acceptable or feasible.

Furthermore, analysis can be complicated by the juxtaposition of different cultures, when the creator of the picture, although a witness of the event, is not part of the music culture. Thus pictures even including photographs made by colonial explorers, travellers or ethnomusicologists originate with authors from a culture different from the one they are depicting. Here the second unknown in the equation appears whenever tensions arise between an 'emic' and an 'etic' viewpoint (in the literal sense).

II. Sources

Any document that visualizes music either concretely or abstractly is an artist's reflection on music and hence an object for iconography. The material ranges from photographs to figurative and abstract art; it can be an illustration of a text, or an image stemming from an orally transmitted story, or it may lack any textual base. One step further removed are decorations of musical instruments and the musical instrument as an image; stage decorations for musical theatre; the design of places and buildings where music is performed; the photo of a composer's studio and so on. A special case are pictures inspiring musicians to programmatic compositions. Finally, the study of synaesthetical concepts governing both music and the visual arts are also sometimes considered as belonging to the field of musical iconography.

Every culture provides us with sources of various types. The individual mix depends very much on the place the two arts have in a particular cultural system: their role in religion, their social importance and their relationship to a literate, semi-literate or non-literate tradition.

1. Manuscript and book illustration: (i) Theoretical texts (ii) Narrative and synthesis. 2. Pictures with no direct textual base. 3. The single picture. 4. Instruments. 5. Stage decorations, record jackets. 6. Contextual sources: performance sites. 7. Music after pictures.

1. Manuscript and book illustration. The typical procedure for producing an illustrated text begins with decisions about the overall design and the placement of text, musical notation (where given) and picture (Seebass, B1987). When the scribe has written his part, he hands the manuscript to the music scribe, and finally the illustrator takes over. It would be wrong to assume that the illustrator always fully understands the text. Often he is guided by any surrounding music, but if the music mentioned in the text has no equivalent in the painter's everyday world, he may cling to the text at the expense of visual coherence or feasibility, or may take his picture, partly or entirely, from another visual source – a model book or a woodcut, either by tracing through from an earlier manuscript or free copying.

A fascinating example is the illustration of Virdung's *Musica getutscht*, the product of a collaboration between the author (Sebastian Virdung), the publisher (Michael Furter, who decided how much decoration he could afford, hired typesetters and woodcutters and was responsible for the lay-out) and the main illustrator (Urs Graf, artist and mercenary). Virdung furnished some pictures of instruments from other books (such as the Dance of Death cycle) and sketches. Graf made only two sketches, a lutenist and two hands pulling strings, both technically challenging. The main work rested with the woodcutter who transformed these and other models into drawings and transferred them to the woodblock. With the typesetter, he arranged them together with the borders, which Furter had in stock in his print shop. The illustrations are thus a fairly heterogeneous compilation, while the text is laid out straightforwardly.

For a classification of such sources the nature of the text provides a natural criterion, distinguishing illustrations for treatises in music theory from illustrations of narratives that mention music-making.

(i) Theoretical texts. The woodcuts in Virdung's treatise remind the reader of what he has seen and heard on various musical occasions; they are not very lucid for anyone with more detailed knowledge. But illustrators can go much further as far as details are concerned if the purpose is not merely to serve as an *aide mémoire* but to explain construction (even indicating scales, as in Praetorius's organography) and acoustical aspects: they may complement the text and enable the reader to build the instrument or better understand sound production.

Of another kind are illustrations that embody symbolical or numerological meanings of musical scales and instruments. They integrate concepts of their sister arts, arithmetics, geometry and astronomy, and transform schemes into *figurae*, visual symbols with spiritual power and emblematic quality (Seebass, B1987; van Deusen, 1989). The most prominent examples are the illustrations of the Carolingian treatise 'Cogor, ut te, Dardane' (Hammerstein, F1959) copied for over 500 years, and the illustrations of Isidore of Seville's treatise on musical instruments (*I-Tn* R 454, *olim* D III 19 ff.33*v*–34*v*).

(ii) Narrative and synthesis. Byzantinists describing, identifying and classifying illustrated manuscripts differentiate significantly between continuous illustrations that are action-orientated (a practice in monastic redactions of Byzantine psalters) and illustrations that condense events, represent and interpret them in a christological and teleological fashion (aristocratic redaction in Constantinople). While the former are close to the text, with the miniatures typically placed in the margin, the latter interrupt the text across the columns or are placed on an extra page.

This differentiation also applies to manuscript illustration elsewhere, and is important to musical iconography in particular. Pictures of the synthesizing type may be complex constructions produced by multiple exegesis. Compiling various meanings into one image, artists apply two or more of the four doctrines of scriptural meaning, *sensus literalis*, *sensus allegoricus*, *sensus tropologicus* and *sensus anagogicus*. For example, in the literal sense, the figure of David is the musician in his various roles according to the story (shepherd, court musician, composer-performer of psalms, founder of the liturgy in the Temple). In the allegorical sense, he is the precursor of Christ and the founder of Christian liturgy, accompanied by his four liturgists (Asaph, Eman, Ethan and Idithun) as precursors of the four evangelists. In the tropological sense, he is the model musician, knowledgeable in music theory and modality (*musicus*) and the perfect singer (*cantor*). In the anagogical sense he is the leader for singing the celestial Alleluia. An example is the famous drawing at the beginning of the Cambridge Psalter (*GB-Cjc* B 18, f.1, early 12th century; Seebass, *Musikdarstellung*, E1973, pl.111) or the miniature illustrating Psalm cl in the Stuttgart Psalter (*D-Sl* bibl. f.23, f.163*v*, *c*830; Seebass, *Musikdarstellung*, E1973, pl.93).

The smallest version of the second type of illustration are figurative initials for the different sections of a text. One degree higher are larger images covering the content of chapters, and a further degree higher are illustrated title pages and frontispieces (the *verso* of the leaf preceding the title ('looking at the title'). Here the content and meaning of the images extend to the most relevant aspects of the succeeding chapter or to the significance of the book as a whole. A famous example of a full-page miniature carrying meaning beyond the textual content of the following pages is the frontispiece of a manuscript of Notre Dame polyphony (*I-Fl* plut.XIX.27), organized according to music-theoretical principles with figurative initials in which little scenes illustrate the song texts. The miniature is unrelated to them: instead it displays the Boethian threefold system of cosmic, terrestrial, and acoustical harmony, suggesting that the manuscripts should be understood as a symbol of human effort to emulate and prove concepts of divine harmony.

The idea of a marginal narrative illustration can also be seen at work in narrative frescoes and tapestries, while the synthetical illustration has a parallel in autonomous panel painting. Finally, the semantic richness of an illustrated manuscript or book may also include the decorative element in the form of geometrical or ornamental designs and the *drôlerie* in the margin.

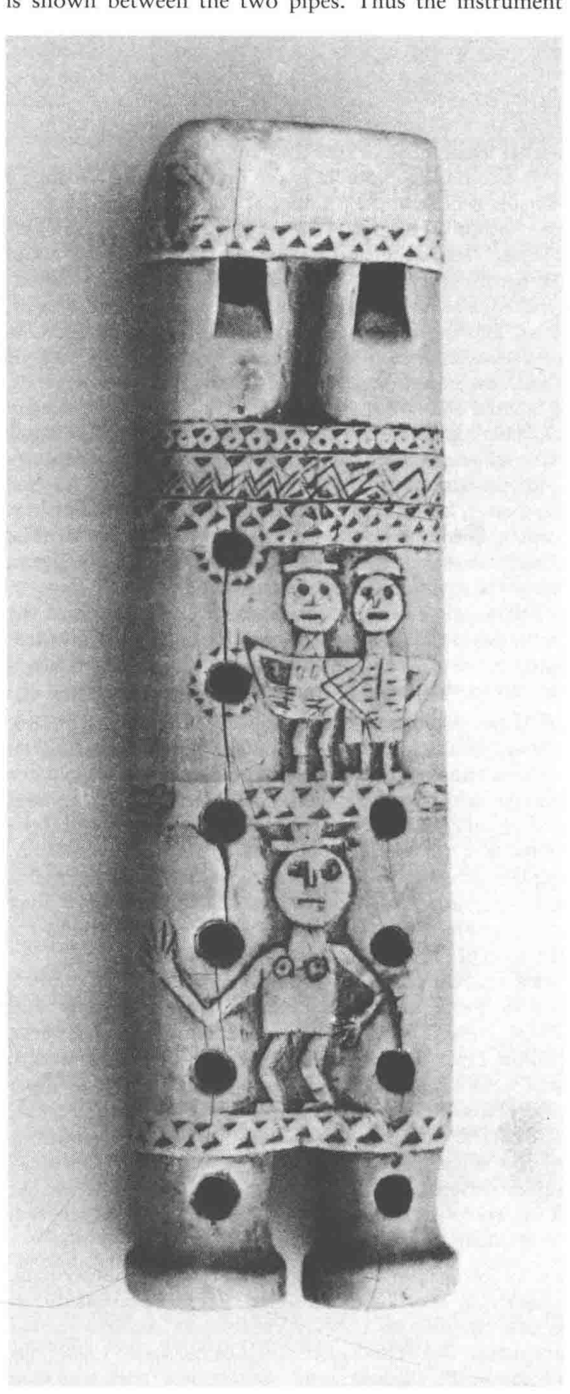
2. Pictures with no direct textual base. This category embraces figurative friezes, frescoes and tapestries. Once the textual 'support' is absent, the pictorial genre will change: the context is not textual in the literal sense and the reader is replaced by the onlooker. Tapestries, friezes on vase paintings and frescoes on the walls of temples and churches are not meant only for *literati* and require a different technique of conveying content. Some of these frescoes do in fact tell stories, either already known to the onlooker or to be explained by an expert guide. They presuppose a text (sometimes providing hints by inserted short inscriptions or bands

with texts) and in this respect can be analysed almost like illustrations. Some of them are narrative in character, for example some of the music scenes on Greek vase paintings of the classical period telling us about myths and rituals; others are more programmatic, such as the tympana of Romanesque and Gothic churches with the 24 Elders of the Apocalypse praising the Lord with their instruments, or the Buddhist paradise where musicians and dancers perform before the Buddha (cave paintings of Dunhuang in west China or reliefs at the upper level of the temple of Borobudur, Central Java). The group of viewers for which a picture is created has a decisive influence on the mode of depiction. Equally important is the homiletic essence of the theme. At Borobudur, the reliefs at the lower level tell stories taking place in the sinful world and represent music scenes involving the local Javanese population; the reliefs at the higher level represent music in a paradise modelled after South Asian court fashion.

A rare case of a narrative fresco is the *Beethovenfries* painted by Gustav Klimt in the Secession building in Vienna. It illustrates and interprets a musical text – Beethoven's Ninth Symphony – requiring the spectator to recall the structual layout and content of the movements in succession while walking along the frieze. When the visitor turns to the last wall, Max Klinger's statue of Beethoven, in the centre of the adjacent room, comes into view, remaining in sight until he or she reaches the end of the frieze and the final chorus of the finale.

3. THE SINGLE PICTURE. The most widely spread category of sources is the single picture, including paintings, sculptures and photographs. Occasionally it is extracted, with little change from a series of pictures and can be identified and analysed accordingly. But by far the most frequent case is the autonomous image. It must be analysed with the cultural context and pictorial tradition in mind, but on its own terms. If its content is related to music, it requires in addition an understanding of the musical culture at the time of its making, particularly of aesthetics, since these will shape the artist's horizon as much as the visible side of musical performance. With a subject matter as invisible as sound the process of its transformation into an image is complex. How this transformation is achieved depends on the theme and the medium. A devotional oil painting of St Cecilia would be on the abstract side, and so would a woodcut of an emblem. By contrast, a banquet scene with musical entertainment on a silk screen is to be understood in real terms (see also §§III–IV below).

4. INSTRUMENTS. For most cultures, musical instruments are not just tools that increase human ability to produce sound; they also possess an animistic component. Curt Sachs (J1929) was the first to point out that they were icons or musical spirits given concrete form. To emphasize this link they are often endowed with anthropomorphic elements, such as body outlines, facial features, sex organs. Where they belong to animal cults they may take on zoomorphic elements. Four examples may serve as illustration. First, there exist bowed instruments that show visual and terminological links to North Asian horse cults (Tsuge, J1976). Secondly, certain Latin American Indians wear zoomorphic clay whistles as charms and play them to evoke the spirit of the protecting animal (Olsen, J1986). Thirdly, a Beneventan double flute from the early 20th century, made from a single piece of wood but simulating two flutes bound together (fig.1), has an anthropomorphic appearance with the two air holes at the wedges suggesting the eyes, and the lowest part of the pipes (separated from each other) the feet. The flute is used as a wedding gift and the decorative carving in the central band shows a couple, man and woman, standing for the left and right pipes which are tuned a 3rd apart and called male and female; below, a larger hermaphrodite is shown between the two pipes. Thus the instrument



1. Wooden double flute from southern Italy with carvings of a human couple and a hermaphrodite, early 20th century (photograph: Robert Palmieri)

both by its shape and by its decoration incorporates the idea of unification of male and female, also realized by the dyophonic playing (Guizzi, B1990). Lastly, a phallic slit drum, belonging to a village chief in Lombok (Indonesia), was positioned vertically and had the shape of a fish with its head bearing hermaphroditic elements; when it was played at a fertility ritual, the act symbolized the fruitful marriage between the chief and the village (Meyer, J1939).

In many cultures instrument makers do not stop at the level of functionality when they build instruments but invest additional labour and cost in decorating them with pictures, thus increasing their value. Sometimes the decoration has no figurative content and simply beautifies the object, such as the prospect of an organ, the burnt-in decorations of a Balinese *suling* or an East African *mbira*, or the intarsia of a music table. Sometimes the decoration has ritual or magic purposes and supports the ceremony performed with the instrument. Examples include Van Eyck's painted organ shutters (Ghent, St Bavo), Lucca della Robbia's balcony for the *cantoria* (Florence, Museo del'Opera de Duomo), with the reliefs illustrating music-making according to Psalm cl, or the cosmos painted on the shaman's drum showing the upper, central and nether worlds through which the shaman travels during his performance in search of spirits (Emsheimer, J1988). Sometimes the purpose is to heighten the prestige of the owner or to add visual pleasures to the aural ones during the performance, as is the case with painted harpsichord lids. The subject matter of such pictures reaches from concrete musical scenes to social or spiritual symbolism.

5. STAGE DECORATIONS, RECORD JACKETS. One step removed from direct reference are the decorations and costumes for dance drama and musical theatre. Sometimes it is impossible to distinguish them from the stage decoration for theatre plays. But there is a difference between the texts of regular plays and opera librettos: libretto texts do not exhaust the subject but rather provide a dramatic and lyric frame for the composer. With the content of opera thus depending on both text and music, the visual component will also derive its purpose, style and subject matter from the music.

The character of stage decorations cannot be defined for the entire history of musical theatre. Sometimes it is a work of art in its own right; sometimes it has an auxiliary function like applied art for providing no more than a backdrop or platform for the dramatic action. Sometimes it is closely wedded to music and text, as in Richard Wagner's *Gesamtkunstwerk*. Sometimes it may add a further dimension to the content of music and text, as in the stage decorations that Schoenberg designed for his works and in the collaborative productions in Paris among Satie, Cocteau and Picasso (*Parade*, 1917) or Stravinsky's ballets.

Conceptually, the art of jackets for recordings belong to the same category. Here the thematic possibilities are innumerable and reach from historied pictures of performances and musicians' portraits to visual emulations of the structural, emotional, social or political content of the music.

6. CONTEXTUAL SOURCES: PERFORMANCE SITES. Places of ritual activity are not chosen by chance; ritual music is embedded in the visual and spiritual ambience of the site. Of course, in principle the spatial requirements of the ritual take precedence over musical ones. But, as long as the performance requirements are not in conflict with more important considerations, they will be observed so as to make the acoustical conditions, the space for dancing and the placement of musicians as favourable as possible. The more the purpose of the event shifts from the sacred towards the secular, the more music and dance will be the primary aspect of the event and will dictate the setting. Concert halls, opera houses, ballrooms, and music pavilions provide the opportunity for architects and engineers to combine functional criteria with aesthetic ones; they are among the most neglected objects of music-iconographical research. (For harmonic proportions in the other arts, see below, §III, 5.)

As to the interior decorations of rooms in which music is performed, the most prominent instance of a music room in Western culture with completely integrated decoration is the *studiolo* of the Italian Renaissance. Musical instruments and music books are represented in intarsia technique together with bookcases and other symbols of learning and the sophisticated use of leisure. A visual element in every music room is the musical instrument itself, be it the upright piano in the 19th-century bourgeois household or the *qin* suspended on the wall of a Chinese scholar's study.

A very popular type of book is the illustrated biography of a composer that displays a hotch-potch of *visualia* with rarely any discrimination, let alone any iconographical commentary. Nevertheless, in as far as the visual environment of a musician shapes his or her personality, and as far as it influences the users of the book, it is relevant for a psychogram of the musician and for reception history.

7. MUSIC AFTER PICTURES. The increasing interest of 19th-century European artists in synaesthetic experiences led to the search for inspiration from outside the original medium. In music the result is the cultivation of programme music with literary themes as the main source and paintings an additional one (*see* PROGRAMME MUSIC, §2). Liszt used both media as an inspiration for his compositions.

His *Totentanz* (for piano and orchestra, 1839–65) drew from the dance of death cycles and the 14th-century painting *Triumph of Death* in the Camposanto of Pisa. His *Hunnenschlacht* for two pianos was inspired by the painting of that title by Wilhelm von Kaulbach (1856–7). Together with Dionys Brucker he played it in front of the picture. The popularity of musical ideas derived from the visual arts decreased early in the 20th century – just at the time when a new artistic medium, film, made its appearance. The successor of music after paintings was film music, which in turn was replaced by composition for the sound track of films (*see* FILM MUSIC).

III. Themes

1. Religious themes: (i) The Christian and Jewish world (ii) Islamic and Buddhist images (iii) Images of rituals (iv) Myths. 2. Secular themes. 3. Symbolic representations: (i) Allegory (ii) Emblem, still life, vanity images. 4. Portraits. 5. Synaesthetics: (i) Visualization of content and process of music (ii) Visualization of structures.

1. RELIGIOUS THEMES. While a categorical split between sacred and secular music themes would frequently fail to do justice both to the contextual complexities of musical occasions and to the multiplicity of an image's meanings, it can nevertheless be said that in pictures with religious,

metaphysical and philosophical subject matter the layers of meaning tend to be more numerous. It is no coincidence that the doctrine of fourfold meaning of scripture (and image) mentioned above was developed by theologians. On the other hand, sacred themes, in as far as they depict rituals, are also tied to the reality of any given culture, past or present. Some of the most important musical themes in religious art are considered below.

(i) The Christian and Jewish world. In Christian and Jewish musical iconography Bible stories furnish a number of themes, in use for nearly 2000 years. The most important ones are:

(*a*) Acclamation to God after the crossing of the Red Sea by the prophetess Miriam and the women of Israel (after *Exodus* xv.20–21);

(*b*) Acclamation to a ruler by the women of Israel (*1 Samuel* xviii.6–7 for David; *Judges* xi.34 for Jephtha);

(*c*) Universal acclamation by the believer to God (after Psalm cl);

(*d*) Banquet scenes with music and dance (*Genesis* xl.20 in Egypt; *Luke* xv.13: lost son; *Matthew* xiv.6–7, *Mark* vi.21–2: banquet of Herod with Salome dancing);

(*e*) David playing his lyre or harp to soothe Saul's mental illness (*1 Samuel* xvi.14–23);

(*f*) The transfer of the Ark to Jerusalem with music and David dancing (*2 Samuel* vi.12–16);

(*g*) King David performing psalms with his lyre or harp (*Psalms*, *passim*);

(*h*) King David establishing liturgical service with instrumental music in the Temple (*1 Chronicles* xv.16–22; xxv.1–7);

(*i*) The derision at Christ on the Cross;

(*j*) The angels of the Last Judgment blowing trumpets or horns (*Revelation*, *passim*);

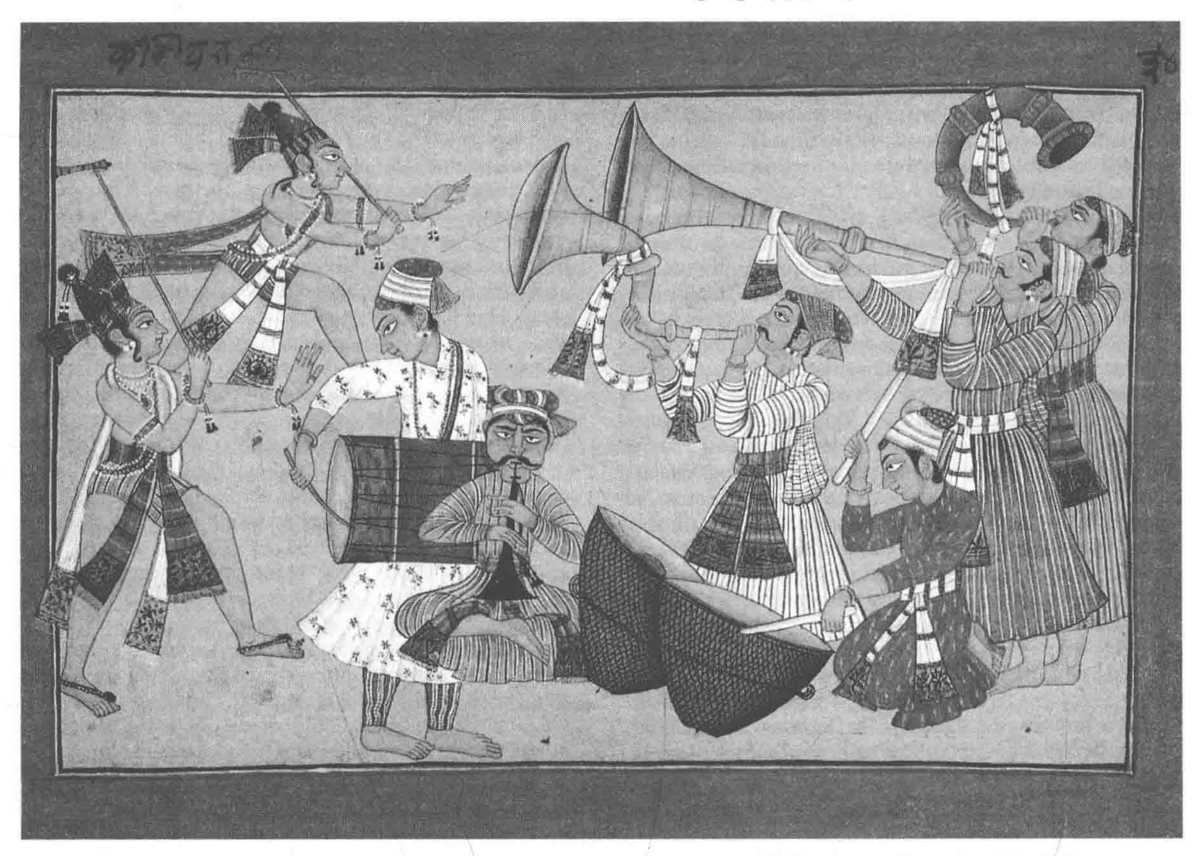
(*k*) The acclamation of the 24 Elders to the Lord (*Revelation*, *passim*).

In Western Christian history, many of these musical scenes gave rise to offsprings with theological, philosophical or music-theoretical conceptualizations. The most prominent examples are the canonized image of 'David and his four liturgists, Asaph, Eman, Ethan, and Idithun' (Steger, E1961), pictures of the eight modes (e.g. on two capitals of Cluny (Schrade, E1929) and in *F-Pn* lat.1118, ff.104*r*–114*r* (Seebass, *Musikdarstellung*, E1973), the so-called 'Angel Concerts', paintings of angelic acclamations in Marian iconography (e.g. the Nativity or Mary's ascent to heaven), or as decorations of church interiors acting as analogies for the believer, and biblical or saintly figures serving as patrons for music, such as Jubal, Tubalcain, David, and St Cecilia and the Dance of Death cycles and its relatives. As a counterbalance to the elevated character of image or text, artists create a droll world where animalistic and grotesque elements may have a place.

(ii) Islamic and Buddhist images. Two major non-Western religions, Islam and Buddhism, place 'Music and Dance in Paradise' at the centre of their dogma. Both



2. Alexander the Great lifted into heaven surrounded by female and male court musicians and dancers: drinking bowl, gilded bronze with cloisonné enamel, made in a Byzantine or Armenian workshop for Da'ud, the Aturqid ruler of northern Mesopotamia, 1114–44 (Tiroler Landesmuseum Ferdinandeum, Innsbruck)



3. Music for a courtly feast: miniature, opaque colour on paper, from the Pahari region, c1700 (Government Museum and Art Gallery, Chandigarh)

shape their vision after the reality of courtly entertainment. For Islam, the setting – developed from the original Persian idea of a fenced hunting ground – is a garden with water sources and shady trees, where drinks are provided and music and dance performed. For Buddhism, the setting is more formal: the Buddha or a Bodhisattva is sitting on a throne, surrounded by followers, while in front of him, often on a stage, a dance performance with orchestral accompaniment is taking place.

(iii) Images of rituals. Most non-Western religions match or surpass Christianity as far as the role of music for rituals is concerned. Whether or not music scenes are depicted depends on the value placed on visual representations. Examples include:

(*a*) outdoor rituals linked to fertility cults, such as the representation of mother cult with dancing women on Minoan geams or the veneration of the sun in a painting in an Aztec manuscript (Martí, C1970);

(*b*) shamanistic rituals linked to curing the sick, calling down rain, hunting or warfare;

(*c*) funeral rites, such as dance and music at the bier of the deceased on Greek vase paintings (Wegner, C1963), the soul-ship with bronze drums and mouth organ players on South-east Asian bronze drums (Pirazzoli-t'Serstevens, H1988) or dance and drumming at a funeral represented on a Yoruba clay pot (Willet, H1977); and

(*d*) temple rituals.

(iv) Myths. Myths are related to both the sacred and the secular world, sometimes refering to rituals, sometimes to daily life with its ceremonies and entertainments. Not infrequently, in the course of history, they move from the sacred to the secular or change meaning in other ways. The European Renaissance and Baroque furnish examples, for example the split in the conception of the figure of Dionysus, who appears in the Renaissance not only as the divine respresentation of ecstasy and magic but also as Bacchus, the drunkard.

Particularly rich in music scenes are the myths of Near Eastern and Greek cultures of Antiquity and their offsprings (such as the tale of Alexander that spread from eastern Christian cultures to the West and also far into Asia; fig.2), as well as Hinduism and Buddhism.

2. SECULAR THEMES. The demarcation lines between ritual, liturgical and religious on one side and ceremonial, private, and secular on the other are not of course, always clear. Until the formation of an urban middle class, music and art as leisure activities were developed by the upper levels of societies with a literate tradition. Their economic surplus permitted the well-to-do to keep musicians who would entertain them and painters who would celebrate, among other themes, their musical activities.

In non-literate cultures, portrayals of musical esturity are usually connected with rituals; other musical occasions find their way only slowly into pictorial representation. This happens through two different avenues. One leads through secularization of the popular culture itself; it absorbs and there imitates the modalities of upper-class life. The other proceeds in the opposite direction: the upper class reflect in their art the culture of lower classes, for encyclopaedic or satirical purposes, out of a wish to

regain Arcadian innocence, or through ethnic or social interest. When the borderlines between the strata disappear, the visual themes lose their attachment to the previous social environment and become available to everyone until new relationships are formed.

A list of secular pictorial themes that pertain to music should include:

(*a*) pictures celebrating the political power and cultural patronage of the sponsor with representations of court music of the formal type (acclamations, receptions, festive music with dance, triumphal processions etc.; fig.3);

(*b*) the genre painting and pictures originating in less formal contexts with representations of informal music-making at court and among the educated (music and art for their own sake, in the salon or the homes of the bourgeoisie, for leisure, hunting etc.). Two topics – music and love-making, and the music lesson – are preferred themes in genre painting; they are no less frequent in East Asia, often in combination with drinking and eating, on drinking cups and dishes and eating bowls made of silver or ceramic, in miniature painting, on silk screens etc.;

(*c*) representations of public music, for battles and tournaments, in processions and cortèges, at weddings and funerals, in the circus, at public baths, at the opera or concerts etc.;

(*d*) pictures of music as a healing force, sponsor of love etc.;

(*e*) pictures of popular music in the open, in the tavern, the bordello etc.;

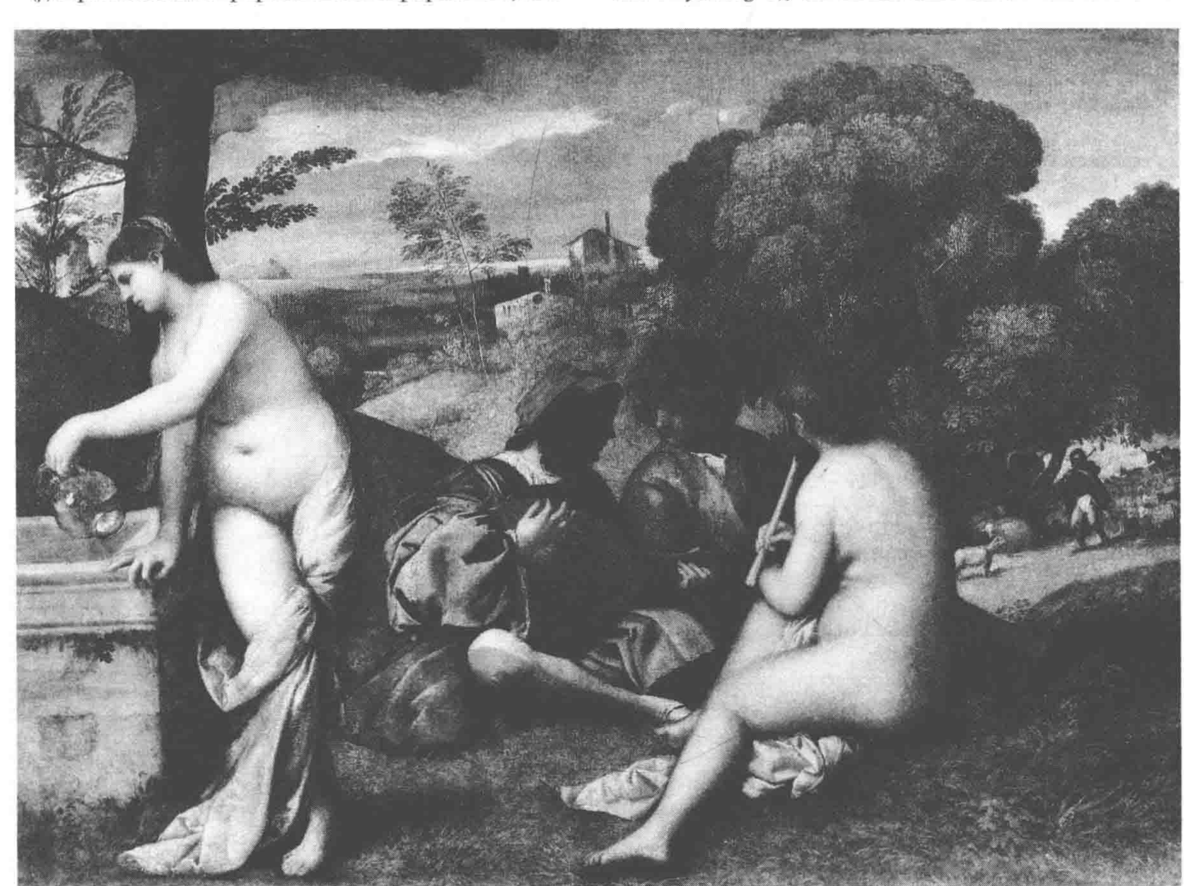
(*f*) representation of popular music in popular art; and

(*g*) pictures of bucolic music-making, in which the patron seeks a projection of his world into Arcadia.

3. Symbolic representations.

(i) Allegory. The spiritualization of the European culture of the *literati* in late antiquity and the Middle Ages led to the frequent use of allegorization (the personifications of concepts). In accordance with the feminine genus of conceptual terms in Latin, such concepts were personalized as women. Thus depictions of virtues (with *harmonia*) and vices (with *luxuria*), the five senses (with *auditus*), the seven liberal arts (with *musica*), the four winds (as four male wind players) and others remain pervasive in Western iconography until the 18th century. Since the Renaissance they have often been combined with secularized mythical figures from antiquity, such as the Muses, Orpheus, Apollo and Venus, and the astrological children of Venus and Mercury, music-making animals, fabulous creatures and *putti*. Allegories also play a prominent role in the iconography of Baroque feasts and musical theatre and still appear on title pages of music and printers' marks today. They were, before the advent of abstract art, the most important vehicle for the visualization of the ephemeral and magical qualities of music.

The observation above about veiled borderlines, with reference to religious and secular spheres, also applies to transitions from the natural to the ideal and from the ideal to the symbolical. The medieval world uses a few mythical figures and allegories (Prudentius *Psychomachia* and *Physiologus*); the Renaissance adds more of them.



4. 'Concert Champêtre': attribution uncertain, perhaps begun by Giorgione and finished by Titian, 1508–11 (Musée du Louvre, Paris)

Very often allegory and symbolism are combined with naturalism in the same painting.

A famous and fascinating example is the oil painting begun by Giorgione and finished by Titian with the spurious title 'Concert champêtre' (fig.4). It combines shepherds with a lute playing courtier and two females in the country side; as the women are naked accordingly they are likely to be understood as allegories or deities (Nymphs or Muses). There is disagreement among scholars about the roles of these figures; interpretations range from a realistic depiction of a Renaissance music party to an allegory of Poetry, Virtue or Luxury and Abstinence to a neo-Platonic representation of divine and earthly love and finally to the image of 'musical inspiration'. Although the painters could have intended some degree of ambivalence, no interpretation can ignore the fact that there must be a purpose in juxtaposing myth and reality in this scene. A possible reading of the work could be 'Orpheus reborn', a demonstration of the musically educated *corteggiano* to the divine and mortal dwellers of Arcadia.

The relationship between image and idea is probably no less complicated in non-Western musical iconography, but it has yet to be studied. In the first place, the concretization of spiritual concepts in the musical instrument itself should be considered (see §II, 4 above); in the second, the connection between cultic images and cosmological concepts; and in the third, concretizations of synaesthetic concepts such as the Maṇḍala or the Rāgamālā paintings.

(ii) Emblem, still life, vanity images. Perhaps the most prominent case of a mixture between realism and symbolism is the still life, where various objects such as fruits and other edibles, skulls, musical instruments etc. are combined in an elaborate assembly of symbols for vanity, decay and death. Music, because of its ephemeral nature, is often chosen by poets and artists as a symbol for the fragility of the moment and the transitoriness of life. Because of the quality of its sound, the lute is particularly suitable for the evocation of such associations and is thus the most common instrument in this context, often depicted with a broken string or some other defect. But painters also liked it for its complex three-dimensional shape which challenges their skills in perspective. Still lives and emblems probably are the first areas where synaesthetic equations between silence and emptiness were tried out.

4. Portraits. The history of portraits is closely related to the social position of the sitter. The first portraits of musicians appeared in China where musicians had ascended to the classes worthy of portraiture as early as the first centuries CE. In Europe, until the late Middle Ages, professional musicians did not belong to the class vested with highest political or ecclesiastical powers for which portraiture was reserved. The circle of possible sitters widened in the late Middle Ages with the admission of rich burghers and *literati*. It might have been expected that when music portraiture began to surface in the 15th century, the musician would qualify through his status as a *literatus* and his possible academic affiliation, but that is not the case. The portraits of Oswald von Wolkenstein emphasize his social and political position but in only one of them is a music sheet included (MS *A-Wn* 2777, *verso* of the front cover). The portrait of Binchois by Jan van Eyck (London, National Gallery) and those of Landini and Paumann on their tombstones celebrate their musicianship and virtuosity, not their compositorial or theoretical skill. Such aspects begin to exert influence only in the 16th century, when portraits appear as frontispieces of musical editions and treatises. The earliest portrait of a musician is the relief on the tombstone of the blind organist Francesco Landini (*d* 1397; Florence, S Lorenzo): his Florentine admirers decided to eternalize his art in stone. About 80 years later another blind instrumentalist, Conrad Paumann (*d* 1473), received the same honour (Munich, Liebfrauenkirche). Landini is shown with an organetto and a personal resemblance is attempted by the indication of the empty eye sockets; Paumann is shown playing the lute and surrounded by other instruments. In both cases the inscription and the musical instruments serve as identifiers.

A musician's portrait as a genre confronts the art or music historian with difficult analytical problems, because almost always the question arises as to how the motive for the commission is related to the content of the picture. If the purpose is, for instance, to portray the musician as a well-to-do bourgeois accepted by society, the painter will not try to represent him as a musical genius but rather will emphasize the impression of worldly wealth and will show the sitter in costly dress with jewellery. If, however, the painter is intent on the visualization of musical gifts, he can either resort to the professional attributes, such as a musical instrument or a music sheet (and these indeed remain throughout history the most common labels) or he can associate the sitter with mythical models – Orpheus or Apollo for men, Venus, a Muse, or St Cecilia for a woman. Active and naturalistic music-making is surprisingly rare in portraiture; commonly the sitter only holds or touches an instrument. The secondary elements help to make the message of the image clearer or more sophisticated, individualizing the sitter, and defining social or spiritual context. The same function can be assumed by non-musical elements such as objects in the room or paintings on the wall. Sometimes, more ambitiously, the painter attempts a psychogram or even a visualization of that Orphic quality that separates the musician from others. Such paintings are fairly rare and have been little studied.

An exception is van Eyck's portrait of Gilles Binchois (see Panofsky, L1949; Seebass, L1988). Bernardo Strozzi's portrait of Claudio Monteverdi (Innsbruck, Tiroler Landesmuseum Ferdinandeum), Lange's unfinished Mozart portrait (Salzburg, Mozart Museum), Courbet's of Berlioz and Delacroix's of Chopin (both Paris, Louvre), Rodin's bust of Mahler (Philadelphia, Rodin Museum), and Schoenberg's self-portraits could be candidates for such studies.

With the 18th century, musicians' portraits became a favourite pictorial genre, often realized in different media. After the oil painting, the subject was frequently transferred to the miniature, the engraving and the silhouette, so moving from the privacy of direct ownership into the realm of booksellers and art shops, and portraits became accessible to a wider circle of connoisseurs and admirers. The demand created a market and led into the business of collecting. The 18th century also saw the spread of caricatures of musicians, first as sketches passed among friends and then as lithographs and wood engravings for newspapers. Caricatures widened the corpus of pictorial elements used in portraiture and included musical action and the reactions of the audience, to make a statement

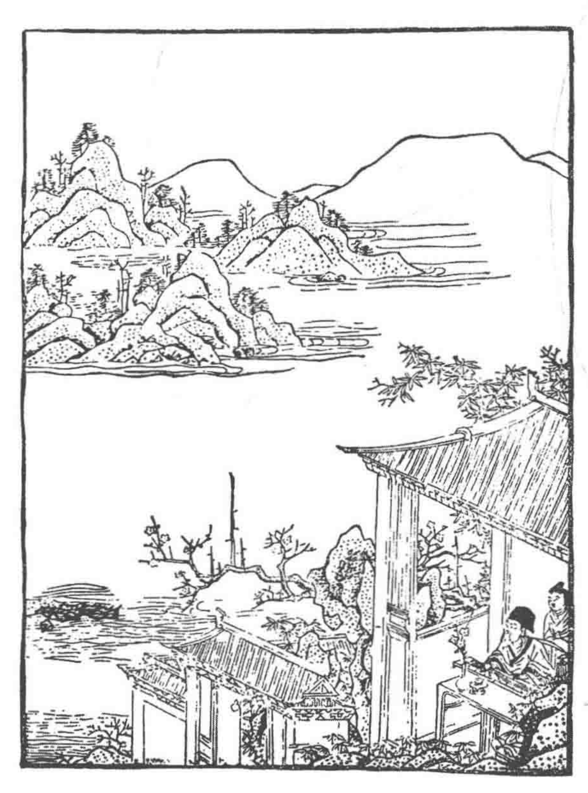
about the musician's personality. By the 19th century they had come to be the most telling visual mirror of musical reception.

5. SYNAESTHETICS. Synaesthetical experiences have a long tradition in East Asian cultures and are verbalized in poetry and visualized in drawings and paintings. The Taoist scholar-musician and the courtesan express in their *qin*-playing their experience of harmony in nature and the absorption of the visible and the poetic; they visualize in their ink-drawings and paintings and verbalize in their poetry musical experience of time filled with sound and silence.

An illustration to a book of Tang poems (fig.5) may serve as an example (see Gulik, H1940, 2/1969, pp. 148–9). It shows a landscape with mountains and water and, in the lower left corner, a human abode where a scholar plays the *qin*. More than any other instrument, the *qin* is literally 'in tune' with nature. In this scene the musician is inspired by the flowering plum tree; there is a twig from it in a vase on his table. This plant is a symbol of spring, with strong erotic connotations and allegedly highly susceptible to music: music-making brings nature and man into harmonious union.

Except for architecture, Western art began to pursue these concepts only in the 19th century.

(i) Visualization of content and process of music. Although traces can probably be found in earlier centuries (see §III, 4), the first attempts in Europe to visualize the content of music fall into the Romantic period (see 'Musik and bildende Kunst', *MGG2*).



5. Music and nature in harmony: woodblock, Ming dynasty, 1368–1644; illustration to a book of poems from the Tang period, 618–907 CE

The Viennese artist Moritz von Schwind, a member of the Schubert circle, often used musical ideas as inspiration for his drawings and paintings. There is, for instance, a series of drawings of a musical procession inspired by Mozart's *Le nozze di Figaro*. There is also *Die Symphonie* (Munich, Staatliche Gemäldesammlung, Neue Pinakothek), where he transformed the dramatic process of a symphony into the narrative of a love story (*see* AUSTRIA, fig.8). A third example is the painted ceiling of the foyer of the Vienna opera house with subjects from a number of operas, popular at his time. In all these instances Schwind perceives music and music drama as stories and transforms them into pictorial narratives.

Initiated by the Romantics but fully conceptualized only by the French Symbolists and Wagner is the idea of 'the total work of art' (*Gesamtkunstwerk*) in which the verbal, the visual, and the musical content are expressed by complementary or even mutual means. For the 19th century it was mostly the temporal and emotional musical experience that stimulated visualization in painting by ways of evocation, emotionalization and symbolism.

James McNeill Whistler's *Harmony in Green and Rose* (1860–61; Washington DC, Freer Gallery; fig.6) shows an interior in bright daylight with decorative curtains, a child reading, a woman standing in a black dress and another sitting woman visible through a mirror; there are very few elements in the colours indicated by the title. More programmatic are Fantin Latour's paintings illustrating Wagner's *Der Ring des Nibelungen* and Max Klinger's series of etchings inserted in the score of Brahms *Vier Lieder* op.96 (Berlin and New York, 1886), called *Brahms-Phantasie* (*see* BRAHMS, JOHANNES, fig.4). The latest monumental example of a visualization of the spiritual programme of music and of its creator is the display in the building of the Viennese *Secession* consisting of a combination of Gustav Klimt's frieze visualizing the ethical message of Beethoven's Ninth Symphony with Klinger's monument of Beethoven, the post-Christian genius (see §II, 2 above and *see* BEETHOVEN, LUDWIG VAN, fig.17).

(ii) Visualization of structures. The Pythagoreans established direct links between musical structures and those in the other arts and sciences. But it was only during the time of humanism, with architecture taking the lead, that these parallels began to be effectively explored. In painting, the Romantics were the first to pursue such parallels. Philipp Otto Runge wrote to Karl Privat (4 August, 1802) that his painting *Lehrstunde der Nachtigall* was analogous to a fugue: 'Here I learnt that similar things happen in our [visual] art, namely that it becomes easier if one understands the musical structure underlying a composition and if it repeatedly shines through the work' (Runge, M1942, pp.124–5). The 20th century relied mostly on structuralism as the sponsor of synaesthetic ideas: the idea of the composer as a constructor, and music as a construction, fascinated artists. In most cases the parallels are sought out intuitively, as for instance in Satie's *Sports et divertissements*, composed after the coloured engravings by Charles Martin, or in Paul Klee's paintings with musical subject matter. Others experimented with almost mechanical transfers of the parameters of sound and colour, surface and line (see Skryabin's *Prométhée* or Robert Strübin's *Musikbild - Frédéric Chopin, Scherzo II, Opus 31. . .*, Basle, Kunstmuseum).



6. 'Harmony in Green and Rose: The Music Room' by James McNeill Whistler, 1860–61 (Freer Gallery of Art, Washington, DC); the figure seen in the mirror is playing the (invisible) piano

An interdisciplinary reflection between painter and composer occurred in the circle of the *Blaue Reiter* in Munich, where Kandinsky and Schoenberg developed parallel theories for abstract art and atonal, 12-note music. Kandinsky, in his epochal treatise *Über das Geistige in der Kunst* (1911), writes in Chapter 4 that music, for centuries, succeeds 'in using its means not for the representation of the phenomena of Nature but for the expression of the emotional life of the artist and for the creation of an autonomous life [*eigenartiges Leben*] of musical sound'. To imagine colours means to hear inner sounds. Shapes and colours have a musical resonance for the onlooker. Seeking representation of the internal, the visual arts use music as their model. 'This explains the contemporary artist's search for rhythm, for mathematical, abstract construction, the modern esteem for the repetition of coloured sound, the way in which colour can be made to move etc.' (ed. M. Bill, Berne, 8/1965, pp.54–5).

It is principally the idea of music as a composed work that provides the basis for synaesthetic experiments and the stipulation of colours and forms. Hence painters' frequent adoption of the term 'composition' or 'fugue' as titles for their canvasses. M.K. Čiurlionis, himself both painter and composer, did this (even with four-'movement' sets of paintings as 'sonatas' in the early years of the century). Lionel Feininger and especially Paul Klee were also leading figures. While Klee never reflected on the aesthetic inconsistency between musical structures of the past and abstract art of the present, Kandinsky saw in Schoenberg's compositions with 12 notes of equal importance the last consequence of a constructionism that had been immanent in music for centuries but absent in concrete art. Others, for example Franz Marc, emphasize the move into abstraction in both arts as the result of a revolutionary break with the past.

The most typical aspect of music, its process in time, is for obvious reasons rarely a subject for visualization (and even more rarely a subject of art historical analysis). A happy exception among modern works with musical subject matter is Mondrian's painting *Broadway Boogie*

Woogie (1942–3; New York, Museum of Modern Art): using the flickering neon lights of Manhattan at night as a mediating metaphor, it successfully translates the ostinato pattern, the running rhythm and the exhilarating mood of the music into a network of coloured dots.

IV. Depictions

1. Instruments. 2. Scores. 3. Performance. 4. Dance.

1. INSTRUMENTS. The more historically remote a music culture is from the present time, the more difficult it is to assemble evidence for it. In non-Western cultures and in earlier periods of European culture, musical notation was rare and covered only a select repertory. Scholars dealing with pre-history, ancient and medieval cultures have therefore long resorted to the study of pictures and texts. In the 19th century, with positivism prevailing, depictions of musical instruments were taken *prima facie*, but in the first quarter of the 20th-century attitudes to this began to change.

How much we can trust a picture over organological detail and the accuracy of its representation of performance depends on many factors, of which the most obvious is the picture's purpose. If its aim is the naturalistic representation of reality, if it wants to testify to a patron's musical taste and glorify his sponsorship, accuracy will be a major concern and the image may be suitable for organological analysis. A second factor is the stylistic environment, in art-historical terms. While Graeco-Roman art and the Renaissance seek the study and imitation of nature, the Middle Ages and the late 19th century set different priorities. A third point is the technical interest in creating likeness of image and object, for example in matters of perspective, colour or material – an endeavour typical for the painters of still lives, for example. But if the content is emblematic or symbolical, if it crosses the borders of time and place, the artist may content himself with a few identifiers of shape or handling of an instrument.

In all contexts, organological eclecticism seems to be the norm among artists; they may pay attention to the correct handling of instruments but not to the grouping of players or overall proportions; they may be faithful to the combination of participants but not to the reaction of the audience, to details of the instrument or to the musical notation. Furthermore, the artistic medium may place limit upon accuracy. A thick brush would not allow the drawing of details necessary for the depiction of a Boehm clarinet or a mouth organ; the harp is unsuitable for representation in a clay sculpture.

Terminological considerations may be of crucial importance. The instrument in a picture (fig.7) may be determined in modern language as a triangular psaltery; following the organological terminology of Sachs and Hornbostel it may be called a box zither, in the class of chordophones; or the caption 'psalterium decacordum' (although it shows 20 strings) may be followed linking it to the scientific language of the contemporary medieval scholar; it can be called a 'rotte', as Herrad of Landsberg probably did in her mother tongue.

It is clear, then, that pictures of instruments yield the most reliable conclusions if the context is thoroughly explored and as much comparative material as possible (such as texts and other pictures) is assembled. In pre-historic and non-literate cultures, pictorial and archaeological evidence are the only source for the reconstruction of the past. In literate cultures of antiquity, in East and West, texts may join the two other sources; the three together (with pictures predominant) permit an amazingly detailed insight into the musical life of certain social strata, as can easily be gathered from the pertinent sections in a number of articles in this dictionary. This remains true for the Eastern Middle Ages too, but not for Western Europe, where literate culture almost disappeared. In the last 500 years, extant instruments have slowly replaced other types of evidence and have relegated pictorial sources to a secondary role.



7. King David with a harp or psaltery: miniature from A. Straub and G. Keller's edition (1901) of Herrad of Landsberg's 'Hortus deliciarum', before 1176–1196; the original manuscript was destroyed by fire in 1870

2. SCORES. The visual arts were of special importance to the invention of music engraving. The technique goes back to the image-motets of the late 16th-century Netherlands inspired by panel paintings with painted music leaves (Seiffert, F1918–19; Hammerstein, F1991). Musical notation in paintings usually poses fewer problems of interpretation than musical instruments and performance, because the line between the legible and the illegible is clear. If the artist merely wants to indicate that composed and written music is intended, a simile is sufficient. But if the musical text provides the key to an understanding of the picture, it will be given as precisely as necessary for identification.

3. PERFORMANCE. What has been said about organological analysis of pictures also applies in some degree to the study of performing practice. If the representation of musical execution is supposed to give details of handling,

the reliability may be treacherous, because the artist is not generally also a musician, and, as the precise significance of (for example) a violinist's hand position will not be plain to him or her, will be likely to err. If the emphasis is on gesture, body movement, and physical expression, a good deal of 'truthfulness' can be expected. The visual aspects of music-making, the affect by which the musician is driven, and the effects music exerts on audiences are attractive features for artists whose goal it is to visualize music as a unique art form. Standard formations of musical ensembles such as the *capella alta* for dance music in the Renaissance or a string quartet are most likely to be captured unchanged, but where ensembles are large or not closely defined by the genre, non-musical considerations or technical limitation come into play (fig.3). After all, the impression of completeness in a caricature of a symphony orchestra or African ensemble of drummers and dancers is more relevant to the viewer than precise numbers or correct positioning. Aesthetic considerations of space and distribution of pictorial elements and colours may well take precedence over accuracy as far as aspects of performance are concerned. Finally there is an enormous mass of images where social messages or emblematic contents drastically overrule naturalistic depiction or where social factors take precedence over the hierarchy among musicians or where combinations of players stand for spiritual concepts rather than actual performance.

4. Dance. A coherent theory of dance iconography, in particular of the visualization of rhythm, is still lacking (Seebass, E1991). But much of what has been said about the iconography of music applies equally to dance. A fundamental difference is that dance is visible; the primary element does not have to be translated. This gives the dance picture a proximity to the performance that is not open to the music picture.

The specific nature of dance has a direct impact on its visualization. Dance types based on improvised kinetic flow or individualized expression resist depiction since their main feature is a process in time (fig.8). By contrast, dance types consisting of a series of positions lend themselves easily to depiction, since each position captures the essence of the meaning of the choreutic moment. Such dances are found in the courtly milieu in Asia and in the European ballet. Some Asian dance cultures – probably due to the cultivation of dance drama – have equated dance positions with emotions and thoughts. The most prominent example is the Indian *rasa* system, precisely described emotions formalized in positions of the body (or its parts) and representable through the visual arts, or actualized in dance. Here, too, as in the emblematic use of musical instruments, the term *figura* is useful. Artist and dancer can gain their vision of this *figura* in meditation and there is no fundamental difference whether it is ultimately carved into a stone relief, acted out in dancing or only through words. The dancing Śiva is experienced both as an act and an image.

Whenever the planometric design of a complete dance (Gk. *orchēsis*) results in an image or letter, it can obtain at least the quality of an emblem, if not a *figura*. Sometimes it remains observable as a groove in the ice or in the sand (e.g. an Indian snake dance); sometimes it leaves no trace on the ground but the painter or engraver can represent it as a summary (e.g. in engravings of Baroque dance festivities). Otherwise the iconographer must rely on the secondary elements as identifiers, such as the age and sex of participants, the headdress, the costume and specific paraphernalia (e.g. flowers or weapons).



8. Dancing demon: ink on paper, from Khocho, Central Asia, 8th or 9th century CE *(Museum für Indische Kunst, Berlin)*

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For further bibliography *see* MUSICOLOGY. Based on *MGG2* (vi, 1319–43), by permission of Bärenreiter

TILMAN SEEBASS

ICTM. *See* INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC.

Ictus (Lat.). A term which in prosody indicates the stress or accent schematically implied on a certain syllable of a foot or verse; hence, in music, it is a comparable stress or accent schematically implied on a certain beat of a bar, in a certain metre, whether or not this implication coincides with the stress or accent actually made. In the editions of Gregorian chant produced by the monks of SOLESMES, the *ictus* is a sign which indicates rhythmic groupings of two and three notes. The term is also used in relation to conducting patterns, to describe the downbeat.

ROBERT DONINGTON

Iḍakka [iṭekka, eḍakkya]. A variable tension hourglass drum of Kerala, south-west India. The body, from 21 to 26 cm long and about 1 cm thick, is of acacia or red sandalwood; it is slightly waisted in the middle (see illustration). The shell-faces are about 11 cm wide, the drumheads about double that. The skins, made of the internal stomach-wall of a cow, are pasted to thick jakwood hoops (about 2 cm in diameter) with six holes drilled in each for the V-lacings which are tightened by a central cross-lacing. Four large decoratively turned wooden dowels hung with 64 multi-coloured tassels are inserted as tuning-sticks between the lacing. The heads are simply held over the faces by the lacing, usually off centre. Beneath them is a snare of two crossed palmyra fibres held on four copper nails. The drum is suspended from a strap on the left shoulder. The right hand beats the front face with a thin wooden or horn stick, slightly curved at the tip; the player varies the timbre and pitch over a range of up to two octaves by squeezing the lacing and pushing against the shoulder-strap with the left hand.

The *iḍakka* is a temple drum used by the hereditary temple musician caste, the Mārār, and by the Poduvāl in North Kerala; it is played in temple worship, processions, the ceremonial ensemble *pañcuvādyam*, the devotional music *sopānā saṅgīta*, performed on temple steps, and the Sanskrit drama *kuṭiyaṭṭam*. Its pitch range is so large that it is sometimes played melodically. There is a tradition that it must never be placed on the ground.



Iḍakka (drum) and kombu (trumpet), Kerala, South India

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ALASTAIR DICK/R

Idée fixe (Fr.: 'obsession'). A term coined by Berlioz to denote a musical idea used obsessively. When in 1830 he applied it to the principal theme of his *Symphonie fantastique*, it was a new term in the French language. At about the same time Balzac used it in *Gobseck* to describe an obsessive idea, and it came into use as a clinical term for unreasonable or even criminal obsession. Berlioz used the theme to describe the artist's obsession with his beloved. In December 1832 Fétis drew attention to the novelty of the idea (*Revue musicale*, xii, 365–7). The theme recurs in each of the five movements of the symphony and in the first supplies the main thematic material of the Allegro. Subsequently it is transformed to fit the context of the various movements, for example into waltz time for the ball and into the grotesque, distorted dance for the final 'Ronde du Sabbat'. Berlioz recalled the theme in the sequel to the symphony, *Lélio*, and another recurrent theme occurs in his *Harold en Italie* (1834). Many later composers have taken up the idea of a recurrent, obsessive theme in symphonic works.

HUGH MACDONALD

Idelsohn, Abraham Zvi (*b* Filzburg, nr Libau [now Liepāja, Latvia], 11 June 1882; *d* Johannesburg, 15 Aug 1938). Jewish cantor and musicologist of Russian birth. Raised in a traditional German Jewish environment, he trained as a cantor in Libau; he also studied briefly at Königsberg (now Kaliningrad) where he met Eduard Birnbaum. Later he studied at the Stern Conservatory in Berlin and at the conservatory and university in Leipzig; his claim to have studied at both institutions with Kretzschmar (history), Zöllner (composition) and Jadassohn (harmony) remains unsubstantiated. He served as cantor at the Adat Jeshurun congregation, Leipzig (1902). From 1903 to 1905 he was a cantor at Regensburg and then after a year in Johannesburg he was persuaded by the president of the Zionist movement, David Wolffsohn, to emigrate to Jerusalem, where he lived from 1906 to 1921. These were decisive years for Idelsohn's research into the diverse musical traditions of the Sephardi and 'Oriental' Jewish communities and Muslim and Christian sects. Although his plans in 1910 for an Institute for Jewish Music never materialized, he was invited in 1913 to present his early recordings to the Akademie der Wissenschaften in Vienna. He remained there for eight months and laid the groundwork for his monumental *Hebräisch-orientalischer Melodienschatz* (1914–33) with the help of the academy director. After serving in the Turkish army, he returned to teaching, research and composition in 1919: his five-act opera *Jiftah* was performed and published in Jerusalem in 1922, and he transcribed and composed much cantorial music (including the songs *Havah negilah* and *Orah, orah*). In 1921 he left Jerusalem and after an extended lecture tour he settled in Cincinnati (1922–30). He was appointed professor of Jewish music and liturgy at the Hebrew Union College in 1924. The college became a centre of research in Jewish music through his work, which was aided by the extensive Birnbaum collection. He wrote prolifically on the history and liturgy of Jewish music and his publications included two major books, the last five volumes of his *Melodienschatz* (on Ashkenazi music) and numerous essays. He also composed several complete synagogue services. He suffered a heart attack in 1930 and by 1934 he could no longer work; in 1937 he moved to be with his family in Johannesburg. Hebrew Union College conferred an honorary doctorate on him in 1933.

Idelsohn was the first to apply the methods of comparative musicology to the study of Jewish music, and was also first to record music on wax cylinders in Palestine. His articles on the *maqām* system in Arab music and the practice of singing Hebrew poems in 'Oriental' Jewish *diwans* (anthologies of poetry) according to a prescribed order of *maqāmāt* remain fundamental studies. He discovered relationships between ancient Hebrew (mainly Yemenite) and early Christian (Byzantine, Jacobite and Gregorian) chant that had hitherto remained undetected. His magnum opus, the *Hebräisch-orientalischer Melodienschatz*, summarizes his work in Palestine (vols.i–v) and Cincinnati (vols.vi–x). Although he was largely self-taught as a musicologist, his writings represent an impressive contribution to the study of Jewish music.

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EDITH GERSON-KIWI/ISRAEL J. KATZ

Idiophone. General term for musical instruments that produce their sound by setting up vibrations in the substance of the instrument itself. Idiophones form one of the original four classes of instruments (along with membranophones, chordophones and aerophones) in the hierarchical classification devised by E.M. von Hornbostel and C. Sachs and published by them in *Zeitschrift für Ethnologie* in 1914 (Eng. trans. in *GSJ*, xiv, 1961, pp.3–29, repr. in *Ethnomusicology: an Introduction*, ed. H. Myers, London, 1992, pp.444–61). Their system, which draws on that devised by Victor Mahillon for the Royal Conservatory in Brussels and is widely used today, divides instruments into groups which employ air, strings, membranes or sonorous materials to produce sounds. Various scholars, including Galpin (*Textbook of European Instruments*, London, 1937) and Sachs (*History of Musical Instruments*, New York, 1940), have suggested adding electrophones to the system although it has not yet been formally extended.

Idiophones are subdivided into those which are struck, scraped, plucked, made to sound by friction or blown. The sound may be produced by the direct or the indirect action of the player. Each category is further subdivided according to the more detailed characteristics of an instrument. A numeric code, similar to the class marks of the Dewey decimal library classification system, indicates the structure and physical function of the instrument. The Hornbostel-Sachs classification (from the *GSJ* translation, with minor alterations) follows as an appendix to this article.

For further information on the classification of instruments in general *see* INSTRUMENTS, CLASSIFICATION OF.

APPENDIX

1 *Idiophones*: the substance of the instrument itself, owing to its solidity and elasticity, yields the sounds, without requiring stretched membranes or strings
11 *Struck idiophones*: the instrument is made to vibrate by being struck upon
111 *Idiophones struck directly*: the player himself executes the movement of striking; whether by mechanical intermediate devices, beaters, keyboards, or by pulling ropes, etc., is immaterial; it is definitive that the player can apply clearly defined individual strokes and that the instrument itself is equipped for this kind of percussion
111.1 *Concussion idiophones or clappers*: two or more complementary sonorous pans are struck against each other
111.11 *Concussion sticks or stick clappers* – found in Annam, India and the Marshall Islands
111.12 *Concussion plaques or plaque clappers* – found in China and India
111.13 *Concussion troughs or trough clappers* – found in Myanmar
111.14 *Concussion vessels or vessel clappers*: even a slight hollow in the surface of a board counts as a vessel
111.141 *Castanets*: vessel clappers, either natural, or artificially hollowed out
111.142 *Cymbals*: vessel clappers with everted rim
111.2 *Percussion idiophones*: the instrument is struck either with a non-sonorous object (hand stick, striker) or against a non-sonorous object (human body, the ground)
111.21 *Percussion sticks*
111.211 *(Individual) percussion sticks* – found in Japan, Annam and the Balkans; (also the triangle)
111.212 *Sets of percussion sticks*: several percussion sticks of different pitch are combined to form a single instrument (all xylophones, as long as their sounding components are not in two different planes)
111.22 *Percussion plaques*
111.221 *(Individual) percussion plaques* – found in the oriental Christian Church
111.222 *Sets of percussion plaques* (lithophone [China], and most metallophones)
111.23 *Percussion tubes*
111.231 *(Individual) percussion tubes* (slit-drum, tubular bell)
111.232 *Sets of percussion tubes* (tubaphone, tubular xylophone)
111.24 *Percussion vessels*
111.241 *Gongs*: the vibration is strongest near the venex
111.241.1 *(Individual) gongs* – found in South and East Asia (including the so-called metal drums, or rather kettle-gongs)
111.241.2 *Sets of gongs* (gong-chimes) – found in South-east Asia
111.242 *Bells*: the vibration is weakest near the venex
111.242.1 *(Individual) bells*
111.242.11 *Resting bells*: the cup is placed on the palm of the hand or on a cushion; its mouth faces upwards – found in China, South-east Asia and Japan
111.242.12 *Suspended bells*: the bell is suspended from the apex

111.242.121 *Suspended bells struck from the outside*: no striker is attached inside the bell, there being a separate beater
111.242.122 *Clapper bells*: a striker (clapper) is attached inside the bell
111.242.2 *Sets of bells* [chimes] (subdivided as 111.242.1)
112 *Indirectly struck idiophones*: the player himself does not go through the movement of striking; percussion results indirectly through some other movement by the player. The intention of the instrument is to yield clusters of sounds or noises, and not to let individual strokes be perceived
112.1 *Shaken idiophones or rattles*: the player executes a shaking motion
112.11 *Suspension rattles*: perforated idiophones are mounted together, and shaken to strike against each other
112.111 *Strung rattles*: rattling objects are strung in rows on a cord (necklaces with rows of shells)
112.112 *Stick rattles*: rattling objects are strung on a bar (or ring) (sistrum with rings)
112.12 *Frame rattles*: rattling objects are attached to a carrier against which they strike
112.121 *Pendant rattles*: rattling objects are hung from a frame (dancing shield with rattling rings)
112.122 *Sliding rattles*: non-sonorous objects slide to and fro in the slots of the sonorous object so that the latter is made to vibrate; or sonorous objects slide to and fro in the slots of a non-sonorous object, to be set in vibration by the impacts (*angklung*, sistrum with rods [recent])
112.13 *Vessel rattles*: rattling objects enclosed in a vessel strike against each other or against the walls of the vessel, or usually against both. NB West African and Latin-American gourd rattles with handle, in which the rending objects, instead of being enclosed, are knotted into a net slipped over the outer surface, count as a variety of vessel rattle (fruit shells with seeds, 'pellet bells' enclosing one or two loose percussion pellets)
112.2 *Scraped idiophones*: the player causes a scraping movement directly or indirectly: a non-sonorous object moves along the notched surface of a sonorous object, to be alternately lifted off the teeth and flicked against them, or an elastic sonorous object moves along the surface of a notched non-sonorous object to cause a series of impacts. This group must not be confused with that of friction idiophones
112.21 *Scraped sticks*: a notched stick is scraped with a little stick, shell, piece of bone etc.
112.211 *Scraped sacks without resonator* – found in South America, India (pouched musical bow) and Congo
112.212 *Scraped sticks with resonator* – found in East Asia (*ŏ*)
112.22 *Scraped tubes* – found in south India
112.23 *Scraped vessels*: the corrugated surface of a vessel is scraped – found in South America and the Congo region
112.24 *Scraped wheels or cog rattles*: a cog wheel, whose axle serves as the handle, and a tongue fixed in a frame which is free to turn on the handle, when whirled, the tongue strikes the teeth of the wheel one after another – found in Europe and India
112.3 *Split idiophones*: instruments in the shape of two springy arms connected at one end and touching at the other: the arms are forced open by a little stick, to jingle or vibrate on recoil – found in China, Malacca [now West Malaysia], Iran and the Balkans
12 *Plucked idiophones*: lamellae, i.e. elastic plaques, fixed at one end, are flexed and then released to return to their position of rest
121 *In the form of a frame*: the lamella vibrates within a frame or hoop
121.1 *Clack idiophones* (cricri): the lamella is carved in the surface of a fruit shell, which serves as a resonator – found in Melanesia
121.2 *Guimbardes* (jew's harps): the lamella is mounted in a rod or plaque-shaped frame and depends on the player's mouth cavity for resonance
121.21 *Idioglot guimbardes*: the lamella is carved in the frame itself, its base remaining joined to the frame – found in India, Indonesia and Melanesia
121.22 *Heteroglot guimbardes*: a lamella is attached to a frame
121.221 *(Single) heteroglot guimbardes* – found in Europe, India and China
121.222 *Sets of heteroglot guimbardes*: several heteroglot guimbardes of different pitches are combined to form a single instrument – found in Aura
122 *In board or comb-form*: the lamellae are tied to a board or cut out from a board like the teeth of a comb
122.1 *With laced-on lamellae*
122.11 *Without resonator* (all lamellaphones on a plain board)
122.12 *With resonator* (all lamellaphones with a box or bowl below the board)
122.2 *With cut-out lamellae* (musical boxes): pins on a cylinder pluck the lamellae – found in Europe
13 *Friction idiophones*: the instrument is made to vibrate by friction
131 *Friction sticks*
131.1 *(Individual) friction sticks* (unknown)
131.2 *Sets of friction sticks*
131.21 *With direct friction*: the sticks themselves are rubbed (nail violin, nail piano, Stockspiele)
131.22 *With indirect friction*: the sticks are connected with others which are rubbed and, by transmitting their longitudinal vibration, stimulate transverse vibration in the former (Chladni's euphon)
132 *Friction plaques*
132.1 *(Individual) friction plaques* (unknown)
132.2 *Sets of friction plaques* [*livika*] – found in New Ireland
133 *Friction vessels*
133.1 *(Individual) friction vessels* – found in Brazil (tortoise shell)
133.2 *Sets of friction vessels* (verillon [glass harmonica])
14 *Blown idiophones*: the instrument is made to vibrate by being blown upon
141 *Blown sticks*
141.1 *(Individual) blown sticks* (unknown): possible example of the Mbuti of the Ituri Forest, Zaire, in the Turnbull Collection
141.2 *Sets of blown sticks* (Äolsklavier)
142 *Blown plaques*
142.1 *(Individual) blown plaques* (unknown)
142.2 *Sets of blown plaques* (piano chanteur)

Suffixes for use with any division of this class:
8 with keyboard
9 mechanically driven

Appendix reprinted from Hornbostel and Sachs, 1914 (by permission of Limbag Verlag, Berlin); Eng. trans., 1961/*R*

HOWARD MAYER BROWN/FRANCES PALMER

Ieuan Gwyllt. *See* ROBERTS, JOHN (ii).

Ifalik. *See* MICRONESIA, §II, 1.

IFMC. *See* INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC.

Ifukube, Akira (*b* Kushiro, Hokkaidō, 31 May 1914). Japanese composer. He studied forestry at Hokkaidō Imperial University and, after graduating in 1935, worked for ten years as a forest engineer. In 1935 his *Nihon kyōshi-kyoku* won the Alexander Tcherepnin Prize and in 1936 it was heard in Boston. Ifukube studied briefly with Tcherepnin, who was responsible for the première of his first ballet, *Bon odori*. This was performed at Vienna in 1938 and in the same year a piano suite he had written for George Copeland in 1933 was played at the ISCM Festival. Between 1948 and 1953 he composed five further ballets in quick succession before turning his attention primarily to orchestral works. His style has been described as 'ethnic exoticism'. He has been strongly influenced by the music of the Ainu and other folk traditions of Hokkaidō, and his flowing melodies make frequent use of pentatonic and other oriental scales. His rhythm and use of the percussion are often quite violent, even barbaric, in the manner of early Stravinsky and Prokofiev. An influential teacher, he lectured at the Tokyo National University of Fine Arts and Music (1946–53), and was president of the Tokyo College of Music (1975–88). His music for the film *Godzilla* (1954) has won great popularity.

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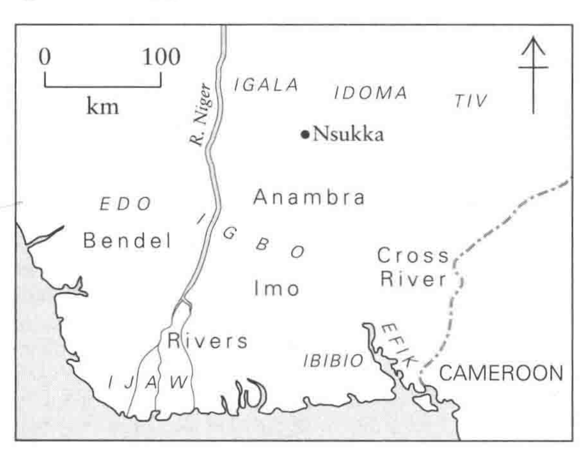
MASAKATA KANAZAWA

Igbo music. The music of the Igbo (or Ibo), who live in NIGERIA, in an area bounded in the north by the Igala, the Idoma and the Tiv, in the west by the Edo or Bini, in the south and south-west by the Ijaw (Ijo), in the south-east by the Efik and Ibibio, and in the east by the borders with Cameroon (fig.1). Like the other two major ethnic groups in Nigeria, the Yoruba and the Hausa, the Igbo have had a considerable cultural influence not only on their immediate neighbours but also in other parts of the country and especially in Lagos.

1. Musical instruments. 2. Musical occasions and ensembles. 3. General musical features.

1. MUSICAL INSTRUMENTS. The Igbo homeland varies from open grassland in the north and north-east to tropical rain-forest in the south. To some extent, these regional variations influence the materials available for the construction of instruments, which, in turn, controls their forms and distribution and helps to explain the variety and often extremely local provenance of musical practices.

The variety of hardwoods available in the southern rain-forest is paralleled by an equal variety of slit-drums. The most common slit-drum is perhaps the *ekwe* (also *ekwo*, *ekwu* or *okwo*), a name often used as a generic term for any Igbo slit-drum (fig.2). The *ekwe* is 60 to 90 cm long and may have a single or a double slit. It is used in musical ensembles but is also beaten to call assemblies or to make announcements to the local community. Drums with a single slit include the *alakirija*, the *ekere*, the *ekwa* (up to 120 cm high), the *ekwe-mbako* (made from a length of bamboo with a node at each end), the



1. Map of Nigeria showing the distribution of the Igbo and some neighbouring peoples

small *okpokolo* (similarly made from bamboo), the *okwo-agida* (90 cm long) and the small *okwo-mata* (45 cm long). Drums with single or double slits include the large *ikoro* (also *ikolo* or *ukolo*; fig.2*b*), up to 180 cm long and 120 cm high, which is used to announce the death of a prominent member of the community, either at funeral


(*a*)


(*b*)

2. Igbo slit-drums: (a) pair of ufie played by one performer; (b) ikoro and part of the smaller ekwe (right)

ceremonies of the eminent or in times of war. Drums with a double slit include the 210 cm long *ikoro-uta* used at Christmas, the 60 cm long *ikwirikwe* used for funeral ceremonies and certain festivals, the royal *ufie* (or *uhie*) and the *ufie-amadi* made from cam-wood.

There are two general groups of Igbo xylophones. The first consists of small instruments with a limited number of keys, often only two. The keys are attached to the top of an open clay pot by means of a peg at each end, but are at the same time separated from the pot by a woven grass collar. These xylophones include the *ekere-iko*, the *ngedegwu*, which also occurs in the second group of large instruments, and the *okobolo*. The second group consists of instruments with a greater number of keys, usually about 12. These instruments are considerably larger than those in the first group, and the keys are laid across two banana or plantain trunks to which they are attached by pegs at each end. They include the *abigolo*, the *igo*, the *ikwemgbo*, the *ngedegwu* and the *ngelenge* or *odome*.

Igbo lamellophones vary mainly in the shape and material of their resonators, which are made either of wood in the shape of a box or a boat, or from half a gourd and are thus hemispherical. The instruments include the *ubo* (a term also used generically for any lamellophone) with six to nine keys and a wooden or gourd-resonator; the *ubo-agana*, the *ubo-agbugba* and the *ubo-oba*, all with either a wooden box-resonator or a hemispherical gourd-resonator; and the *opanda* with a box-resonator.

Igbo bells occur both with and without clappers and may be made from wood or iron. Clapperless bells are either single or double; if double, the bells give different pitches, even when of equal size. Bells with clappers are used in sets attached to a belt or frame and worn by a dancer. Clapperless bells include the 90 to 120 cm high *alo* or *ivom* made from iron and used by women's groups to accompany song; the smaller iron *ogene* (also *ogele*, *ugele* or *ogenni*), which occurs both as a single and double bell; the double iron *njagba-ogene*, about 60 cm long; the large single iron *ibuma*, or *iboma*; the double wooden *oyara*; and the double iron *ugbom-eze*. Bells with clappers include the *ikpo*, a set of about 12 iron bells mounted on a square palm frame and worn at various dances, including those at wrestling matches; and the *osa*, a set of wooden bells mounted round the rim of a wooden wheel and used at the *onyima* festival.

The greatest variety of Igbo instruments is found among the rattles, which may be plain vessel rattles, strung vessel rattles or plain strung rattles; they are held in the hand or worn on the bodies of dancers and may be made from seed pods, wickerwork, metal cylinders or gourds; played singly, in pairs or in sets, they may be used as solo instruments or more commonly in larger ensembles. Plain vessel rattles include the *oyo*, the *isaka* and the *osha*, all conical wickerwork rattles woven on a wooden or gourd base and usually played in pairs by a single performer holding one instrument in each hand. Other plain vessel rattles are the *ebeje*, a metal cylinder rattle, and the *okoroko*, the *ekpiri*, the *osha*, the *ujara* and the *nja*, all leg rattles worn by dancers and consisting of woven pouches filled with small rattling objects, or of seed pods strung together. Strung vessel rattles are made from gourds strung with beads or with beans and include the *oyo*, the *ichaka* or *achaka* and the *nyo*.

Other noteworthy Igbo idiophones are the *udu*, a percussion vessel in the form of a clay pot with an opening in the top and in the side, and various wooden clappers (fig.3) including the *ikwankwa*, the *akpatakpa* and the *oja*.



3. *Igbo women playing canoe-shaped clappers*



4. *Ukom (kettledrum) row, with small footed drum (right)*

Igbo aerophones consist primarily of flutes and trumpets. Flutes are either vessel flutes with finger-holes, or end-blown flutes with or without finger-holes. The principal vessel flute, an ocarina, is the clay-bodied *ugene*, or *oja ufele*, with a single finger-hole opposite the mouth-hole. End-blown flutes include the *oja*, a wooden flute with two opposed finger-holes, the *opi-nta*, a bamboo flute, the *opi-ukwu*, a wooden flute with cupped embouchure, and the *nwakpo*, a bamboo flute with five finger-holes. Trumpets, which are side-blown, are made from animal horn or from gourd. Animal horn trumpets include the *opi*, the *okike* and the *odo*, all made of ivory, and the *opi* of cow horn. Gourd-trumpets include the *akpele* or *akbele*.

Drums are either single- or double-headed. Single-headed drums are usually vertical footed instruments, but also include small wooden kettledrums (fig.4). Double-headed drums, though less common, are usually horizontal portative instruments. Single-headed drums include

the *aguma*, the *akama*, the *akpatakpa*, the *edere*, the *ejiri*, the *ekpere*, various *igba* drums, the *nkwa*, the *oriri* and the *ozi* funeral drum. Double-headed portative drums (fig.5) include the *okanga* and the *abia*, both cylindrical, and the hourglass *idi* or *odi*.

String instruments form the smallest class of Igbo instruments and include the *une*, a mouth-resonated musical bow, the *ubo agala*, an eight-string pluriarc, the *oboro ekpa*, a set of four or more idiochord stick zithers, and the *ubo akwala*, a six-string trough zither.

2. Musical occasions and ensembles. There is a considerable number of communal occasions at which music is performed, some of them involving several ensembles. The major events are those associated with the *obi* (ruler), public proclamations, funeral ceremonies for the eminent, seasonal festivals, wrestling matches and the visits of high-ranking officials and other dignitaries.

Royal music, or music for an *obi*, is performed daily in the palace and on intermittent special occasions. The *ufie* slit-drum, the use of which is a royal prerogative, is beaten to wake the ruler at dawn, to announce when his meals are ready and to send him to bed at night. Its timbre differs from that of other slit-drums, and its sound patterns are immediately recognizable to his subjects. It is sometimes replaced by a vertical footed drum with a single skin. An ensemble, known as the *egwu ota* and consisting of drums, slit-drums and clapperless bells, performs for the *obi* at the *ofala* ceremony, as well as when he leaves his palace to visit his subjects and on his return from such a visit.

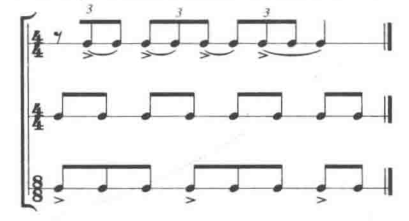
Public assemblies in a community are called by means of the *ekwe* slit-drum, and public proclamations can be relayed on it. Igbo is a tonal language, and lexical and syntactical meaning is dependent on five syllabic tones: extra high, high, stepdown (which occurs only after a high tone and is one step lower), falling (which occurs only in certain contexts) and low. All the tonal patterns of Igbo speech, except those that involve the less common falling tone, can thus be imitated on the double-slit *ekwe*. Some communities still own and use the very large *ikoro* slit-drum for this purpose. There used to be considerable competition between neighbouring towns and villages to own the largest slit-drum in their area. The largest surviving *ikoro* is at Umunze in Aguata division. In addition to their use for summoning assemblies and sounding proclamations, they were also beaten in times of emergency, for instance on the outbreak of war.



5. Igbo ensemble with igba eze (cylindrical drums) and end-blown flutes

The funeral ceremonies for an eminent member of a community include dancing and recitation of the heroic qualities of the deceased. Both the dance and the recitation are performed by close associates of the dead man, and the performance is known as *ekwe dike* (music for the brave). It may be accompanied by an ensemble comprising a set of *ekwe* slit-drums, a pair of *oyo* rattles, an *oja* flute and sometimes an *ogene* clapperless bell. If available, *ikoro* slit-drums are used, and the music is characterized by its tempo and polyrhythmic character, shown in ex.1.

Ex.1 Rhythms used in an *ikoro* slit-drum ensemble



The instruments, ensembles and music associated with the various Igbo festivals vary considerably between communities; to some extent this is true of all types of Igbo music. However *egwu mgba*, music for wrestling, is frequently performed by an ensemble comprising a number of *ngedegwu* of the larger variety, a set of *ekwe* slit-drums, an *ogene*clapperless bell and an *oja* flute. The performance itself is intended to marshal and encourage the contestants representing the group to which the musicians belong. Ensembles including a number of *ngedegwu* also perform for the visits of important people, such as ministers of state, to specific communities. In some areas, however, the *ngedegwu* is reserved as a secret and ritual instrument: at Nsukka, for example, it is housed in a special building that women are forbidden to enter; if they see the instrument, they incur heavy penalties, sometimes death. In other areas, the *ngedegwu* may be used as a solo instrument to accompany storytelling. A single performer accompanies the story teller by playing an ostinato-like reiteration of the phrase *ife o nekwu melu eme*, which affirms that what is said is true.

3. General musical features. In spite of a well-established education system in Nigeria and a university in Lagos with a music department, there has as yet been little systematic study of Igbo music. The general features of Igbo music can be briefly summarized. Singing is often in unison, but combinations of voice parts in parallel 3rds and 6ths are also common. The use of these intervals may be a legacy of early European mission schools, as there appears to be a separate and older tradition of singing in parallel 4ths and 5ths, which sometimes may be heard in performances by women's groups accompanied by the *alo*, a clapperless bell. The most common vocal scale is equivalent to the diatonic major with a frequent use of modes similar to the E- and C-modes. Polytonality sometimes arises from the combination of voices with instruments. Combinations of instruments often result in

polyrhythms, and instrumental music in particular is characterized by its extremely vigorous tempos.

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W.W.C. ECHEZONA

Iges (Lebrancon), José (*b* Madrid, 31 May 1951). Spanish composer. He graduated as an industrial engineer (1982) and obtained a PhD for his thesis *Arte radiofonico* at the Universidad Complutense, Madrid (1997). Musically he is in part self-taught, but also studied at the Laboratorio Alea in Madrid with Jesús Ocaña, at the University of Pau (France) with David Johnson (1977) and at the Madrid Conservatory with Pablo (1977–8). He has belonged to various groups and collectives, including the Seminario de Arte e Informática and Elenfante, and he has worked with the Laboratorio de Interpretación Musical. Since 1985 he has directed the programme 'Ars Sonora' on the music programme of Spanish National Radio.

As a composer Iges has focussed primarily on electronic and electro-acoustic music and on multimedia, and he has written 40 pieces for radio. Since 1984 he has also collaborated with the singer Esperanza Abad, for whom he wrote works such as *Ritual* (1986) and *Despedida que no despide* (1990). The performance artist Concha Jerez also collaborated on the latter and on several pieces written since 1990. Iges is also the author of several articles and of a monograph on Nono (Madrid, 1988).

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G. García-Alcalde: 'La prueba de eternida', *Despedida que no despide: Requiem escénico a la memoria de Agustín Millares, de José Iges y Concha Jerez* (Las Palmas, 1990)
F. Castro, H. Grundmann and L. Siemens: *Exposición José Iges y Concha Jerez: 'La mirada del testigo'/'El acecho del guardián'* (Vitoria, 1998)

MARTA CURESES

Iggy Pop [Osterberg, James Newell] (*b* 21 April 1947). American punk, rock and pop vocalist. He played the drums in blues bands (gaining his nickname in an act called The Iguanas) before forming the Psychedelic Stooges in 1967 with the brothers Ron Asheton (guitar) and Scott Asheton (drums), along with the bass player Dave Alexander, changing the band's name to the Stooges in 1969. He became known as an intense and transgressive performer who sometimes went so far as to roll in broken glass or otherwise wound himself. With albums such as *Raw Power* (Col., 1973), he made some of the harshest music heard during the late 1960s and early 70s, for which he is sometimes called the father of punk rock. In contrast to the peace-and-love messages of much psychedelic rock, his lyrics were bleak and perverse in their challenge to the status quo, and his music was unapologetically raucous and amateurish. The Stooges broke up in 1974 and Pop released a series of solo albums beginning in 1976, often working in collaboration with David Bowie. Pop's later work, such as *Blah-Blah-Blah* (A&M,

1986), was less noisy and closer to mainstream pop in its tone and techniques. (I. Pop: *I Need More*, Los Angeles, 1982)

ROBERT WALSER

Iglesias Álvarez, Antonio (*b* Orense, 1 Oct 1918). Spanish pianist, composer, conductor, administrator, critic and writer on music. He studied piano and composition with José Cubiles and Conrado del Campo at the Madrid Conservatory, taking diplomas in piano (1935) and composition (1944); later he was a pupil of Marguerite Long, Lazare Lévy and Yves Nat in Paris and of Isidore Philipp in New York, and studied conducting with Luís de Freitas Branco and Louis Fourestier. He has made concert tours of Europe, North Africa and the USA. His professional activities have included the founding (1957) and directing of the Orense Conservatory of Music, giving piano masterclasses and teaching the interpretation of Spanish music at Música en Compostela (from 1958) and organizing the Manuel de Falla seminars and courses at Granada. He created (1962) the Semanas de Música Religiosa at Cuenca and as music adviser to the Instituto de Cultura Hispánica planned music festivals in Spain and the USA in collaboration with the Organization of American States; he has served as secretary-general of the Spanish section of ISCM (whose festivals he organized in 1965) and of the Spanish National Committee of the IMC, and as music critic of the newspaper *Informaciones*, later known as *ABC*. In 1965 he began to serve as technical director of the scholarly series *Investigaciones* concerned with sacred music and sponsored by the Institute of Religious Music at Cuenca. At the Dirección General de Bellas Artes he has had a decisive role in determining current musical activities. He has written chiefly on early 20th-century Spanish composers. His compositions include the symphonic poem *Primera salida de Don Quijote* (1944), first performed in 1945 under Stokowski in San Antonio, Texas, and *Ao lonxe* for voice and piano (1961), as well as transcriptions and revisions of Marcial del Aldalid's piano works (1962). In 1989 he was made an Officier de l'Ordre des Arts et Lettres (Paris), and in 1996 he became secretary-general of the Real Academia de Bellas Artes de S Fernando (Madrid).

WRITINGS

Oscar Esplá: su obra para piano (Madrid, 1962)
Joaquín Rodrigo: su música para piano (Madrid, 1965)
ed.: *Música religiosa de Cuenca* (Cuenca, 1965–77)
Oscar Esplá (Madrid, 1973)
Federico Mompou: su obra para piano (Madrid, 1976)
Federico Mompou (Madrid, 1977)
Rodolfo Halffter: su obra para piano (Madrid, 1979)
ed.: *Escritos de Joaquín Turina* (Madrid, 1982)
Manuel de Falla: su obra para piano (Madrid, 1983)
ed.: *Escritos de Conrado del Campo* (Madrid, 1984)
Enrique Granados: su obra para piano (Madrid, 1985–6)
Isaac Albéniz: su obra para piano (Madrid, 1987)
Joaquín Turina: su obra para piano (Madrid, 1989–90)
Manuel Quiroga: su obra para violín (Santiago de Compostela, 1992)
Rodolfo Halffter: tema, nueve décades y final (Madrid, 1992)
Música in Compostela (Santiago de Compostela, 1994–5) [covering the period 1958–94]
Coro Nacional de España, 24 años, 1971–96 (Madrid, 1996)
Joaquín Rodrigo: su obra para piano, piano a 4 manos, dos pianos y piano y orquesta (Madrid, 1996)
ed.: *Escritos de Joaquín Rodrigo* (Madrid, 1997)

ISRAEL J. KATZ

Ignacio, Rafael (*b* San Francisco de Macorís, 15 June 1897; *d* Santo Domingo, 1984). Dominican composer and conductor. He studied solfège and the cornet with Andrés Requena and Oguís Negrette in his home town, co-founding the town hall's Children's Band at the age of 10. He established several dance orchestras and studied the string bass with L.A. Betances, becoming a founder member of the Orquesta Filarmónica Beethoven (c1918). After moving to Santo Domingo in 1923 and teaching himself the tuba and the alto saxhorn, he joined the municipal band on the tuba under the direction of J. de J. Ravelo. In Azua in 1927 he was appointed director of the municipal Academy of Music and the municipal band, also conducting a dance orchestra. A captain in the army, he became the conductor of the regimental bands of Santo Domingo (1930) and Santiago (1941), later rising to become Supervisor of Bands of the Armed Forces and the Police. In the capital he was a founder member of the Orquesta Sinfónica de Santo Domingo (1932), which evolved into the Orquesta Sinfónica Nacional (1942).

Along with J.F. García, Ignacio was an early orchestrator of the *merengue*, the main folkdance of the northern region; its introduction into the dance hall legitimized its use by the urban élite. Popular abroad through recordings, his orchestrations were at the start of a process of evolution into a popular music of international commercial success. In his most well-known piece, the *Suite folklorica* (1939) for band, which he arranged for orchestra then chorus and orchestra, he included Afro-Dominican long drums and the *paloma*, an unaccompanied and unmetered work song of Spanish origin. His music, more than that of other composers of his generation, shows an authentic connection to folk sources, a link attributable both to his origins and to his work with band, a medium of musical interface between the non-literate and literate populations.

WORKS
(*selective list*)

Orch: Hoja de album, 1932; Canción de Cuna, 1933; Dominicanización de la frontera, sym. fantasy, 1952; Sym. no.1, c; Cosas añejas, sarambo, 1965; Diálogo campesino, sarambo, 1972; Rondó popular, 1973
Band: Celeste, polka, tpt, band, 1935; Lamentos del Corazón, 1936 ; Suite folklórica, 1939, arr. orch, 1941, arr. chorus, orch, 1969; Rondó popular, 1941; Scherzando, 1953; Marcha de coronación, 1955; Himno del Ateneo de Azua, 1966
Chorus: Misa dominicana, d, chorus, orch, 1966
Dance music (1913–73): 18 merengues, 12 danzones, 14 danzas, 9 criollas, 6 foxtrots, 6 valses, 3 tangos, 2 habaneras, sarambo, pregón, pambiche, pachanga-merengue

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B. Jorge: *La música dominicana: siglos XIX–XX* (Santo Domingo, 1982)
A. Incháustegui: *Por amor el arte: notas sobre música, compositores e intérpretes dominicanos* (Santo Domingo, 1995), 24–6

MARTHA ELLEN DAVIS

Ignannino, Pater **Angelo** [Ignanimus, Angelus] (*b* Altamura; *d* Venice, 1543). Italian composer. His life and works are still to be documented. Fétis described him as a Dominican monk, and *maestro di cappella* at Venice, though presumably not at S Marco, since his name does not appear among the musicians in Francesco Caffi's transcripts of the registers. Without citing his source of information Fétis credited Ignannino with the authorship of masses, motets, psalms, Lamentations, responsories, and three books of madrigals for three to six voices, all published in Venice. He is also supposed to have written

a treatise on plainsong and some 'ricercate con l'intavolatura', consisting principally of preparations and resolutions of 4th and 7th suspensions which, according to Fétis, are in a manuscript in Altamura. (*FétisB*)

DON HARRÁN

Igumnov, Konstantin (Nikolayevich) (*b* Lebedyan, 19 April/1 May 1873; *d* Moscow, 24 March 1948). Russian pianist and teacher. He began piano lessons with Zverev in 1887, shortly after his family had moved to Moscow. The following year he was accepted as a pupil at the Moscow Conservatory, studying piano with Ziloti and Pabst, theory and composition with Taneyev, Arensky and Ippolitov-Ivanov and chamber music with Safonov. Igumnov graduated in 1894 with a gold medal for piano and subsequently entered the international Rubinstein Piano Competition in Berlin, at which Josef Lhévinne was awarded the first prize, and he an honorary diploma.

His long and illustrious teaching career at the Moscow Conservatory dated from 1899, and he remained there until his death; from 1924 to 1929 he served as rector. Igumnov continued to play in public throughout, and his interpretations were noted for their deep lyricism and a spiritual identification with the music that precluded all histrionics and overt virtuosity. In his teaching he laid special emphasis on the relationship between singing and piano playing, as regards both phrasing and tone production. Renowned as an interpreter of Tchaikovsky and early Skryabin, he was also entrusted by Rachmaninoff with the first performance of the Sonata in D minor and the Russian première of the Rhapsody on a Theme of Paganini. Recordings, taken from recitals, exist of Tchaikovsky's G major Sonata and Piano Trio in A minor, Chopin's B minor Sonata, Schumann's *Kreisleriana* and Skryabin's Second Sonata. His pupils included Orlov, the conductor Dobroven, Oborin, Fliyer and Grinberg.

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D. Rabinovich: *Portretï pianistov* [Portraits of pianists] (Moscow, 1962, 2/1970)

Ya. Mil'shteyn: 'K.N. Igumnov i voprosï fortepiannoy pedagogiki' [Igumnov and questions of piano teaching], *Voprosï fortepiannogo ispolnitel'stva*, i, ed. M.G. Sokolov (Moscow, 1965), 141

Ya. Mil'shteyn: *Konstantin Nikolayevich Igumnov* (Moscow, 1975)

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JAMES METHUEN-CAMPBELL

Ikebe, Shin'ichirō (*b* Mito, 15 Sept 1943). Japanese composer. After piano and composition lessons from around the age of six, he joined brass bands, choirs, youth orchestras and private opera productions while at school. He studied composition to postgraduate level at Tokyo National University of Fine Arts and Music (1963–71) with Ikenouchi, Miyoshi and Yashiro, then served as a part-time lecturer there until 1977. At Tokyo College of Music he was a lecturer (1974) and assistant professor (1982), becoming professor in 1987. He has won prizes in the Fine Arts Festival in Japan (1974, 1982–4) and the TV-Opera Festival in Salzburg (1971), and has gained the Japanese Academy Award (1980, 1991–2, 1994, 1998), the RAI Prize in Italy (1976, 1989) and an Emmy award (1989).

A prolific and versatile composer, Ikebe is well known for his incidental music for ballet, film, theatre, radio and television. In his works he has renounced a dogmatic approach, and shows agility in managing diverse techniques and effects and an inclination towards witty and theatrical gestures. He has communicated with a wide public through his compositions, in which his awareness of social conflicts and global crises is often reflected. Also active as a concert organizer, conductor, essayist and TV commentator, he was vice-president of the Japan Federation of Composers, becoming its president in 1998. Further information is given in *Sakkyokuka no koten '93: Ikebe Shin'ichirō* ('An exhibition of a composer '93: Ikebe Shin'ichirō', Tokyo, 1993), edited by Tokyo Concerts.

WORKS
(*selective list*)

Dramatic: Shinigami [The Death Goddess] (op, 2), 1971, rev. 1978; Mogaribue [The Whistling of the Wind] (musical fantasy for TV), 1976; Chinmoku [The Silence] (musical drama for radio), 1977; Oidipusu-henreki [Oedipus Wandering] (jōruri), male chorus, 10 insts, 1984; Carmen (capriccio, after G. Bizet), chbr orch, 1989

Syms.: no.1, 1967; no.2 'Trias', 1979; no.3 'Egō Phanō', 1984; no.4, 1990; no.5 'Simplex', 1990; no.6 'On the Individual Coordinates', 1993

Orch: Construction, 2 movts, 1966; Pf Conc. no.1, 1967; Energeia, 60 players, 1970; Dimorphism, org, orch, 1974; Vn Conc., 1981; Pf Conc. no.2 'Tu m' ... ', 1987; Vc Conc. 'Almost a Tree', 1996

Chbr: Crepa in sette capitoli, vn, 3 va, vc, db, 1966; Un-en, 2 koto, 17-str koto, str, 1970

Vocal: 2 ballades, A, pf, 1966; Doronko no uta [Poems Engraved on Clay Tablets], children's chorus, pf, 1982; Ibun 'Bocchann', chorus, pf, 1983

Film scores: Kagemusha [The Shadow Warrior] (dir. A. Kurosawa), 1980; Narayamabushikō [The Ballad of Narayama] (dir. S. Imamura), 1983; Unagi [The Eel] (dir. Imamura), 1997

Principal publishers: Kawai, Ongaku-no-Tomo sha, Zen-on Music

WRITINGS

Oto no Iinokoshita Mono: Dōjidai no Mado kara [Things inexpressible in sound: through the contemporary window] (Tokyo, 1982)

Splash: Dialogues with Ikebe Shin'ichirō (Tokyo, 1993)

TATSUHIKO ITOH

IITM. *See* INTERNATIONAL INSTITUTE FOR TRADITIONAL MUSIC.

Ikenouchi, Tomojirō (*b* Tokyo, 21 Oct 1906; *d* Tokyo, 9 March 1991). Japanese composer and teacher. The second son of Kyoshi Takahama, a leading haiku poet, he spent two years at Keiō University and then decided on a musical career. He went to Paris in 1927 to study at the Conservatoire with Fauchet (harmony), Caussade (fugue) and Büsser (composition). Returning to Japan in 1933 he joined the Shinkō Sakkyokuka Renmei (later the Japanese Society for Contemporary Music) and in 1934 he presented a successful concert of his own works. In 1934–6 he was again in Paris, completing his studies with Büsser and taking a first prize in harmony. He was appointed lecturer at Nihon University, Tokyo, in 1936 and professor of composition at the Tokyo National University of Fine Arts and Music in 1947. He has served as president of the Japanese-French Music Society and of the Japanese Musicians' Club. He was admitted to the Légion d'Honneur (1962) and his achievements were recognized by the Japanese government (1986).

As a composer he is a perfectionist: his pieces are few and compact. Of all Japanese composers he is most clearly descended from the French school, from Impressionism and from the Conservatoire tradition, and his music shows his admiration for Mozart, Saint-Saëns and, above all, Ravel. At the same time he has been one of the most

influential composition teachers in Japan; his pupils include Ichiyanagi, Ishii, Mayuzumi and Shinohara. With several of his students he formed the Shinshin Kai group in 1955. Ikenouchi is also a haiku poet, belonging to the Hototogisu group founded by his father.

WORKS
(*selective list*)

Tanshō kumikyoku [A Suite of Short Movts], orch, 1937; Str Qt no.1, 1937; Shiki [4 Seasons], orch, 1938; Nihon koyō ni yoru gensōkyoku [Fantasy on a Japanese Folksong], vc, pf, 1940; Yuya (after Nō), S, chbr orch, 1942; Sonata, fl, pf, 1945; Str Qt no.2, 1945; Sonata, vn, pf, 1946; Str Qt no.3, 1946; S Sonatine, 1948; Kōkyōteki nishō [Sym. in 2 Movts], 1951; Pf Sonatine, 1954, rev. 1974; Sonatine, vn, pf, 1956; Sonatine, vc, pf, 1957; Reisō [Ceremonial Music], 2 pf, 1958; Koi no omoni [Burden of Love], Bar, timp, chorus, 1974

Principal publisher: Ongaku-no-Tomo Sha

WRITINGS

Taihō [Counterpoint] (Tokyo, 1941, 2/1949)
Waseihō kōgi [Lecture on harmony] (Tokyo, 1950)
Nisei taihō [Counterpoint in 2 parts] (Tokyo, 1965)
Waon kōseion [Chordal analysis] (Tokyo, 1966–70)
Sansei-hassei taihō [Counterpoint in 3 to 8 parts] (Tokyo, 1975)
Gakushū tonsōkyoku [Study on fugue] (Tokyo, 1977)

MASAKATA KANAZAWA

Ikhwān al-Ṣafā' ['Brethren of Purity']. A 10th-century group of Islamic encyclopedists of Ismaili tendencies centred on Baṣra, one of whose epistles (*Rasā'il*) deals with music. Unlike most other music theorists of the 10th and 11th centuries, the Ikhwān al-Ṣafā' were chiefly concerned with the neo-Platonic and Hermetic aspects of the Greek heritage. Their work is of some interest for its scientific aspects (in particular the theory of the spherical propagation of sound) and for its treatment of musical practice: for example, following al-Kindī, the discussion of the lute gives, in addition to a (simple Pythagorean) fretting, details of proportions and construction. But the most characteristic features of their work, again following al-Kindī, are to be found in their study of cosmology, where the notion of cosmic harmony (based on the Pythagorean concept of the primacy of number and numerical relationships) is the unifying principle in the discussion of such topics as the music of the spheres, the moral and medical effects of music, and the sets of natural phenomena (including the elements, winds, humours, colours and perfumes) to which the rhythms and the four strings of the lute could be related.

WRITINGS

Rasā'il [The epistles] (MS, *GB-Ob* Hunt 296); Ger. trans. in F. Dieterici: *Die Propaedeutik der Araber im zehnten Jahrhundert* (Berlin, 1865/*R*), 100–153; Fr. trans. with commentary by A. Shiloah: 'L'épître sur la musique des Ikhwān al-Ṣafa'', *Revue des études islamiques*, xxxii (1964), 125–62; xxxiv (1966), 159–93

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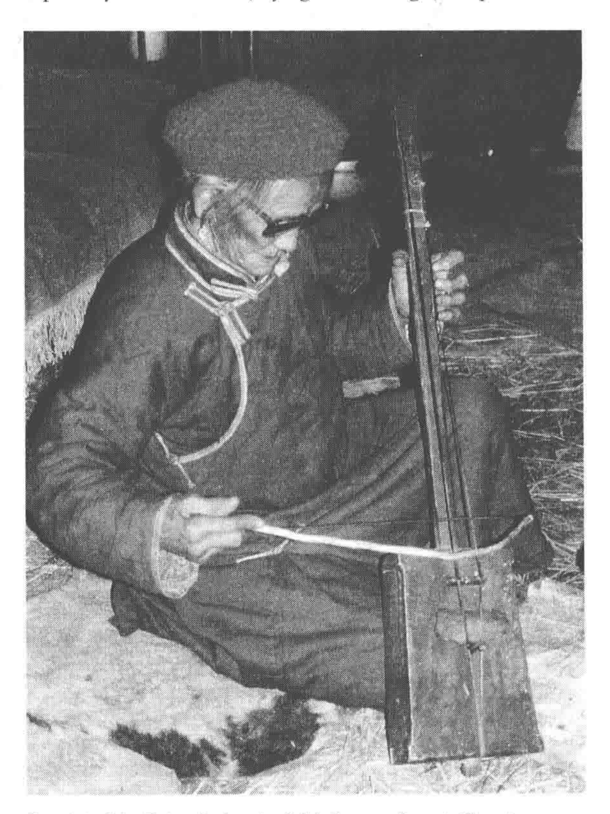
OWEN WRIGHT

Ikil [ikel]. Two-string box or bowl spike fiddle played by Western Mongol groups, such as Baits, Torguts, Zakchins and Altai Urianghais. Use of this term by Western Mongols suggests connections with neighbouring Turkic groups: it may, for instance, be related to the Tuvan *igil*, Turkish *iqliq*, and Anatolean Turk *iki kili* ('with two hairs'). It may also be that the Mongolian name sometimes used for two- and four-string fiddles *hiil* (*kigili*) was more widespread before standardization of the term *huur* during the communist era. In 1933 Berlinskiy noted that the instrument was called *khil* in Khalkha Mongolia.

The instrument has rear-inserted tuning-pegs and deeply arched bow, indicating that it is an archaic instrument (see illustration). Sagittal pegs are sometimes found. The *ikil* and two-string plucked lute TOPSHUUR are closely related: unlike the *huur*, the bass string is on the left in frontal aspect on both *ikil* and *topshuur* and both instruments are tuned to an interval of a 4th. Similarly, Bachmann noted that the Altai *ikili* and *topschur* are identical in every respect, though the former is played with horsehair bow and the latter plucked.

Different groups have their own methods, measurements and rules of construction for the instrument. Among Baits and Dörbets, the peg box was often traditionally decorated with a representation of the wish-granting jewel of Buddhist mythology *chandman'*. Neck and pegs must be made from different woods, dried birch and willow, so that wear does not occur, and the neck should be made so that the root points downwards, as a sign of respect. The frame of the body is made from poplar. Frames of both *ikil* and *topshuur* are traditionally covered by the stomach, bladder and ventricles of ruminants, as well as mares' udders. Resonators of some *ikil* are now made completely from wood but, when trapezoidal in shape, are more elongated than *huur*. Players stop the string at the lower end of the fiddle's neck by wrapping over it the fingers of the left hand and pulling the string towards its palm, away from the body.

The *ikil* is used to lead or accompany *biy*-dances (*see* MONGOL MUSIC, §3(i)), for which there is a special repertory of melodies (*biyelgeenii tatlaga*). A prelude to



Düüdei of the Baits playing the ikil in her ger (home), Uvs aimag, western Mongolia, 1990

the dance is sometimes performed (*ehledeg tatlaga*) which, together with the *biy*-dance tune repertory, varies according to ethnic group. When the *ikil* is used to accompany satirical songs, 'teaching' songs, epics (*tuul'*), praise-songs (*magtaal*) and legends (*domog tatlaga*), melodies from a different repertory are selected. As with the *huur*, *ikil* melodies often imitate natural phenomena as in *Eeviin Golyn Ursgal* ('Flow of the River Eev'), and the movements, vocalizations and sounds of birds and animals as in *Morny Joroo* ('Ambler'); they are also used to attract birds in springtime (*shuvuuny dallaga*) and to 'call' deer (*bugyn duudlaga*).

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W. Bachmann: *The Origins of Bowing and the Development of Bowed Instruments up to the Thirteenth Century* (Oxford, 1969)
J. Badraa: *Mongol ardyn högjim* [Mongolian folk music] (Ulaanbaatar, 1998)
C.A. Pegg: *Mongolian Music, Dance and Oral Narrative: Performing Diverse Identities* (Seattle, 2001) [with CD]

CAROLE PEGG

Ikonomov, Boyan Georgiyev (*b* Nikopol, 14 Dec 1900; *d* Sofia, 27 March 1973). Bulgarian composer and conductor. He studied in Sofia (1920–26) and later in Paris with d'Indy and Guy de Lioncourt at the Schola Cantorum, and with Boulanger and Roussel; he also took a conducting course with Weingartner in Basle in 1934. In 1937 he returned to Bulgaria, where he held various appointments, working with the Bulgarian film institute (1948–56) and Sofia Radio (head of the music department, 1957–60). During his stay in Paris, Ikonomov had fruitful contacts with Stravinsky, Honegger and Milhaud. Predominantly a composer of instrumental music, he nevertheless wrote several works for the stage, including a historical opera in 1960 in the mainstream Bulgarian tradition – *Ihdzhe voyvoda* ('Indzhe the Resistance Fighter'). His style is largely rooted in Bulgarian folksong, and of particular influence were its modal inflections and unusual rhythmic characteristics.

WORKS
(*selective list*)

Stage: Sedemte smurtni pregresheniya [The Seven Deadly Sins] (ballet), 1933; The Tragedy of Othello (ballet), 1946; Indzhe voyvoda [Indzhe the Resistance Fighter] (op, prol, 5 scenes), 1960, Stara Zagora, Opera House, 1969; Malkite hitreci [The Cunning Little Boys] (children's operetta), 1960; The Light Floods Everything (ballet), 1967
Vocal: George Dimitrov (cant.), 1954; The Legend of Shipka (orat), 1968; Poem about Lenin (cant.), 1969; Vassil Levsky (orat), 1972; choruses and songs
Orch: Haidouk Rhapsody, 1932; Sinfonietta, 1934; Kaliakra, sym. poem, 1935; Pastorale, chbr orch, 1937; Sym. [no.1], 1937; Pastorale and Dance, 1939; Shar Planina, sym. poem, 1942; Sym [no.2], 1947; Vn Conc., 1951; Sym. [no.3], 1955; Divertimento, str qt, orch, 1956; Pf Concertino, pf, orch, 1958; Sym. [no.4], 1971
Chbr: Str Qt [no.1], 1933; Trio, ob, cl, bn, 1935; Str Qt [no.2], 1937; Str Qt [no.3], 1941; Str Qt [no.4], 1944; Str Qt [no.5], 1945; Str Qt [no.6], 1949; Trio, ob, cl, bn, 1968
Film scores, incid music, solo inst works

□

Ikonomov, Stefan (*b* Sliven, 8 May 1937; *d* Sofia, 27 Aug 1994). Bulgarian composer. At the recommendation of Veselin Stoyanov he attended a boarding school in Sofia for gifted children. His first composition teachers were Vladigerov and Hadjiev. From 1955 to 1960 he studied the piano with Viktor Merdzhanov and composition with Anatoly Aleksandrov at the Moscow Conservatory. After graduating he returned to Sofia and was appointed lecturer in harmony at the State Music Academy; he later taught score reading and in 1993 was made full professor. His compositional method entailed thorough preliminary configuration of the material (on several staves) followed by precise arrangement of voicings. Stylistically, his output subscribes to the Romantic tradition, as suggested by the titles and instrumentation of his works as well as the manner in which texture is formed. The musical idea may be presented in several contrasting or variant forms, couched in a dramatic or balladic style or in a scherzo-like playfulness that betrays Ikonomov's in-depth knowledge of instrumental fingering. His erudite style serves as a bridge between most profound elements of the Bulgarian tradition, its place within a European context and a fusion of 'archaic' and 'new wave' folk music traditions in contemporary music.

WORKS
(*selective list*)

Ballet: Khoro [Line Dance] (4), 1963
Orch: Pastorale, solo wind, hp, chbr orch, 1972; Pf Conc., 1978; Sym., str, 1982; Conc. Suite, va, chbr orch, 1983; Musica concertante, 2 pf, str, 2 bongos, 1990
Chbr and solo inst: 4 Stücke, cl, 1954–5; 3 Stücke, pf, 1955; Str Qt, 1957; Obrazi [Images], vc, pf, 1961; Pastoral i tants [Pastoral and Dance], ob, pf, 1964; Nastroyeniya [Moods], str qt, 1969; Pastorale, hn, pf, 1969; Scherzo, 2 hp, 1970; Sonata, 2 hp, 1970; Burlesque, hn, pf (1971); Vavedeniye i tants [Introduction and Dance], vc, pf, 1973; Geroiko-kharakteristichen tants [Heroic Dance], pf 4 hands, 1974; Shega [Joke], tpt, pf (1974); Epitaph, hn, pf (1976); Music, pf, perc (1977); Introduction and Dance, vn, pf, (1978); Ritmichni dvizheniya [Rhythmical Moves], ob, cl, bn, hn, 1979; Malkata palavnitsa [Mischievous Girl], fl, pf, 1982; Capriccio, 4 tpt (1983); Meditatsii, cl, pf, perc, 1985; Sonata, 2 pf 4 hands (1985); Prelude, Chorale and Fugue, org, 1987; Nocturne, hp (1989); Wind Qnt, fl, ob, cl, bn, hn, 1991; Posveshteniye [Dedication], vc, org, 1991
Principal publishers: Muzika (Sofia)

TOMI KURKLISIJSKY

Ikuta Kengyō (*b* 1656; *d* Kyoto, 14/23 June 1715). Japanese instrumentalist and composer. He specialized in the *heikyoku*, which he probably studied with Imai Kengyō, and the *koto*, which he probably studied with Kitajima Kengyō. In 1696 he was promoted to the rank of Kengyō in the guild of professional blind musicians. He may have inaugurated the Ikuta-ryū school of *koto* playing. He has been attributed with transforming the *koto tsume* (plectrum) from the narrow, long version used by the *tsukushi-goto* into the modern *ikuta* form (square-shaped); with inventing two new tuning systems, *hon-kumoi-jōshi* and *nakazora-chōshi*; and with producing the first ensemble combination of *koto* and *shamisen* (*shamisen*) by adding a *jiuta*. All of these are significant milestones in the development of *sōkyoku* and its relationship with *jiuta*. However, there is no evidence that he made these innovations alone; it is widely thought that they should be equally attributed to Kitajima Kengyō, who died before Ikuta was promoted to the rank of Kengyō. The name 'Ikuta Kengyō' was later adopted by Ōmori Kengyō and Hideshima Kengyō on their respective promotions to the rank of Kengyō in 1715 and 1740.

The following works are probably by Ikuta Kengyō: 3 *koto kumiuta* (*Kagami no kyoku*; *Koryū shiki genji* (also attributed to Yatsuhashi); *Omoigawa* (also attributed to Kitajima); the *danmono Godan no shirabe* (also

attributed to Kitajima and Tomino Kōtō); *Kinuta*; the *nagauta* (*Ozasa*); and *Jūnidan sugagaki* (for *shamisen*).

At first, Ikuta's music was transmitted orally and later it was transcribed and printed. *Omoigawa* and *Godan no shirabe* were printed in *Sōkyoku tailshū* (Tokyo, 1792), while *Kagami no kyoku* and *Koryū shiki genji* were secretly transmitted and notated only in 1941. *Kinuta* was printed in *Yanoichi zōhan bon kinuta no fu* (Tokyo, 1822) and its slightly transformed version is still practised. *Ozasa* was not notated and only its song text is preserved. Many of these works are in an edition by H. Kikuhara (*Jiuta Sōkyoku gskufu zensha*, Tokyo, 1987).

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YOSIHIKO TOKUMARU

Il Conte, Bartolomeo. *See* LE CONTE, BARTHOLOMEUS.

Ileborgh, Adam (*fl c*1448). German organist and composer, author of one of the earliest German organ tablatures, dated 1448 (since 1981 in a private collection, previously *US-PHci*; ed. in CEKM, i). Its title, as the sole source of information concerning his life, indicates that he was a Franciscan brother and rector of the town school at Stendal in the March of Brandenburg. As such he might have served as organist of the Marienkirche, which was consecrated in 1447.

The tablature consists of only seven folios 14·2 x 10·7 cm (the incorrect measurements, 28 x 21 cm, hitherto published, together with other mistakes in description based on Apel's research, have led to untenable hypotheses with respect to the significance of the source) containing eight settings. Five are free preludes with metrically undefined discant declamation over sustained notes in one or two parts in the pedals. They resemble similar pieces in the Erlangen tablature (*D-ERu* 554), obviously representing early practices in organ improvisation. The remaining three settings (*mensurae*) of the secular cantus firmus *Frowe al myn hoffen an dyr lyed* display strict mensural organization in two- or three-part writing, sometimes with additional notes to fill in the harmony. The primitive, ambiguous and partly faulty notation of all pieces prohibits conclusive decipherment.

The composition of the pieces is of much lower quality than that of the south German Paumann circle, particularly with respect to the rudimentary three-part setting and the mechanical discant figuration. The significance of the tablature has been over-emphasized, due to the general lack of sources of 15th-century keyboard music. The fact that Ileborgh as a musician is totally unknown beyond this tablature, taken together with the notational and stylistic peculiarities, suggests that he was an average peripheral figure in 15th-century organ music.

See also TABLATURE and SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii).

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For further bibliography *see* KEYBOARD MUSIC and SOURCES OF KEYBOARD MUSIC TO 1660.

CHRISTOPH WOLFF

Ileborgh Tablature. *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii) and TABLATURE, esp. fig.2.

Iliev, Konstantin (*b* Sofia, 9 March 1924; *d* Vidin, 6 March 1988). Bulgarian composer and conductor. Together with Lazar Nikolov he was among the first composers in eastern Europe after World War II to use modernism in music and to experiment with non-tonal techniques. His formative years coincided with the rise of the communist dictatorship in Bulgaria, and as a result of being at the forefront of Bulgaria's avant garde he was subject to harsh criticism and censorship; the vast majority of his compositions are unpublished.

In 1946 Iliev graduated from the Bulgarian State Music Academy where he had studied composition with Pancho Vladigerov and conducting with Goleminov. He continued his studies in Prague (1946–7) as a composition student of Hába, Řídký and Talich. Following his return to Bulgaria in 1947 Iliev established the Ruse State PO and, two years later, the State Opera in Ruse, becoming its principal conductor. From 1952 to 1956 he was the principal conductor of the Varna State PO and thereafter the chief conductor of the Sofia State PO, a position he held discontinuously until 1984. During his tenure as the latter's musical director he raised the standard of playing to international heights, and toured extensively with the orchestra in Europe, the Americas and Asia. From 1967 he was professor of conducting at the academy in Sofia; as an advocate of new music, he conducted the Bulgarian premières of works by Webern, Messiaen, Stockhausen and Boulez.

Iliev was a prolific composer who wrote in all genres but principally chose instrumental and symphonic music. Having viewed favourably the direction contemporary music was taking, he was sharply opposed to the folk and Romantic traditions typified by his teacher Vladigerov; he was also opposed to the official ideology of socialist realism. Believing that music should be 'clear, simple and logical', Iliev embarked on a study of technique that concentrated on the works of Stravinsky, Hindemith and the Second Viennese School with whose works he had become acquainted in Prague. In 1948–9 he made his first experiments in applying principles of 12-note serialism to the polyphonic style of Hindemith. This culminated in the *Concerto grosso* (1949–50), the third movement of which is a highly effective six-part fugue. The most significant work of this period, however, is his Second Symphony (1950–51) which demonstrates his mastery of serial techniques. With the instrumental work *Fragmenti* (1968)

Iliev began introducing folk elements into his music, finding a corollary between folk music and aleatory techniques, which he successfully fused in works such as *Bukoliki* ('Bucolics', 1977), *Glasovete na Ravninata* ('The Voices of the Plain', 1971) and the Sixth Symphony (1983–4) In spite of his death in 1988, his influence is still felt among Bulgarian composers. His monographs *Lyubomir Pipkov* and *Slovo i delo* ('Word and deed') were published in Sofia in 1958 and 1997, respectively.

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(*selective list*)

VOCAL AND DRAMATIC

Ops: Boyanskiyat maystor [Boyana's Master] (4, M. Hadzhimishev, after S. Zagorchinov), 1962, Sofia, National Opera, 3 Oct 1962; Elenovo tzarstvo [The Kingdom of the Deer] (3, Iliev), 1973, Ruse, 1976

Choral: Chudnoto khoro [The Miraculous Dance] (suite), female chorus, ww qnt, pf, 1956; Selska pesen [Peasant Song] (cant.), 1965; Zeleni oblatsi [Green Clouds] (cycle), 1965; Godishnite vremena [The Seasons] (cant.), children's chorus, orch, 1966; 3 improvizatsii varkhu Don Kikhot [3 Improvisations on Don Quixote], 1966; 2 Poems, 1966; Pokhvalno slovo za Konstantin filosof [Eulogy for Konstantin the Philosopher] (orat), T, B, chorus, insts, 1970; Sedenkarski pesni [Sedenka Songs], 1971; Poema za martvite, posvetena na zhivite [Poem for the Dead, Dedicated to the Living], S, A, T, B, 4 spks, children's chorus, 3 choruses, insts, loudspeaker, 1972; Proletni praznitsi [Spring Festivals], S, T, female chorus, male chorus, chorus, insts, 1975; Surnata [The Doe], female chorus, 1976; Gorata i ptitsite [The Forest and the Birds] (cant.), female chorus, 1981; Koleda [Christmas], T, B, spkr, female chorus, male chorus, insts, 1984

Other vocal: Lyato [Summer], song cycle, 1954; Otrazheniya [Reflections] (L. Hughes), cant., S, pf, 1966; Glasovete na Ravninata [The Voices of the Plain], 12 solo vv, 1971

INSTRUMENTAL

Syms.: no.1, 1946–7; no.2, sym. band, 1950–51; no.3, 1954, rev. 1965; no.4, B, str, 1957–8; no.5, 1958–9; no.6, 1983–4

Orch: Sonatina, 1944–5; 2 Improvisations, str, 1948; Divertimento, 1949; Conc. grosso, pf, perc, str, 1949–50; Sym. Variations, 1952–3; Fragmenti, 1968; Tempi concertati I, 13 str/(str qt, str orch), 1968; Vn Conc., 1971; Muzikalni momenti [Musical Moments, 1973; Bukoliki [Bucolics], 1977; Igri [Games], 1980; Kitka [Posy], 1980; Li in memoriam, 1982; Retrospektsii, str, 1982; Ochite na noshtta [The Eyes of the Night], 1987

Chbr: Str Qt no.1, 1948; Shega [A Joke], ob, pf, 1951; str qts: no.2, 1951–2, no.3, 1955, no.4, 1956; Komentarii, vc, pf, 1968; Tempi concertati II, fl, hpd, 12 str, 1975; Trio, vn, vc, pf, 1976; Tempi concertati III, vc, 3 inst groups, 1977; Ad Libitum, va, vc, 1978; Tempi concertati IV, vn, vc, perc, celeste, 1980; Tempi concertati V, 14/18 wind, 1981; Tempi concertati VI, fl, vc, hp, 1986; 7 Bagatelles, cl, vc, 1987

Solo inst: Sonata, vc, 1953; Sonata, vn, 1957; Dvizheniya [Movements], pf, 1964; Stranitsi ot albuma [Pages from an Album], 5 pieces for young pianists, pf, 1972; Solo per Ventischello, vc, 1987; Solo per Violingio, vn, 1987; Solo per Clavistella, pf, 1988

Principal publisher: Nauka i izkustvo, Bulgarian Composers' Union

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ANNA LEVY, GREGORY MYERS

Iliński, Count **Jan** [Janusz] **Stanisław** (*b* Romanów, 1795; *d* Brody, 23 Dec 1860). Polish composer and poet. He studied in Vienna under Salieri, Kauer and possibly Beethoven. He held posts in the senate in Warsaw and in the diplomatic service, and from 1853 was an adviser to the tsar. Active as a composer and man of letters, he employed a band on his estate at Romanów. His grandfather Jan Kajetan Iliński (1730–81), the *starosta* of Zhitomir, had founded a chorus and an orchestra of about 100 players; his father, Józef August Iliński (1766–1844), enlarged the orchestra and brought musicians and singers from Italy. The choir and band were conducted by Ignacy Dobrzyński (father of Ignacy Feliks), and there was also a band of horn players. Some of Iliński's compositions were published in Vienna by Mechetti and Cappi & Diabelli.

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Sacred: Mass, d, op.22, 1826 (Vienna, *c*1837); Requiem, e; Requiem, b; Te Deum; Stabat mater; 2 psalms: De profundis, Miserere

Orch: Sym., F (Vienna, n.d.); 2 pf concs.; Ov. fuguée, on a theme by Salieri; Ov. et entr'acte, to Howald's *Der Leuchtthurm*; Ovs. to plays, incl. Schiller's *Maria Stuart*; 4 marches, wind insts

Chbr: Marche, pf (Vienna, 1821); Duo concertant, E♭, 2 pf, op.11 (Vienna, *c*1825); 3 valses avec trio, pf (Vienna, *c*1825); 8 str qts; 3 fugues, pf 4 hands (St Petersburg, n.d.)

Songs: 8 romances françaises, 1v, pf (Vienna, 1821); 6 romances nouvelles, 1v, pf, op.7 (Vienna, 1823); 6 romances nouvelles, 1v, pf, op.3 (Vienna, 1823); Preghiera, O bella speranza, op.13 (Vienna, 1829); Der blasse Mann (J.N. Vogl), op.21 (Vienna, *c*1837)

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IRENA PONIATOWSKA

Il'insky, Aleksandr Aleksandrovich (*b* Tsarskoye Selo, 12/24 Jan 1859; *d* Moscow, 23 Feb 1920). Russian composer and teacher. He studied in Berlin with Bargiel (composition) and Kullak (piano), and graduated from the St Petersburg Conservatory in 1885. From 1885 he taught at the music and drama school of the Moscow Philharmonic Society; he was appointed professor in 1896 and remained until 1905, when he became professor of theory, history and composition at the Moscow Conservatory. As a composer he is known for an opera *Bakhchisarayskiy fontan* ('The Fountain of Bakhchisaray') and for some choral and orchestral works. He also wrote a number of books.

WORKS
(*selective list*)

Stage: Bakhchisarayskiy fontan [The Fountain of Bakhchisaray] (op, after Pushkin), pf score (Moscow, 1911); Nur i Anitra, dance scene, op.13, Moscow, Bol'shoy, 1907; Oedipus rex (incid music, Sophocles); Philoctetes (incid music, Sophocles); Eros i Psikheya [Eros and Psyche] (dramatic poem, after Żuławski), op.34, pf score (Moscow and Leipzig, n.d.)

Choral: Strekozï [Dragonflies] (cant.); Rusalka (cant.), pf score (Moscow, 1900)

Orch: Suite, d, op.4; 1 other suite; Sym. scherzo, op.3; Danses des Croates, sym. scherzo; Psyche, sym. frag., op.14; Tsar Fyodor, ov. to A.K. Tolstoy's play

Inst: Str Qt; pf pieces; works for vn and pf

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JENNIFER SPENCER/R

Illario [Ylario; Illarius, Johannes] (*fl* early 16th century). ?Spanish composer, not to be identified with HYLAIRE.

Illica, Luigi (*b* Castell'Arquato, nr Piacenza, 9 May 1857; *d* Colombarone, 16 Dec 1919). Italian playwright and librettist. At an early age he ran away to sea; in 1876 he fought against the Turks. Three years later he settled in Milan and became well known in literary circles. An ardent republican, he was associated with the poet Giosuè Carducci on a radical literary review. In 1882 he produced a collection of prose sketches, *Farfalle, effetti di luce*, and the following year wrote his first play, *I Narbonnier-Latour*, in collaboration with Ferdinando Fontana. His greatest success in this field was a comedy in Milanese dialect, *L'eriditàa di Felis* (1891).

Illica's activity as a librettist began in 1889 with the crudely melodramatic *Il vassallo di Szigeth* written for Smareglia. The association with Puccini began in 1892, when Leoncavallo suggested that Illica complete the much tormented libretto of *Manon Lescaut*. As much of Domenico Oliva's work remained in the final text, including the entire fourth act, Illica tactfully withheld his name from the title-page, and the libretto was published without an attribution. In Puccini's next three operas – *La bohème*, *Tosca* and *Madama Butterfly* – Illica worked in partnership with the playwright Giacosa, who versified the dialogue that his colleague had drafted out. When Giacosa died in 1906 Puccini turned to other librettists, while continuing for some years to keep Illica employed on the book of a *Maria Antonietta* which he never set. They discussed further projects until their contact was finally broken when in 1915 Illica volunteered for military service, although well over the age limit.

Illica's 35 librettos run the gamut of contemporary fashions, from near-*verismo* to historical drama, from *art nouveau* symbolism to evocations of the *commedia dell'arte*, and range as far afield as an adaptation of Thomas Hardy's *Tess of the D'Urbervilles*. Though negligible as literature, they show considerable stage sense as well as invention (he was one of the earliest librettists to devise his own plots, as in *Andrea Chénier* and *Siberia*). He was especially skilful with what could be termed the 'dynamic' or 'kinetic' ensemble during which the action moves forward (e.g. the roll-call of the prostitutes in *Manon Lescaut*, the Café Momus scene in *La bohème*, the parade of the People's Representatives in *Andrea Chénier*). Above all he was instrumental in breaking down the rigid system of Italian operatic metres into lines of irregular length, which Giulio Ricordi jokingly called 'illicasillabi' but which were eminently suited to the prevailing musical style.

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JULIAN BUDDEN

Illinois, University of, School of Music. The University of Illinois at Urbana-Champaign was founded in 1867; the school of music was established in 1895 and made a unit of the college of fine and applied arts in 1931. In the 1990s the school enrolled about 700 students per year and had more than 80 faculty instructors. Degrees are offered in performance, composition, musicology, music education and theory.

The library, founded in 1943, houses over 750,000 items, including several instrumental collections and personal archives (including Harry Partch's), large quantities of American sheet music, the Musicological Archive for Renaissance Manuscript Studies (with more than 90% of known polyphonic sources from 1400 to 1550 on film), the Hymn Tune Index and an Archive of Ethnomusicology. The school's experimental music studios, founded by Lejaren Hiller in 1958, were the first of their kind in the western hemisphere and have led many of the major developments in electro-acoustic and computer music.

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BRUCE CARR

Illouz, Betsy. *See* JOLAS, BETSY.

Il Verso [Lo Verso; Versus], **Antonio** (*b* Piazza Armerina, Sicily, ?*c*1560; *d* Palermo, *c*23 Aug 1621). Italian composer, poet and historian. He was the central figure of the Sicilian polyphonic school; his long and prolific career forms the bridge between his teacher Pietro Vinci and the generation of his own pupils. His parents, Clementia and Matteo de lo Verso, were landowners; his name first appears in a notarial document of 19 January 1569 at Piazza Armerina. With the exception of one possible sojourn in northern Italy, he spent most of his life in Sicily. Il Verso studied with Vinci, probably in Piazza, between 1582 and 1584, and in 1588 began to publish Vinci's posthumous works together with his own early compositions. He moved to Palermo before this date, and spent most of his life there; all but three of his extant works were dedicated from Palermo, and Il Verso's presence may have been an impetus to the rise of music printing there. According to a passage in his own *Historia*, he was in Piazza in 1600, and between the end of March and the end of July of the same year he was still in Palermo, where he took part in the debate between Achille Falcone and Sebastián Raval as a supporter of Raval. Three books of his madrigals were dedicated from Venice between 1 October 1600 and 10 September 1603. During this period he probably lived in Venice, or at least in northern Italy. He apparently returned to Palermo from Venice before 1 April 1605, since it was left to the Venetian printer Amadino to dedicate the *Secondo libro de madrigali a tre voci* to Il Verso's 11-year-old pupil Francesco del Pomo. It was during Il Verso's absence from Sicily that his death was mistakenly reported; an elegy was then written by his friend Sebastiano Bagolino who died in 1604.

Although Il Verso's compositions are dedicated to princes, prelates and rich citizens, he does not appear to have held an official appointment; he made his living as a freelance music teacher and composer. As an editor he was responsible for Arcadelt's *Primo libro de madrigali a quattro voci con una gionta di diversi autori* (RISM

1592[17]), while as a writer and poet he produced the *Historia della città di Piazza* (now lost) and was evidently acquainted with many literary figures in Palermo. Matteo Donia and Filippo Paruta praised him in Latin epigrams, and the latter wrote for him the dedication of his *Duodecimo libro de madrigali a cinque voci*. Among his many pupils were Giovanni Battista Calì, Francesco del Pomo, Domenico Campisi, Antonio Formica and, most important, Giuseppe Palazzotto e Tagliavia. A passage in the *Historia* records events of 1620, and in that year or perhaps in 1621 his last motets were published. On 23 August 1621 the Congregazione dell'Oratorio of Palermo granted him a free burial place in the church of S Ignazio all'Olivella.

Of Il Verso's 39 music publications, 23 are madrigal books; only Philippe de Monte was more prolific in this area. The starting-point of his secular music is often his teacher Vinci, and at least 20 pieces are setting of texts that Vinci had used. In these instances Il Verso's compositions are parodies of Vinci's; the melodic subjects are the same, but the style is very different. Vinci was a classicist, Il Verso a mannerist: his parodies are elaborations full of artifice, every effect is varied and enhanced, the textures are denser, the repetitions more numerous and varied, the harmony full bodied and the music more prolonged (e.g. *Passa la nave mia* : Vinci, *Primo libro*, 6vv; Il verso, *Primo libro*, 6vv). He turned homophony into contrapuntal displacement (e.g. *Lasciatemi morire*: Vinci, *Primo libro*, 6vv; Il Verso, *Decimoquinto libro*, 5vv) and inserted single notes in the borrowed material to produce suspended dissonances (e.g. *Apre le porte il riso*: Vinci, *Settimo libro*, 5vv; Il Verso, *Primo libro*, 5vv). He applied similar principles in the seven *Ricercari a tre* of his own that he included in his edition of Vinci's *Secondo libro de' motetti e ricercari a tre voci* (1591[2a]), where he remodelled ricercares by his teacher, preserving their structure, key and the distance between the entries, and using the same subjects.

The path from his first book of five-voice madrigals (1590) to his 15th (1619) is a long one, but all his works belong to the 'first phase' of the *seconda pratica*; the melodies articulate the meaning of the text but the harmonic fabric balances polyphonic structure and melodic flow. In his last book of five-part madrigals Il Verso pursued the ideal put forward by Zacconi in *Prattica di musica* (1592), turning the 'gracefulness of accent ... achieved by the fragmentation and multiplication of the notes' into an essential feature of his part-writing; each voice proceeds with ease and with rhythmic and melodic flexibility, each has accents and graceful ornaments, and none is given preferential treatment. This reinstatement of the equilibrium of classical five-part polyphony is all the more significant in view of Il Verso's far-sighted treatment of three-part madrigals, where he adopted the typical 17th-century texture of two high voices and a bass.

Among his preferred texts those by Tasso predominate: in addition to individual items, the missing five-part *Libro settimo* was entitled *I soavissimi ardori* after Tasso's poem, the likewise missing five-part *Libro decimoterzo* was based on *Aminta*, and he set six cycles from *Gerusalemme liberata* in the second and fourth three-part books and the eighth and 15th five-part books. He was also often drawn to Marino (some of whose verses he was the first to set), Petrarch, Vittoria Colonna, Luigi d'Heredia, Livio Celiano, Scipione de Castro and Guido Casoni (the last four being followers of Tasso). The verse of Guarini, on the other hand, he reserved almost exclusively for madrigals in a lighter vein and for villanellas.

Particular to Il Verso is his stylistic variety; he reconciled the most advanced *seconda pratica* with recovery of the roots of the *prima pratica*: for example, *Il bianco e dolce cigno* (*Secondo libro*, 3vv, 1604) is a parody of Arcadelt's setting in the modern structure of the Baroque trio. But many of his five- and six-part madrigals too are in the modern style, with limpid texture and articulation and the most audacious harmonic writing. In his sacred works, all published after his stay in Venice, he appears to have been a skilful follower of Giovanni Gabrieli whom he praised in the acknowledgment ('ai signori organisti musici') in the organ scoring of the *Brevi concerti* (1606).

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PAOLO EMILIO CARAPEZZA

Imai, Nobuko (*b* Tokyo, 18 March 1943). Japanese viola player. She studied at the Tōhō School, Tokyo, with Toshiya Eto and Hideo Saito (1958–65), the Yale Graduate School with David Schwartz and Broadus Erle (1965–6) and the Juilliard School with Walter Trampler (1966–8). She made her US recital début at Carnegie Hall in 1968 and was a member of the Vermeer String Quartet from 1974 to 1979. Her London début was in 1975, in Berlioz's *Harold en Italie*. In 1980 she took part in the world première of Tippett's Triple Concerto, which she later recorded, and in 1982 performed Walton's Viola Concerto at the Barbican Concert Hall, London, in a live TV broadcast by the BBC to celebrate the composer's 80th birthday. Imai also gave the world première of Takemitsu's concerto *A String around Autumn* with the Orchestre de Paris in 1989. She has taught at the RNCM (1978–81), the Royal Conservatory, The Hague (1980–85), and the Utrecht Conservatory (1982–5), and in 1985 was appointed professor at the Hochschule für Musik in Detmold. In 1995–6 she organized Hindemith centenary festivals in Tokyo, London and New York, at which all the composer's music for viola and much of his chamber music was performed. Imai's playing is elegant and her tone rich and mellow, as can be heard on many recordings, including the concertos of Takemitsu, Walton, Pettersson and Schnittke, *Harold en Italie*, her own viola transcription of Bach's six solo cello suites and much chamber music. She plays a viola by Andreas Guarneri, dated 1690. (M. Campbell: 'Going Solo', *The Strad*, xcv (1984–5), 349–50)

MARGARET CAMPBELL

Imbault, Jean-Jérôme (*b* Paris, 9 March 1753; *d* Paris, 15 April 1832). French violinist and music publisher. As a boy he studied with Pierre Gaviniès; at the age of 17 he made his début in a concerto in which he showed great promise, according to the *Mercure de France* of 1 April 1770. A performance 11 years later elicited only mild enthusiasm, and the soloist's 'noticeable shyness' was commented on (*Mercure de France*, April 1781). His later musical activity was for the most part confined to teaching and to participation in the orchestras of various societies (including the Concert Spirituel, the Concert d'Emulation, the Société Académique des Enfants d'Appollon, the Concert Olympique and, in 1810, the imperial chapel), although in these he sometimes performed as leader, and occasionally as soloist.

The music publishing house that Imbault founded operated during its first year in connection with the already established firm of Jean-Georges Sieber (their first joint announcement, in the *Journal de la librairie* of 2 August 1783, was for Devienne's Second Flute Concerto). Advertisements for Imbault alone appeared in various journals, beginning in November 1784 with one for J.B. Cartier's variations op.3 on *airs* from Grétry's *Richard Coeur de Lion*. Until January 1811 Imbault continued to describe himself on title-pages and advertisements as both 'professeur et éditeur de musique'.

The firm's considerable output is well documented by a series of catalogues issued between 1786 and about 1803 and by a 284-page thematic catalogue of publications (1791 or 1792). In addition to the opera arrangements and excerpts common to the period Imbault published many works by Haydn, Clementi, G.B. Viotti, Pleyel, Mozart, Boccherini, Gyrowetz, Paul Wranitzky and other respected composers. In 1798 or 1799 he bought the shop of a publisher named Leblanc and from that time the additional location in the 'péristyle du Théâtre de l'Opéra comique' (also called the Théâtre Italien or Théâtre Favart) at 461 rue Favart appeared in his address along with the original one, 125 rue St Honoré. Imbault is still listed in the *Almanach du commerce de Paris* for 1812, with the designation of music seller to 'their imperial and royal majesties'. On 14 July 1812 Imbault sold the firm to P.H. Janet and Alexandre Cotelle (Janet had earlier served Imbault as agent). Although the successors occupied part of the house for their commerce, Imbault continued to live at 125 rue St Honoré until his death. His bequest to his wife (there were no children) included four houses and valuable shares in the Bank of France.

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RITA BENTON

Imbert, Hugues (*b* Moulins-Engilbert, Nièvre, 11 Jan 1842; *d* Paris, 15 Jan 1905). French music critic and writer. He was educated in Paris and studied music privately. Despite the duties of an official career, he maintained his early friendships with musicians, including Chabrier, d'Indy and Fauré. He began writing on music in 1886 and contributed articles to *La musique populaire*, *La revue illustrée*, *Grande revue*, *L'indépendance musicale*, *L'artiste*, *La liberté*, *Revue d'art ancien et moderne*, *Revue bleue*, *The Musician* and the second edition of *Grove's Dictionary*. In 1900 he became chief editor of the *Guide musical*. He was, with Edouard Schuré, one of the few Parisian advocates of Brahms's music, and successfully nominated him as a member of the Académie Française.

Imbert's most important books are the three volumes of *Profils* (1888–97; Brahms and Tchaikovsky in the first volume and Rubinstein in the third are the only non-French musicians discussed). His writings also include *Portraits et études* (1894; with articles on Brahms's *German Requiem* and Schumann's *Faust*), *Rembrandt et Richard Wagner* (1897), *Charles Gounod* (1897), *Georges Bizet* (1899), *La symphonie après Beethoven* (1900; a reply to Weingartner's pamphlet), and a final collection of contemporary musical 'profiles', *Médaillons contemporains* (1902). (C. Goubault: *La critique musicale dans la presse française de 1870 à 1914*, Geneva and Paris, 1984)

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DAVID CHARLTON (text), KAREN HENSON (work-list)

Imboccatura (It.). *See* EMBOUCHURE.

Imbrie, Andrew (Welsh) (*b* New York, 6 April 1921). American composer. He began piano studies at the age of four with Ann Abajian, and continued with Pauline and Leo Ornstein until 1942. He also studied briefly with Nadia Boulanger (1937) and Robert Casadesus (1941). As an undergraduate at Princeton (BA 1942) he studied composition with Sessions. After serving in the US Army (1944–6), he followed Sessions to the University of California, Berkeley, where he received an MA in 1947 and was in the same year appointed an instructor. He postponed the start of his teaching career, however, to accept a fellowship at the American Academy in Rome (1947–9), to which he later returned as composer-in-residence (1967–8). Returning to Berkeley in 1949, he remained a member of the music department until his retirement in 1991. Highly respected as a teacher and scholar as well as a composer, Imbrie also taught at the San Francisco Conservatory and held distinguished visiting professorships at the University of Alabama, the University of Chicago, and Brandeis, Harvard, Northwestern and New York universities. He also served as composer-in-residence at the Tanglewood Music Center (1991) and the Festival at Sandpoint, Idaho (1989, 1990, 1992, 1993). His many honours include the New York Music Critics' Award (1944), the Alice M. Ditson Award (1947), two Guggenheim fellowships (1953–4, 1959–60), the Hinrichsen Award of the American Academy of Arts and Letters (1971) and a Citation from the University of California, Berkeley (1991), and commissions from the Koussevitzky (1954), Fromm (1957), Ford (1959, 1974) and Naumburg (1960, 1981) foundations, the New York PO (1977), the San Francisco Opera (1976) and the San Francisco SO (1984). He was elected to the National Institute of Arts and Letters in 1969 and, in 1980, to the American Academy of Arts and Sciences. He has also served as a board member of the Koussevitzky Foundation and as governor of the San Francisco SO (1982–91).

Imbrie's aesthetic was strongly shaped by his pedagogical encounter with Sessions. Like Sessions, he has remained committed to the principles of classical motivic development, harmonic structure and phrasing throughout his career, despite gradual changes in his musical idiom. His early works sometimes show a stylistic debt to Bartók; works of the late 1950s and early 1960s show a similar debt to Sessions. In these as well as in later works, he aimed to project maximum clarity and dramatic force even in complex, contrapuntal textures, and to mine the full potential of motivic and harmonic transformations particular to each of his compositional ideas. In published articles on Sessions and Beethoven, he has articulated concerns that also inform his compositional work: the construction of long, nuanced musical lines, and the embedding of metrical relationships on different structural levels. The harmonic materials of his work are varied, though usually non-triadic. He has remained flexible and open to a broad range of possibilities, however. In the opera, *Angle of Repose*, for example, he incorporated bits of banjo music and other North American folk idioms into a predominantly atonal harmonic language. This and other large-scale works for voice and instruments (e.g. *Requiem*, 1984; *Adam*, 1994) also demonstrate his interest in the ways in which musical experience may model personal and historical memory. A similar concern inheres in many of his 'abstract' instrumental works.

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Sym. no.2, 1970; Sym. no.3, 1970; Vc Conc., 1972; Pf Conc. no.1, 1973; Pf Conc. no.2, 1974; Fl Conc., 1977; Pf Conc. no.3, 1992

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VOCAL

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ANN P. BASART/MARTIN BRODY

Īmene. *See* HĪMENI. *See also* POLYNESIA, §II,1(i).

Imer, Teresa. *See* CORNELYS, THERESA.

Imhove, Peter. *See* ALAMIRE, PIERRE.

Imitation. In its broadest sense, repetition of the melodic contour of one part by another, often at a different pitch. Usually, in a passage referred to as 'imitative', the repeated passages are close enough together for the second part to overlap with significant material in the first, although the term is sometimes used to describe echoing or dialogue-like repetitions among parts (such as those between woodwind and strings in Mozart's Symphony in G minor K550, first movement, bars 153–64), or examples of VOICE-EXCHANGE (e.g. between the upper voices of some 12th-century organa *tripla* and *quadrupla*). When the material of the succeeding voice follows exactly that of the preceding one for a considerable time, the term 'canon' (*see* CANON (i)) is used; when an entire piece is based on the imitation of a single, fairly concise theme in a strongly tonal context, the terms 'fugue' or 'fugato' may be used (but *see* FUGUE, §1, for the criteria that must be met before this term is correctly applied). The term 'imitation' is now normally reserved for fairly casual instances of the device, particularly in works of an otherwise non-contrapuntal nature.

The procedure of imitation has a long history. It can be found in organa of the Notre Dame school (e.g. Perotinus's *Sederunt*), in conductus (e.g. *Procurans odium*) and in motets (*S'on me regarde/Prenez en garde/Hé mi enfant*) and occasionally it appears to be the central organizational procedure, as in the first Tanquam clausula in *I-Fl* Plut.29.1, f.47*v*). The technique was intrinsic to certain medieval forms, such as the ROTA (e.g. *Sumer is icumen in*), the Italian Trecento CACCIA and the related French CHACE. In the early Renaissance the technique of imitation was only one of many contrapuntal devices, favoured by, for example, Ciconia and Hugo de Lantins, but it became increasingly important after the middle of the 15th century. The generation of Josquin, Compère and Isaac made imitation a basic part of their texture, particularly so-called PAIRED IMITATION. By the middle of the 16th century, in the works of Willaert, Clemens non Papa, Gombert and Morales, the technique of 'through imitation' (Ger. *Durchimitation*) had become the main structural principle of composition. Gombert's *Super flumina Babylonis* and Palestrina's *Sicut cervus desiderat*, for example, consist of successive 'points of imitation', each with its own words, the points after the first one usually being dovetailed into the preceding contrapuntal texture. Imitation was an important organizational element in 16th-century instrumental music as well, particularly in forms such as the CAPRICCIO, RICERCARE and CANZONA that do not derive from dance or theatrical music. The device of imitation (as distinct from canon, fugue and fugato) has retained its currency in musical language as a means of introducing unity, particularly in non-tonal music of the 20th century, or variety in the restatement of a theme, or to produce an effect of psychological intensity.

In theoretical writing, imitation was first mentioned by Ramis de Pareia (*Musica practica*, 1482), who applied it to both strict and free repetitions of interval progressions. Pietro Aaron (*De institutione harmonica*, 1516) defined fugue and 'imitatio' in a single passage, as though they were interchangeable, but later (*Lucidario*, 1545) he declared that imitation was an intervallically inexact repetition. Zarlino (*Le istitutioni harmoniche*, 1558, iii) established imitation as the broader category of composition to which fugue belonged; only if the second entry occurred at perfect intervals (unison, 4th, 5th or octave) was the term 'fugue' to be used. Aaron, Zarlino and other 16th-century theorists also used the term 'imitatio' for the procedure now called parody (*see* PARODY (i)), and for the aesthetic concept of 'imitazione della natura' borrowed from the visual arts (but having relatively little to do with musical imitation). In 1622 Lodovico Zacconi (*Prattica di musica, seconda parte*, iv) clearly defined imitation as it is now regarded, applying the term to situations in which the leading part is followed only in a general way, and Purcell's edition of John Playford's *Introduction to the Skill of Music* (1694) referred to imitation as 'a diminutive sort of Fugueing ... in some few notes as you find occasion'. Purcell's definition was corroborated in the final distinction between fugue and imitation that was drawn by Rameau (*Traité d'harmonie*, 1722), who recommended that 'imitation' be the term for limited, casual and essentially decorative application of the device.

Theoretical discussions in the 19th and 20th centuries deal with imitation largely in historical terms, as an important aspect of the compositional procedures of the Renaissance and the Baroque.

See also COUNTERPOINT, esp. §§8 and 9.

SUZANNE G. CUSICK

Imitation mass. *See* PARODY MASS.

IMM. *See* MEINL.

Immer, Friedemann (*b* Duisburg, 8 April 1948). German trumpeter. He studied first with his father, and later with Freiherr Heinrich von Senden. After briefly turning to medicine, mathematics and physics he studied the trumpet from 1978 to 1984 with Walter Holy at the Hochschule für Musik, Cologne. In 1976 he began to specialize in the Baroque trumpet, an instrument on which he has given numerous performances worldwide and made more than 80 recordings. He has performed Bach's Second Brandenburg Concerto more than 200 times, and recorded it eight times on period instruments. He was the first to record Haydn's Trumpet Concerto on a keyed trumpet (1987, under Hogwood). In 1984 he was appointed to teach at the Hochschule für Musik in Cologne, and in 1993 began to teach at the Sweelinck Conservatory in Amsterdam. He founded the Trompeten Consort Friedemann Immer in 1988, and he has also made editions of little-known trumpet repertory.

EDWARD H. TARR

Immerseel, Jos van. *See* VAN IMMERSEEL, JOS.

Immyns, John (bap. Aldersgate, London, 26 Feb 1724; *d* London, 15 April 1764). English amateur musician. 'In his younger days he was a great beau', said Hawkins, who is the chief source of information about Immyns. 'He had been guilty of some indiscretions, which proved an effectual bar to success in his profession, and reduced him to the necessity of becoming a clerk to an attorney in the city'. He cultivated music assiduously, playing the flute, viola da gamba and harpsichord, and had a 'cracked counter-tenor voice'. As a member of the Academy of Ancient Music, and as a student and copyist to Pepusch, he became familiar with much old music, which he preferred to that of his own day. In 1741 he founded the Madrigal Society, which began as a small group of mechanics and tradesmen experienced in psalmody, meeting at a tavern in Fleet Street. Immyns was 'both their president and instructor', and the music was confined to madrigals and other old music, by such composers as Ruffo, Lassus, Marenzio, Vecchi and Gesualdo; the English madrigalists were also explored. Immyns copied seven Palestrina motets for the society's use. From these modest beginnings sprang what is now the oldest musical association in existence.

Immyns's efforts were rewarded by official recognition: in 1752 he was made lutenist to the Chapel Royal, having learnt to play the instrument from Mace's *Musick's Monument* without any other instruction.

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NICHOLAS TEMPERLEY

Imperfect cadence [half cadence; half close; semi-cadence] (Fr. *cadence suspendue*; Ger. *Halbschluss*; It. *cadenza sospesa*). A CADENCE which comes to rest on the dominant; in some American writings, a cadence ending on the tonic in which the penultimate chord is in inversion, or in which the uppermost voice does not sound the tonic in the final chord.

Imperfect consonance. The INTERVAL of a major or minor 3rd or 6th, or any compound of one of these (10th, 13th etc); the term is contrasted with PERFECT CONSONANCE.

Impressionism. A philosophical, aesthetic and polemical term borrowed from late 19th-century French painting. It was first used to mock Monet's *Impression, Sunrise*, painted in 1873 and shown in the first of eight Impressionist exhibitions (1874–86), and later to categorize the work of such artists as Manet, Degas, Pissaro, Sisley, Renoir, Cézanne and Regnault. 'Impressionist' also describes aspects of Turner, Whistler, the English Pre-Raphaelites and certain American painters, as well as the literary style of Poe and the Goncourt brothers, and the free verse and fluidity of reality in symbolist poetry.

1. AESTHETIC AND SCIENTIFIC PRINCIPLES. The word 'Impressionism' did not appear in conjunction with a specific musical aesthetic until the 1880s (although it had been used earlier in titles of travel pieces and descriptions of 19th-century programme music). Perhaps referring to the *Pièces pittoresques* of Chabrier, a friend of the painters and collector of their work, Renoir spoke to Wagner in 1882 of 'the Impressionists in music'. More importantly for historians, the secretary of the Académie des Beaux Arts used the word in 1887 to attack Debussy's 'envoi' from Rome, *Printemps*. Besides displaying an exaggerated sense of musical colour, the work called into question the authority of academic values, and so its 'impressionism' appeared 'one of the most dangerous enemies of truth in art'.

Several meanings underlie and accompany this concept, each with its own artistic implications. The oldest and in some ways the most important comes from Hume's *Enquiry concerning Human Understanding* (1748), in which he describes an impression as the immediate effect of hearing, seeing or feeling on the mind. The word entered discussions about art in the 1860s just as French positivists, echoing Hume's concerns and interest in physiopsychology, began their studies of perception. Taine and Littré among others focussed on sensations – the effect that objects make on sense organs – as an important area of empirical research. They believed that impressions (a synonym for sensations) were primordial, the embryos of one's knowledge of self and the world and, significantly, a product of the interaction between subject and object. Critics saw something similar in contemporary painting, particularly that which reflected a new relationship to nature. Jules-Antoine Castagnary, who in 1874 was the first to dub the painters 'Impressionists' observed that 'they render not the landscape but the sensation produced by the landscape'. Although these painters placed more emphasis on personal, subjective experience than did the positivists, they too believed that any art based on impressions had the capacity to synthesize subject and object. Impressions then were not ends in

themselves, but the means to new experiences of reality. Responding to the breakdown of the visual spectrum into what was assumed to be characteristic of unreflective vision, that is the vibrations of colour and light, these artists simplified their palettes by using only colours of the prism, replaced light-and-dark oppositions with a new concept of visual harmony, and created mosaics of distinct rather than blended colours and forms. Critics considered this 'physiological revolution of the human eye' an attempt to render visual experiences more alive, and viewers more perceptive of nuances. In 1883 Jules Laforgue, one of the first to see an affinity between Wagner and Impressionist art, compared this kind of vision to aural experiences in which 'the ear easily analyses harmonics like an auditory prism'. As interest in optics and Charles Henry's 'chromatic circle' of colours grew, the more scientifically minded neo-Impressionists of the late 1880s focussed on the physics of coloured vibrations per se, the role of contrasting colours in the creation of visual harmony, and the effect of the artist's nervous system on the nature of the impressions.

Similar issues were associated with 19th-century music deemed Impressionist. Critics hailed Beethoven's Pastoral Symphony as the first attempt to 'paint the sensual world' in sound even though it followed a long tradition of programme music by composers as different as Janequin, Byrd, Marais, Telemann, Rameau and Gluck who used sound to suggest pictures or the composer's emotion before nature. Wagner's nature music, especially the Forest Murmurs from *Siegfried* and vaporous moments in *Parsifal* and *Tristan*, also elicited vague references to musical Impressionism. Palmer argues that although Chabrier 'lacked the intense preoccupation with personal sensation so characteristic of Debussy', he was the 'first to translate the Impressionist theories' into music, his chiaroscuro-like effects predating those of both Debussy and Delius. However, it was Debussy's extension of these ideas which had a lasting impact on the future of music. *Printemps*, an evocation of the 'slow and arduous birth of things in nature', parallels not only the painters' turn to 'open-air' subjects, but also their exploration of unusual colours and mosaic-like designs. Debussy extended the orchestral palette with harp harmonics, muted cymbals and a wordless chorus singing with closed lips (later Delius did the same in *A Song of the High Hills* and Ravel in *Daphnis et Chlöé*). In *Prélude à l'après-midi d'un faune* and subsequent pieces he increasingly emphasized distinct sound-colours (those produced by individual instruments, rather than the composite ones of chamber or orchestral ensembles). And, like the Impressionist painters and later the symbolist poets, Debussy wanted music not merely to represent nature, but to reflect 'the mysterious correspondences between Nature and the Imagination'.

Just as contemporary physics informed new ideas about painting, Helmholtz's acoustics and developments in the spectral analysis of sound fed composers' interest in musical resonance and the dissolution of form by vibrations. In much of Debussy's music, as in Impressionist pieces by Delius, Ravel and others, the composer arrests movement on 9th and other added-note chords, not to produce dissonant tension but, as Dukas put it, to 'make multiple resonances vibrate'. This attention to distant overtones, particularly generated by gong-like lower bass notes, produces a new sense of musical space, in effect giving a greater sense of the physical reality of sound. The wide dynamic and registral range – a complete scale of nuances – can effect subtle vibrations in the listener's nervous system. In one of his earliest essays (1899), Emile Vuillermoz reiterated concerns expressed earlier by Laforgue about the problems of line and fixed forms. Sounding like a neo-Impressionist, he suggested that 'the progressive refinement of our nerves [by this music] leads us to think that *this* is the path of musical progress'.

2. Stylistic innovation. The second category of meaning associated with Impressionism, also derived from criticism of the early Impressionist painters, relates to the self-conscious individualism of the artists in the original exhibitions, and to what Shiff calls the 'technique of originality'. Like the concerts of the Société Nationale which began around the same time, Impressionist exhibitions were not unified by style, but started as an attempt by a diverse and complex group of young painters to show their own work independent of the juried Salons. The word 'Impressionism' rapidly became generic, referring to the avant garde of the 1870s and 80s, and later even the symbolists with whom the Impressionists shared more than is often acknowledged. What these artists agreed on was the inversion of conventional hierarchies and values, sometimes by means of influences from the distant past and exotic places. Rejecting the use of imposing forms to project grandeur and promote intellectual reflection, Impressionists favoured delicate sensuality, immediacy and the idea of art as an invitation to pleasure. They sought to renew a sense of the mystery of life and the beauty of the world through perception itself, using art to reveal the deep intuitions of the unconscious. Not incidentally they believed that the way images and sounds are produced affects their perception. Instead of working from line to colour, artists like Cézanne conceived painting in terms of colour relationships, line and form being secondary to juxtapositions of colour and light. Neo-Impressionists like Signac and Seurat, by contrast, returned to more conscious thinking about compositional form and applied systematic principles concerning line and colour to elicit specific 'correspondences' for emotional states. These preoccupations paved the way for early experiments with anti-naturalistic flat surfaces by post-Impressionists like Matisse.

In music the association between Impressionism and innovation was more short-lived and more narrowly restricted to Debussy and those whose music resembled or was influenced by him. These composers' attempt to explore the fleeting moment and the mystery of life led them to seek musical equivalents for water, fountains, fog, clouds and the night, and to substitute sequences of major 2nds, unresolved chords and other sound-colours for precise designs, solid, clear forms, and logical developments. To convey a sense of the intangible flux of time, they used extended tremolos and other kinds of ostinatos as well as a variety of rhythmic densities. But, like the painters who stressed not new realities but new perceptions of it, Debussy explained that this music's 'unexpected charm' came not so much from the chords or timbres themselves – already found in the vocabularies of composers such as Field, Chopin, Liszt, Grieg, Franck, Balakirev, Borodin and Wagner – but from their 'mise en place', 'the rigorous choice of what precedes and what follows'. For Debussy form was the result of a succession of colours and rhythms 'de couleurs et de temps rythmés' or, as Dukas put it, 'a series of sensations rather than the

deductions of a musical thought'. This concept in turn demanded new approaches to performance. In interpreting Ravel's *Jeux d'eau*, the pianist Ricardo Viñes used the pedals liberally when playing fast-moving passages in the high registers 'to bring out the hazy impression of vibrations in the air'.

Yet to describe Debussy's aesthetic as Impressionist is not entirely accurate, for his notion of musical line was as neo-Impressionist as it was Impressionist, and his musical innovations owed much to his predecessors. Like the Impressionist painters, who responded to Haussmann's transformation of Paris and sought to disguise the banality of its forms, Debussy gave the musical line a decorative function. Eschewing conventional melodies, he fragmented themes into short motives and used repetitive figurations resembling those of Liszt and in Russia, The Five. Quickly moving passages wherein overall direction and texture are more audible than individual notes and rhythms give the effect of quasi-improvisation. At other moments in his and other Impressionist music, two kinds of line interact. As in Monet's and Renoir's paintings where sketchlike images of people vibrating with the rhythms of nature are juxtaposed with the straight lines of Haussmann's gardens and avenues or industrial railroads and bridges, sinuous arabesques in this music, liberated from their dependence on functional harmony and sometimes incorporating medieval, whole-tone or pentatonic scales, give a sense of timelessness, of a hypnotic turning in place, while clearly etched tunes focus the listener's attention. Here, however, the resemblance to Impressionist painting breaks down. While the straight lines of Impressionist painting came from modern life, Debussy's melodies were often derived from folksongs, as in music by The Five. Reflecting the return of traditional values more characteristic of neo-Impressionist art, they are simple and hark back to earlier times or pastoral settings, often with a nationalist subtext. This is also the case in music imitating or incorporating Spanish popular song (such as that of Ravel, Albéniz, and Falla), or the Celtic traditions of Brittany or western Ireland. The strongly melodic character of Ravel's music likewise places him outside the purely Impressionist style.

3. Social and political associations. Two other meanings of Impressionism circulated in the late 19th century. One was an association with women. This came not only from the importance of nature, leisure, sensuality and idealism in the aesthetic, but also from the role painters such as Morisot played in the Impressionist exhibitions. Over time this connotation of the word has been used to discount other meanings, undermining the serious intentions of the aesthetic's original proponents and their contribution to artistic progress. A less obvious meaning of Impressionism relates to its socio-political implications. Although Impressionist painting was never explicitly political Paul Tucker argues that Alsace and Lorraine were on the minds of Parisians during the first Impressionist exhibition, and that the prevalence of French subjects in the paintings reflected the artists' patriotism. Castagnary considered their individualist stance a model for French citizens' emancipation from dogma, essential to the reconstruction of the country after the Franco-Prussian War and the Commune. Although Renoir was the only Impressionist painter who came from the working class, Mallarmé saw the new art as an expression of working-class vision and ideology: its pictorial flatness and simplicity mimicked the popular forms favoured by the rising class of workers. He compared the Impressionists with the Intransigeants, a radical and democratic, anti-monarchist and anarchist wing of the Spanish Federalist party which was feared by the French. This analogy was not unfounded: in 1876, as the Impressionists were growing in importance and winning acceptance for their desire to render all colours (and sounds) legitimate in a perpetually changing universe, a group of Intransigeants in Paris – the radicals – took 36 seats in the Chambre des Députés. Later Laforgue drew a similar comparison between art in which 'our organs are engaged in a vital struggle' and society as a 'symphony of the consciousness of races and individuals'. The neo-Impressionist painters were more overtly political. Signac, a staunch socialist-anarchist, equated artistic and social revolution and hoped that harmony in art, particularly that effected by juxtaposing contrasting colours, would be a model for justice in society.

In more general terms, the gradual acceptance of Impressionist art reflected the desire of the middle class to share in the old aristocracy's way of life. This gave rise to the popular definition of Impressionism as an aesthetic of 'dreaming and the far away', of escape – and not just from academic conventions. Herbert suggests that Impressionist paintings, with their emphasis on leisure activities, were agents of social change in that they encouraged the development of vacation resorts for the middle class and helped prop up the illusions of holiday-seekers. In music too there is a vague sense of a desire for middle-class empowerment in composers' breakdown of tonal hierarchies, incorporation of distant overtones and expanded notion of consonance. Charpentier, who like Debussy was of working-class origins, was among the few to give voice to working-class values and sensations, but it is his *Poèmes mystiques*, settings of symbolist poems, more than his opera *Louise*, that shares in the Impressionist aesthetic. Debussy, by contrast, allied himself with upper-class patrons more than anarchists, and Fleury points out that both he and Delius were more aristocratic than anarchic by nature. Many of Debussy's innovations reflect an attempt to create a specifically French musical style by appropriating materials from earlier times (for example, medieval organum or 16th-century counterpoint).

After 1904, with increasing attempts to debunk Impressionist values, these socio-political associations became even more blatant, especially as they related to music. Those defending the aesthetic argued that the emphasis on vibrations would bring forth new forms of vitality in listeners and aid in the country's regeneration and repopulation. Others, focussing on issues of class, countered that the nuanced multiplicity of colours and imprecise forms of Impressionist art and music weakened the perceiver's sensibility by undermining 'hierarchical thinking' and the 'aristocratic language of lines'. As critics advocated a return to 'classical order', 'the science of composition' and 'life' in all the arts, some redefined Cézanne's painting and Debussy's music, shifting emphasis on to their abstract qualities. Debussy's style too changed after 1904 as melody and counterpoint became more important to him and his musical forms became more complex.

4. Neo-Impressionism and post-Impressionism. It is at this point that one should speak of the emergence of

musical post-Impressionism, for in its embrace of line, colour and form from another perspective, and constructions that bring pleasure to the mind as well as the senses, this aesthetic resembles that of post-Impressionist painters like Gauguin and Matisse. Stravinsky's *Rite of Spring* perhaps best exemplifies this tendency in music. In one sense it extends the Impressionist notion of sound for its own sake; in another, as Jacques Rivière put it, *The Rite* rejects the 'sauce' of its predecessors' music, with its language of nuance and transitions, in favour of larger-scale juxtapositions of violent emotions, brutal rhythms, robust colours and a more advanced harmonic language that includes polytonality. Both aspects of post-Impressionism laid the foundation for a Franco-Russian form of modernism. Respighi in Italy, Schmitt and Dukas in France, and Bax and Holst in Great Britain also represent this duality, in different ways. Perhaps only Satie, among French composers of the time, rejected Impressionism completely. With humour and irony he attempted to rid music of its literary and painterly associations, setting the stage for the neo-classicism of the 1920s.

During this period and after Debussy's death in 1918 a large number and wide variety of composers, some of them falsely called post-Impressionists, continued to use Impressionist techniques, albeit sporadically. Among others, in England there were Delius, Vaughan Williams, Scott, Bridge and Ireland; in France, Koechlin, Aubert, Louis Vuillemin, Ropartz, Roger-Ducasse, Ladmirault, Caplet, Lili Boulanger and later Messiaen; in Hungary, Bartók and Kodály; in Poland, Szymanowski; in Italy, Malipiero and Puccini; and in the USA, Griffes. Even at the Schola Cantorum, a Parisian school which inculcated different ideals, Impressionism made an impact on composers. Roussel, Albéniz and Le Flem reconciled the harmonic freedom and timbral nuances of Impressionist music with the solid construction, linear clarity and rigorous logic demanded by d'Indy and his followers. Ravel, who Landormy claims helped discredit Impressionism through his embrace of classical forms, continued to use Impressionist approaches to harmony and timbre even after his style changed around 1908. For a time the aesthetic even appealed to Schoenberg: although the emotional content of *Gurrelieder* is Expressionist – meaning that its form and language are subordinated to an inner resonance in the composer – its mystical concept of nature is altogether Impressionist.

Despite the pejorative connotations they have acquired since the 1920s (association with vague lines and structure, a style that lacks vitality), and revisionist notions of Debussy in the 1970s as a symbolist by scholars and as a modernist by composers, the Impressionist and neo-Impressionist aesthetics continue to exercise an important influence on music, especially in French- and English-speaking countries. Other traditions have found it fairly easy to assimilate certain elements of Impressionism because of its formal freedom and openness to non-Western philosophies of sound and music. In jazz Impressionism has permeated the harmonies of Duke Ellington, the orchestral textures of Gil Evans, and the piano styles of Art Tatum and Cecil Taylor. In the film music of Korngold, Herrmann and their followers it has affected audiences' perceptions of images on the screen. In Japan Takemitsu incorporated elements of Impressionism to infuse his music with Western nuances. In the USA Glass and Reich used simple, repeated Impressionist-like figurations, albeit in the service of another aesthetic, to slow down time in their early minimalist music. More recently a generation of French composers born in the mid-1940s – Grisey, Murail, Dufourt and others – have returned to the Impressionist notion of sound as an object of research. Using the computer to study the nature of timbre with scientific precision, they have also renewed attention to harmony as a factor of timbre, and composed 'spectral' music based on contrasts of registers, speeds and intensities. Misunderstanding of the term 'Impressionism' has thus never kept musicians from the music itself, and in borrowing from various times, places and cultures, the aesthetic can be seen as a precursor to the cross-culturalism of what is marketed as World beat and other contemporary musics.

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Impressions, the. American soul vocal group. Formed in Chicago in 1957 as the Roosters, its original members were Jerry Butler (*b* 1939), CURTIS MAYFIELD, Sam Gooden (*b* 1942) and the brothers Arthur and Richard Brooks. As the Impressions they made their first recording, *For Your Precious Love*, which was released on three different labels, selling most copies on Vee-Jay Records in 1958. Fred Cash replaced Butler, who was pursuing a solo career, and having signed for ABC-Paramount the group had a hit with Mayfield's *Gypsy Woman* (1961). Shortly thereafter the Brooks brothers left and the group continued as a trio. In 1970 Mayfield left, triggering a number of changes in personnel. Gooden and Cash continued to perform into the 1990s.

Led by Mayfield's talent for songwriting, guitar playing and production, the Impressions defined the sound of Chicago soul and achieved much success throughout the 1960s. Their records commonly featured extensive use of falsetto, a combination of clipped rhythm guitar and bright lead guitar, percussive (often pizzicato) strings, metallic timbres from vibraphone or glockenspiel, brass (as opposed to saxophones) and instrumental vamps instead of solos. Through the interplay of their multiple lead vocals, they evoked a sense of community. As earlier songs such as *People get ready* (1965) and *Keep on Pushing* (1964) reflected the spirit of the Civil Rights movement, by the end of the decade Mayfield's work showed a more militant stance, notably *This is my country* and *Choice of Colors* (both 1968).

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Imprimerie du Conservatoire. *See* MAGASIN DE MUSIQUE (i).

Impromptu. A composition for solo instrument, usually the piano, the nature of which may occasionally suggest improvisation, though the name probably derives from the casual way in which the inspiration for such a piece came to the composer. It was apparently first used in 1817 as the title of a piano piece by J.V. Voříšek published in the *Allgemeine musikalische Zeitung*. A set of six such pieces by Voříšek appeared in 1821; they are modelled on the eclogues of his master Tomášek, and the title 'Impromptu' appears to have been suggested by the publisher. H.A. Marschner's impromptus opp.22–3 appeared in the early 1820s.

Schubert composed his eight impromptus in 1827; the first four, D899, were so named by the publishers, but it is likely that Schubert himself chose the titles of the second set, D935. Only the first of the eight, in C minor, suggests an element of improvisation; the others, particularly the seventh, a set of variations on an original theme in B♭, are highly organized movements. The form is chiefly a ternary one in which the central episode may be of a stormy and vehement character. The swift figuration and the thematic material of each of Chopin's four celebrated impromptus are so akin as to suggest that he intended them to form a coherent group – each one after the first to be, so to speak, improvised from, or casually derived from, the material of the previous one. The fourth, op.66 (in fact the first to be composed and possibly deriving from an impromptu of Moscheles), was edited by Julian Fontana, who added the prefix 'Fantaisie' to Chopin's title 'Impromptu'. The first and ninth of Schumann's Albumblätter op.124 are impromptus, and his op.5 is a set of impromptus on a theme by Clara Wieck; these are in the nature of variations. Balakirev and Rimsky-Korsakov both used the form in an interesting way: the former composed an impromptu (1907) on two of Chopin's preludes (those in E♭ minor and B major), a further example of the way in which impromptus tend to use variation technique; the latter wrote a Prelude-Impromptu and Mazurka (1894) for an album commemorating the 25th anniversary of the founding of V.V. Bessel's publishing firm. Further examples of impromptus can be found in the work of Sterndale Bennett, Skryabin, Fauré, Lennox Berkeley (op.7, 1935) and Roberto Gerhard (1950). Donald Martino's Fantasies and Impromptu (1980) represents one of the comparatively rare uses of the title by composers in the latter part of the 20th century.

MAURICE J.E. BROWN/R

Improperia (Lat.). *See* REPROACHES.

Improvisation. The creation of a musical work, or the final form of a musical work, as it is being performed. It may involve the work's immediate composition by its performers, or the elaboration or adjustment of an existing framework, or anything in between. To some extent every performance involves elements of improvisation, although its degree varies according to period and place, and to some extent every improvisation rests on a series of conventions or implicit rules. The term 'extemporization' is used more or less interchangeably with 'improvisation'. By its very nature – in that improvisation is essentially evanescent – it is one of the subjects least amenable to historical research.

I. Concepts and practices

In virtually all musical cultures there is music that is improvised. Societies differ, however, in several ways: the degree to which improvisation is distinguished from precomposition; the nature and extent of the musical material which improvisers use as a point of departure or inspiration; the kinds and amounts of preparation required of improvisers, either in their musical training or in relation to individual performances; the relationship of written to oral transmission; and the relative social and musical value assigned to improvisations, compositions and the musicians who practise them. For further discussion of specific traditions see entries on individual countries.

1. CONCEPTS. The term 'improvisation', in suggesting a failure to plan ahead or making do with whatever means are available, may have negative implications. However, in many of the world's musical cultures the ability to improvise is often highly valued. In societies such as those of the Middle East and North India the improvised portions of a performance carry the most prestige.

The relationship between pre-composition and improvisation may be intricate. In Karnatak music the formal techniques of both composed songs and improvisations include repetition, variation, melodic sequences and returns to the point of departure. Similarly, in 19th-century European organ improvisation one purpose was to produce well-crafted fugues that might not be distinguishable from the composed canon. Elsewhere composition and improvisation represent opposite ends of the musical spectrum, as in 19th-century piano music where the concept of improvisation, in composed genres such as impromptu and fantasia, was drawn upon to explain or justify departure from formal norms.

One of the typical components of improvisation is that of risk: that is, the need to make musical decisions on the spur of the moment, or moving into unexplored musical territory with the knowledge that some form of melodic, harmonic or ensemble closure will be required. While risk is always present, its character varies greatly. In the improvisation of a fugue the difficulty is in adhering to the predetermined form; in the *kalpana svara* of Karnatak music it is the juxtaposition of rhythmic patterns that depart from but return to the *tāla;* in Iranian music it is the maintenance of a balance between quoting memorized material and moving too far beyond it; in South Slavonic epics it is of keeping to a textual line structure while alternating memorized themes with commentary. In most instances audiences evaluate improvisations by their balancing of obligatory features against imaginative departures from them. They also appreciate exceptional virtuosity, either technical or intellectual.

Even in societies in which improvisation is not recognized it may play a role in the conception of music. Some Amerindian music is said to be created in a moment of ecstasy, with a suddenness analogous to improvisation. This is the case in songs learnt in visions or dreams by Amerindian peoples of the North American Plains who say that in the dream the song was sung to them by an animal guardian spirit only once. The visionary, however, rehearses the song before singing it for other humans. In Plains culture this way of composing is contrasted with another, in which someone may sing through the songs they know and will consciously combine sections to create a new work.

The concept of improvisation has also been dealt with variously in the history of Western musical scholarship. In the study of Western music history improvisation has principally attracted scholars interested in historically informed performing practice and was associated with the early music movement of the second half of the 20th century. Earlier it interested music educators who used it to enhance music learning, and it has continued to play a role in music education in Europe and North America. Nevertheless, before the 1970s the field of musicology tended to treat improvisation as a 'craft', in contrast to the 'art' of composition. Case studies of improvisation began in ethnomusicology in the 1960s, concentrating on three repertories: jazz, Indian art music and Iranian music. To a substantial extent approaches to the study of improvisation in other cultures have been informed by the types of studies suggested by these three repertories. However, since the mid-1970s the distinctions between improvisation and other forms of music-making have been investigated in research that deals with concepts of risk, competence, dealing with unexpected situations and making positive use of mistakes.

2. IMPROVISATION IN MUSICAL CULTURES. The improvising musician may play a special role in a culture's conceptualization of musicianship. In Western culture the musics that are most dependent on improvisation, such as jazz, have traditionally been regarded as inferior to art music, in which pre-composition is considered paramount. The conception of musics that live in oral traditions as something composed with the use of improvisatory techniques separates them from the higher-standing works that use notation.

By contrast, in West Asian societies improvised music (and music that gives the impression of being improvised) has been the ideal. These cultures associate it with the concept of freedom, with the ability of a musician to make his or her own decisions and with the absence of restriction such as metre. The respect for individual decision-making is extended to evaluating musicians, thus, for example, privileging the learned amateur who needs only to follow his or her own inspiration over the professional who is obliged to perform when and as directed. Improvised genres are regarded as central and composed ones as peripheral. Non-metric genres, which are always improvised, have the highest prestige.

Karnatak musicians are judged both on their knowledge of the repertory of composed songs and by their ability to improvise particularly the unmetred *ālāpanam*. However, it is the performance of *rāgam-tānam-pallavi*, the South Indian genre that relies most on improvisation, that is considered the greatest test of a musician's skill. According to Ki Mantle Hood (1964), in the group improvisations of Javanese gamelan, the performers on those instruments that hold the ensemble together (and thus depart from the model) as well as those that move most from the model, are the most highly esteemed.

Although some degree of improvisation may be said to be present in all musical performance, improvisation should be spoken of only when performances based on a model differ substantially or when a society distinguishes explicitly between the performance of a pre-composed piece and an improvisation on the basis of something given. Thus the many versions of an English folksong can be said to result from a personal interpretation of a local tradition passed on by a particular individual, rather like improvisation. Yet folksingers seemed traditionally to talk more about personal versions than improvisation. The concept of improvisation is readily accepted by the practitioners of West Asian music, although some musicians appear to memorize their improvisations and to perform these personal variants consistently. Japanese musicians ordinarily maintain that there is no improvisation in Japanese music. However, performances of the same piece of *shakuhachi* music may differ greatly in length and form, and to some extent in content.

Determining the presence or absence of improvisation in a particular culture depends to a great extent on the culture's own taxonomy of music-making and on its assessing of the relationship between what is memorized

or given and the performance. The prominence of improvisation varies greatly from culture to culture. For example, it characterizes the dominant genres in the musical cultures of South and West Asia, in Indonesia and in Africa, whereas in certain other societies it typifies individual, and perhaps exceptional, genres: jazz in the West, *sanjo* in Korea, the Philippine *kulintang* ensemble, and sections of the Cantonese opera from China.

3. Models or points of departure. A common feature of improvised music is a point of departure used as the basis of performance. No improvised performance is totally without stylistic or compositional basis. The number and kinds of obligatory features (referred to here as the 'model') vary by culture and genre.

The most prominent model may be that of mode or a modal system. As a model these can be found in South, Central and West Asia, in North Africa and, in a somewhat different form, in Indonesia. In South Asia the predominant model is *rāga*. The definition of *rāga* is a subject of much discussion and dispute among South Asian musicians: it may, however, be described as a collection of pitches in a hierarchical relationship, from which are produced sets of typical, and often obligatory, melodic practices, motifs and ornaments. *Rāga* are the basis of both improvised and pre-composed genres in Hindustani and Karnatak music. In performance each item (either improvised or pre-composed) is ordinarily based on only one *rāga*. However, improvisations based on a series of *rāga*, with an emphasis on the elegant transition from one to the next, are occasionally heard.

In West Asian musics, improvisations are based on concepts similar to those of *rāga*, albeit with significant differences. Known as *maqām* in Arabic traditions, *makam* in Turkey, *mugam* in Azerbaijan, *makom* in Uzbek culture and *gushe* in Iranian music, the West Asian modes are less complex and subject to fewer explicit requirements than *rāga*, and they are, in each culture, fewer in number. In contrast to performances of *rāga*, a West Asian performance makes use of several modes, moving from a principal one to secondary ones and back again.

In the gamelan music of Indonesia a fundamental melody is varied in a different way by each instrument in the ensemble. There is relatively little improvisation in Balinese gamelan, but it is more definitively present in Javanese gamelan music, in a strictly controlled form, as the model comprises the mentioned skeletal melody, of a *pathet* ('mode'), and, for each improvising instrument, a specific pace and density.

The numerous musics of sub-Saharan African societies exhibit a great variety of improvisational practices. Prominent among them, in all parts of the continent, is the use of improvised variation. In this a vocal or instrumental soloist repeats a short phrase many times, varying it slightly each time but maintaining a consistent length and rhythmic framework. Similarly, a call-and-response form may consist of a refrain that alternates with a soloist's variations of a theme. The model for improvisation may also include a set of styles through which the improviser should pass, devoting an unspecified amount of time to each. Percussion ensembles in West Africa may consist of a number of performers, each of whom presents a single repeated rhythmic pattern, while an improvising master drummer selects from these patterns, juxtaposing and interweaving them, using them as the models. The xylophone orchestras of the Chopi of Mozambique and South Africa include the improvisation of simultaneous variations of a theme, in a somewhat similar fashion to the gamelan.

Jazz musicians use a variety of sources for improvisation. 'Standards', a repertory of popular songs, often from Broadway musicals or tunes composed specifically by or for jazz musicians, provide not only melodic material but also the (chord) 'changes', underlying harmonic progressions which form the basis for improvisations. Ordinarily a small band will play the 'head' (tune) in unison before the musicians take it in turns to improvise on it. Recorded solos by other musicians, memorized and sometimes transcribed, may also serve as models for improvisation. A further technique is the inclusion of quotations from other pieces or solos in the improvisation.

European traditional music displays a variety of improvisational techniques. The South Slavonic tradition of epic singing consists of combinations of themes and motifs dealing with the historical deeds of military and royal figures. These are juxtaposed with a small number of melodic lines (and their numerous variations) and with melodic motifs that are performed solo on an accompanying instrument, the one-string, bowed *gusle*. The model for improvisation includes textual and musical content, but also stylistic elements. A line of text must consist of ten syllables, with a word boundary between the fourth and fifth. These materials, passed on orally, are then manipulated and varied to provide a performance (sometimes lasting several days) that is improvised but also predictable.

A further example comes from Genoa. There, groups of four to six sailors sing in ensembles in which each member assumes a stylistic and musically functional role, e.g. *la donna* (a falsetto obbligato) or *la guitarra* (a vocal imitation of strumming a guitar), the entire structure using simple chord progressions for guidance. It has been argued that most European traditional music repertories consist of tune families, each a body of variants of one parent tune that has been developed through oral transmission with some improvisatory behaviour; explicit improvisation is not common. When it does occur it is found predominantly in southern, eastern and Celtic regions of Europe, and more in instrumental than in vocal music.

By comparison with non-Western and vernacular music, Western art music, in which improvisation plays a small role, uses a number of contrasting models. For example, forms such as fugue and specific themes were and still are occasionally the basis for improvisation by keyboard players. Themes from a concerto movement were the basis for classical cadenza improvisation. The rules and options for the use of a vocabulary of ornaments formed the model in Baroque and early Classical music. In contrast, some of the music of the second half of the 20th century has used non-specific models. A general style or sound provided guidance in improvisatory ensembles. A set of directions for volume and frequency served as the model for John Cage's *Imaginary Landscape no.4* for 12 radios. Here the actual sounds are 'improvised' by the natural and cultural environment.

Related to the question of model is the issue of learning improvisation, in which, too, societies differ greatly. South Indian musicians learn a series of exercises intended to help them juxtapose rhythmic and melodic structures

with the melodic grammar of *rāga*. Iranian musicians are told that memorization of the *radif*, a repertory of 250–300 short pieces, will automatically teach them the techniques of improvisation. Jazz musicians have a variety of learning techniques, including the notation and memorizing of outstanding solos.

4. A SAMPLING OF GENRES. The genres that follow are characterized by being from art music repertories and are contrasted by the relative prominence of the model, the density of the obligatory features, and what is added creatively by the performer.

The genre of *ālāp*, *jor*, *jhālā*, *gat*, as played by North Indian instrumentalists like Ravi Shankar, Ali Akbar Khan and Bismillah Khan, is the first genre considered here. A full performance of a *rāga* consists of two sections. In the first, *ālāp*, *jor*, *jhālā*, the performer explores the *rāga* without pre-composed material as a model. The first subdivision, *ālāp*, presents the constituent parts of the *rāga* without a metrical structure, in what might be termed 'free rhythm'. It brings in the characteristic motifs of the *rāga*, moves from the low tonic to the octave and beyond and eventually descends again. The second, *jor*, introduces a non-metrical pulse, and the third, *jhālā*, greatly increases the tempo. The second main section, *gat*, introduces the *tāla* (rhythmic cycle) and the accompanying *tablā*. The *gat* proper is a short composition which, once stated, becomes the basis for further improvisation, now within the constraints of the *tāla*. Improvisation here may consist of variations on the *gat* theme alternating with freely composed lines. The *tablā* may also improvise, and there is quickening of the tempo which leads to a climax ending the performance.

The most elaborate form in Karnatak music is *rāgam-tānam-pallavi*. This is a predominantly vocal genre but may also be instrumental. In the three sections the performer moves gradually from improvising on a general model (the *rāga*) to material that is substantially restricted. The first section, *rāgam*, is akin to the Hindustani *ālāp*, albeit differing stylistically. This is followed by the *tānam* (analogous to *jor*), sung to syllables such as *tā nam*, *ta ka nam*, *ā nan dam*. The model for the rest of the piece, which is now sung in *tāla* with drum accompaniment, is the *pallavi*. This is a composed line, often technically difficult, which is followed by *niraval* (variations on the composition) and *svara kalpana* (improvised passages which lead back to the given line). These may include techniques such as augmentation, diminution and imitation. The piece is concluded by a restatement of the *pallavi*. Hindustani and Karnatak genres, including *dhrupad* and *khayāl* in the North and South Indian *nāgasvaram* performances, have models that move from less to more specific forms and from non-metric to metric structures.

Āvāz is the central genre of Iranian art music and, like the South Asian genres, is cast in a complex standard form. Based on the memorized *radif*, an *āvāz* uses the material of one *dastgāh* (modal group). Non-metric (although occasional metrical structures occur), it is intended as vocal music but it is frequently performed on string instruments or a flute. Since a *dastgāh* consists of a number of constituent *gushe*, each with a characteristic collection of notes and at least one characteristic motif, the performer, either in advance or during the performance, selects which *gushe* will be used and in what order. It is the degree of creative improvisation as against quotation and variation that distinguishes performances and performers. Those *gushe* that have metre or memorable motifs are less subject to elaborate improvisation than those whose content is melodically and rhythmically less specific. While improvisers are free to select from the available *gushe* and determine their treatment in performance, there are discernible characteristic patterns.

In performances of the *dastgāh Chahārgāh*, which has some 15 available *gushe*, the great majority use only *Darāmad*, *Zābol*, *Mokhālef* and *Hesar*, most frequently in that order. A large number of *gushe* that appear in the *radif* are virtually never used in performance. Several schools of improvisation may be distinguished, including those musicians who believe that an *avaz* should follow the *radif* strictly and contain improvisations which are variants of the *gushe* in the prescribed order, in contrast to others who eschew close adherence to the *radif* and others who emphasize the mixing of *gushe* and the elegant transition from one to another.

The most prominent improvisatory genre in the various schools of Arabic and Turkish art music is the *taqsīm*. Ordinarily non-metric, it is exclusively instrumental and sometimes used as an introductory piece for vocal performances. It is most frequently performed on one of the West Asian lutes (*'ūd*, *bozuk*, *tār*) or on a flute (*nāy*). A *taqsīm* may have a consistent pulse which is relieved occasionally but non-metric cadential formulae. Cast in one principal *maqām*, a *taqsīm* ordinarily moves to others built on any of the scale degrees of the primary mode, to which it eventually returns. While an improviser may theoretically move from any *maqām* to any other, there are, as in Iranian music, clear patterns. A *taqsīm* in the *maqām* of *Nahawand* is likely to move to *Rast* and *Bayati* before returning. Other *maqāmāt* such as *'Ajam*, *Hijāz* and *Sabā* appear only occasionally and others rarely or not at all. Geographic regions may be distinguished by improvisatory customs, and individual musicians develop personal styles that are easily recognized.

In the large Javanese gamelan composed melodies are played in slow notes by the *saron* (bronze metallophone) or sung, while instruments such as gongs mark subdivisions of the metric cycle. The drummer regulates tempo and dynamics. The other instruments such as members of the *gender* family, the family of *bonang* (sets of gong-chimes) and the *gambang* (wooden xylophone) embellish the *balungan* in various ways, the highest ones providing the greatest density. The *rebab* (two-string spike fiddle), the melodic leader of the gamelan, and the *gender barung* (bronze metallophone with resonators) play the main improvising roles. In this complex set of interactions the improvisation may be compared to the performance of a set of variations on a theme, rendered simultaneously.

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II. Western art music

1. Introduction. 2. History to 1600: (i) Ensemble improvisation (ii) Ornamentation (iii) Improvisation on 'perfect instruments'. 3. The Baroque period: (i) Early 17th-century Italian practice (ii) 17th-century English practice (iii) French practice (iv) Later italianate embellishments (v) Varied reprises (vi) Melodic variations (vii) Cadenzas (viii) Continuo realization (ix) Complete pieces. 4. The Classical period: (i) Instrumental music (ii) Vocal music. 5. The 19th century: (i) Instrumental music (ii) Vocal music. 6. The 20th century.

1. Introduction. The concept of improvisation has been current in the West since the late 15th century to designate any type, or aspect, of musical performance that is not expressive of the concept of the fixed musical work. Its precise definition depends on the stability and perceived identity of the 'fixed musical work', which varies widely according to musical culture and historical period (*see* Composition). If the performance is of a work in the form of a notated composition, 'improvisation' tends to refer to departures from the text that would have been notationally available but were not actually written out, often for reasons of notational economy, and which rely on the existence of well-known, implied conventions of performance (such improvisations may therefore be recognized by the composer – perhaps within limits – as well as the performer as essential to the complete performance of the work). This definition normally excludes choices of tempo, but does include ornamentation and other kinds of melodic elaboration, as well as cadenzas in solo concertos. Looser definitions of the fixed musical work tend to allow much greater scope for improvisation. This is true of memorized harmonic schemes, as in 16th-century dance music or in jazz. Such schemes are usually identified by the performers as 'pieces' and may circulate under popular titles, even though the actual performances may obscure the identity almost beyond audible recognition. Even in musical cultures where there is no actual concept of the 'musical work', there may still be some perception of musical identity between one performance and the next, in terms

of which 'improvisation' may also be identified. Typically, the definition of musical identity depends on the nature of the notational system or on methods of memorization; often it embraces versions that would be heard as different by Western listeners.

Musical traditions that do not rely on a strong conception of the fixed musical work tend not to have a concept of 'improvisation', but rather qualify performances in terms of a musical idiom or a set of performative conventions. For instance, polyphonic improvisation over plainchant melodies was designated as discant or *contrapunctus* throughout the late Middle Ages, until the conceptualization of the musical work (RES FACTA) in the late 15th century necessitated the identification of 'singing on the book' (*cantare super librum*) or 'counterpoint made in the mind' (and, in the 16th century, such terms as SORTISATIO and singing *ex tempore*, *subita*, *abrupta*, *improvisa*, *repente*, *alla mente*). In such cases it may be inappropriate to speak of 'improvisation' as though it described the objective state of affairs in that musical tradition, and scholars often prefer to use terms less obviously premised on modern 'work' concepts (for instance 'oral' or 'idiomatic'). As this example suggests, since the 15th century the Western classical music tradition has developed an acute sense of what constitutes improvisation, though musicologists have become increasingly circumspect about projecting that sense on non-Western or popular musical traditions, or remote historical periods. It is now considered essential for historical and ethnographic research to make explicit whether the concept of 'improvisation' is being applied as an 'emic' (from within the culture) or an 'etic' (from the 'outsider's' point of view) concept.

This distinction is important also for another reason. Once the written – improvised distinction had become identified in the West, it allowed two interesting permutations to emerge: compositions written in the style of improvisations, and improvisations shaped with the distinguishing properties of musical works. In such cases, to insist on an etic, technical definition of improvisation – involving the absence of, or departures during performance from the texts of, written or memorized works – would be to overlook compositions that, although written, do shed light on the emic understanding of improvisatory style. One such piece, for example, is Josquin's motet *Stabat mater* which, according to Joachim Thuringus (*Opusculum bipartitum de primordiis musicis*, 2/1625), was fashioned 'in imitation of *sortisatio*', and is indeed virtually unique having a cantus firmus without rests, an essential feature of polyphonic improvisations. A composition like this is conceptually quite different from the many earlier compositions that were indistinguishable from improvised discant simply because they implied no distinction to begin with (an obvious example being the discant settings in the Old Hall choirbook). The same may be true of such improvisatory keyboard genres as the 16th-century fantasia and ricercare, of the 19th-century prelude and rhapsody. Conversely, the purpose of improvised fugues, variations, and fantasias on given material, in the 18th century, was surely that listeners should evaluate the performer's skill on the terms of written compositions. In this sense, improvisation and composition can also be viewed, over and above the strictly technical distinction between them, as musical styles distinguished by the degree to which they give the appearance of performative spontaneity or authorial planning. (This distinction is essential, for instance, to any understanding of the history of piano music in the early 19th century.)

For information about particular aspects of improvisation *see* ALEATORY; CADENZA; CONTINUO; DIVISION; JAZZ; NOTATION; ORNAMENTS; PERFORMING PRACTICE; PRÉLUDE NON MESURÉ; and SINGING.

2. HISTORY TO 1600. After the breakdown of Greco-Roman civilization, music in western Europe was preserved by rote memory, and new music was presumably worked out in performance or created spontaneously in improvisation. Since our knowledge of this music is limited to traditional liturgical chants that were written down in imprecise notation long after they were created, it is difficult to draw concrete conclusions about any improvisatory techniques used in their creation. The most reliable extant evidence relates to the spontaneous improvisation of the JUBILUS, a melismatic flourish found on the last syllable of certain alleluias preserved in the early Christian liturgy. Clear references to this type of improvisation appear in the writings of the early Christian Fathers. St Augustine (354–430) described this *jubilus* as the musical outpouring of 'a certain sense of joy without words ... the expression of a mind poured forth in joy'. In its melismatic, virtuoso style it is not unlike the vocal cadenza added centuries later at the cadence of a Baroque aria.

A second, more controlled, improvisatory technique is hinted at in the structure of a number of surviving chant melodies. The chants in a particular mode, such as the Dorian, often use the same, or a similar, vocabulary of melodic motifs. This is taken as indicating an improvisatory practice in which the modes, like the *rāga* of India, included thematic materials as well as a roster of notes in their identities.

(i) Ensemble improvisation. Although melodic improvisation remained a factor in Western culture, it is indicative of its later development that the earliest substantial information about improvisation appears in treatises instructing the singer how to add another line to a liturgical chant as it was being performed. This is no doubt due to the fact that, although this early organum may have been derived from folk practice, the problem of improvising a melody to fit with a given chant required a technical knowledge of vertical consonance and dissonance and of the melodic materials available in the diatonic system. Furthermore, while at first the improvising singer may have relied on his memory of the chant to which he was adding a counter-melody, the improvisers eventually saw this chant in some sort of visual notation so that they could anticipate its notes. Thus the first manuals on improvisation are those concerned with the beginning of contrapuntal theory and practice and with the development of mensural staff notation.

Starting in the 9th century with the anonymous *Musica enchiriadis* and *Scolica enchiriadis*, which tell how to double a chant at the perfect intervals and to make oblique motion at the beginning and end of the chant, there was a steady growth and refining of the technique of organum. By the 11th century, when Guido of Arezzo described in his *Micrologus* the use of contrary motion and of rudimentary cadence formulae, there are also, in one of the Winchester tropers, a number of two-voice organa written down in staffless neumes that apparently

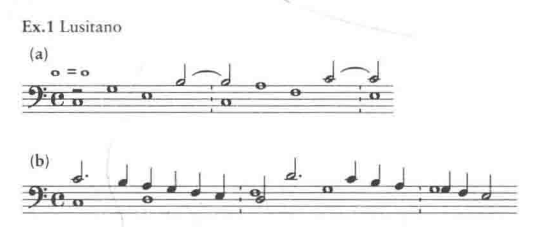
use these same devices. From this time on, many written-down organa are found outside theoretical treatises, but the precise relation of these to improvised style is not defined. Two- and three-voice organa which introduce the use of several notes against one in the cantus firmus, such as those found in 12th-century manuscripts at St Martial, Limoges, and Santiago de Compostela, have the appearance of written-down improvisations, and it is unlikely that a composition was yet worked out by writing it down. Musical forms of the 13th century – discant, organum, motet etc. – were created by adding one line at a time to a previously worked-out melody, each of the added lines agreeing with this melody but not necessarily with each other. The interrelation of the parts was the same as when two singers improvised on a cantus firmus. By the 14th century, when a precise visual notation for music was established, complex structures, such as the isorhythmic motet, that could be worked out only by being written down, had also developed. Thenceforward the dependence on notation for composing music as well as for preserving it became one of the distinguishing features of Western musical culture, and in due course composed music, precisely notated, became the primary basis for performance.

Improvised music, however, remained an important element in art music for several centuries, and the interaction of the two types was fruitful. A well-known instance of the influence of improvised style on composed music is the introduction of the fauxbourdon style into the music of Burgundian composers, such as Du Fay and Binchois, in the 15th century. In Britain in the late 14th and early 15th centuries, the practice of improvising above a 'sighted' chant took the forms of parallel 3rds (gymel) and parallel 3rds and 6ths together (English discant). Although scholars still differ as to the exact historical process and the meanings of certain terms, the musical effect of these techniques on styles of composition is clear. In Britain this resulted in compositions that were structurally based on a series of 3rds or 6-3 chords that were freely ornamented and sometimes interspersed with other combinations of intervals. In Burgundian music, sections of parallel 6-3 chords (fauxbourdon) are inserted into the common styles and are found frequently at cadence points.

It was also in the 15th century that theorists of counterpoint first made a distinction between improvised and written-down styles. In 1412 Prosdocimus de Beldemandis simply mentioned the existence of two types of counterpoint – the 'sung' or 'performed' and the written – but in 1477 Tinctoris clearly spelt out the difference between the two in his *Liber de arte contrapuncti*. Because each improviser could make his line agree with the cantus firmus alone, dissonances and awkward part-writing could not be avoided. Moreover, an improvised piece was looser in construction, whereas the composer could order such features as cadences and rhythmic motion, thus producing a finished work (*res facta*) with a distinctive character.

The difference between the two styles became even greater in the 16th century, when composition on a cantus firmus became less a normative and more a specialized technique. Composed works appeared in a number of new styles and forms, while singers still improvised over a cantus firmus in long notes, often repeating a single figure as long as it fitted. At this period, improvisation was widely practised in Italian churches, where it was normally used over the chants of the introits in the Proper of the Mass, as well as over the hymns, antiphons and graduals. Since motets and the Ordinary of the Mass were set as artfully worked-out compositions, listeners will have apprehended two distinct usages.

It was not until 1553, when Vicente Lusitano's *Introdutione facilissima* was published, that a methodical procedure for learning to improvise on a cantus firmus was made available. His 'secrets' seem very simple, as he was presenting a basic method by which the technique could be learnt; it may well have been based on his own way of improvising. He first gave a number of mechanical patterns in long notes that fit over the different intervals found in plainchant, such as those in ex.1*a*, where the syncopated line makes a series of 3rds, 5ths and 6ths over a succession of horizontal 3rds in the cantus firmus. Once the basic pattern was learnt, the singer could fill in the long notes with florid passages. Lusitano also included a number of single melodies in florid counterpoint above a cantus firmus (ex.1*b*). This exemplifies another of his suggestions: if a passage will fit more than once, the singer should continue to use it. He gave a number of florid examples above the same cantus firmus, and when two of these are combined, as they would be in performance, a number of dissonances and parallel 5ths appear between them.
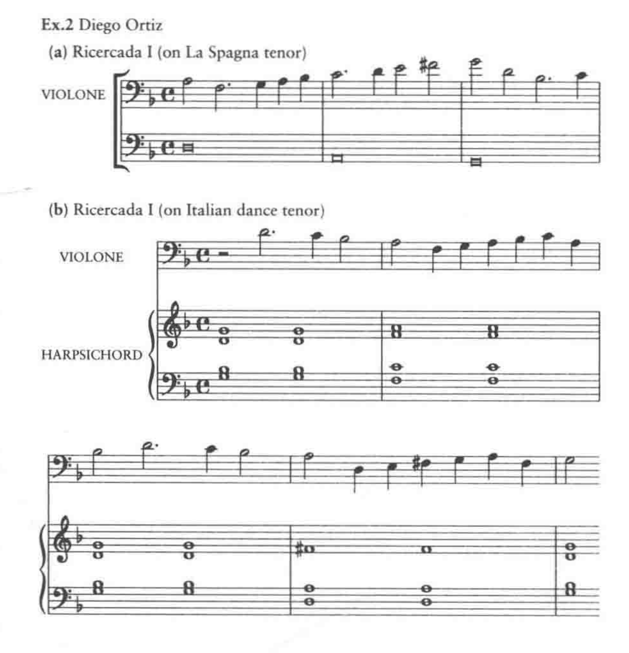


Two years after Lusitano's treatise appeared, Nicola Vicentino, in *L'antica musica ridotta alla moderna prattica*, condemned these devices as old-fashioned and recommended more modern ways, such as having the imitating voices imitate each other rather than the cantus firmus. Zarlino, in the third edition of his *Istitutioni harmoniche* (1573), gave, for the first time, instructions for more sophisticated devices, such as the improvisation of strict two-voice canons on a cantus firmus and two- and three-part canons without a cantus firmus. These techniques signalled a great change in improvised counterpoint. Both require more technical skill on the part of the performers. The leading singer must know all the possible combinations at specific times over precise pitches, and those following him must have good ears and memories. But this kind of planning also makes correct part-writing and dissonance treatment possible in improvisation. Zarlino also introduced rules for creating invertible counterpoint and for adding a third part in the performance of an already composed duet. During the last quarter of the 16th century his successors expanded the possibilities inherent in these new devices and also continued with the old. The art of improvised vocal counterpoint came to a final climax among the theorists and practitioners of counterpoint in the *prima pratica* style.

Although there are many early visual and literary references to instrumental ensemble music, no direct discussion of improvisation by instrumental groups has

been found. We can only surmise that when contrapuntal – as opposed to heterophonic – improvisation took place in instrumental performance it was by players who had been trained in the vocal practice of improvising on a cantus firmus. The first sure evidence of such a practice is in the improvisation of the music for the bassadanza and saltarello danced in 15th-century Italy. Surviving collections of bassadanza tenors in long notes, along with pictures showing two high instruments presumably improvising on a tenor played by a sackbut, indicate that the music accompanying these dances may well have been produced by just such an improvising group. Later compositions on one of these bassadanza tenors, *La Spagna*, in which the tenor in long, even notes is accompanied by florid melodies in the upper parts, add weight to this conclusion.

It is significant too that the only book in this period giving examples of ensemble improvisation (for violone and harpsichord), Diego Ortiz's *Trattado de glosas* (1553), still used the old *La Spagna* tenor when illustrating the technique of improvising on a cantus firmus. The beginning of one such improvisation (ex.2*a*), when contrasted with another (ex.2*b*) from the same book, shows the archaic nature of this improvisation. The one shown in ex.2*b* has a 16th-century Italian dance bass, which acts as a series of roots for triads, and the improvised melody is shaped by the notes of each chord and is organized motivically. The bass also gives the rhythm of the dance and is organized in phrases that are multiples of four bars. It is also short and is repeated several times, showing a series of improvised variations – a form and style that were to be used in improvisation for several centuries to come.

Ex.2 Diego Ortiz

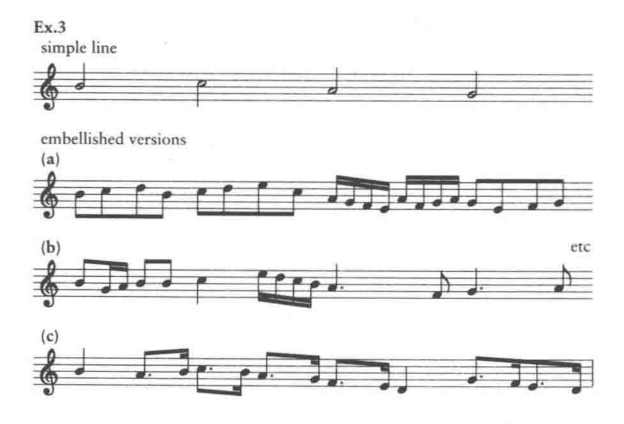


(ii) Ornamentation. A less difficult type of ensemble improvisation occurred in the 16th century when florid passages were added to a single line of a composed work while it was being performed. These ornaments were called diminutions, since they reduced the longer notes of a piece into a number of shorter notes; this practice was also referred to as the 'breaking' of a melodic line. Skill in diminutions belonged to the performer rather than to the improvising composer, and it required little theoretical knowledge, since the performer needed only to fit florid patterns into the longer notes of an already composed piece. More care had to be taken by the singer or instrumentalist who embellished the single line of a polyphonic work of which he saw only his own part than by the organist who had a complete work under his control, but the procedures taught by the various published manuals on diminution were designed to help him avoid these difficulties. There were lists of the numerous melodic patterns that fitted into each melodic interval and note length commonly found in music of the time, and these patterns could be transferred directly to the melodic line that the soloist wished to ornament.

Three general procedures were followed in creating these embellishments. The simplest was to have the substitute passage begin and end on the pitch of the notes being ornamented and then move immediately to the next note in the melody, a procedure shown in ex.3*a*. This was considered the safest, for it preserved the original contrapuntal movement of the work. The second way, shown in ex.3*b*, was to start on the original note but, instead of ending on it, to move on and arrive at the next note by conjunct motion. Although this way might produce contrapuntal errors such as unauthorized dissonances or parallel 5ths, it was assumed that they would not be noticed by the listener because the notes were so short. The third manner was simply to be freer, perhaps encompassing a longer segment of the original line in the embellishment or replacing one of the main melodic notes with a pattern not touching on it. While it was not approved, this technique can be seen in the ornamented works that are given in the diminution manuals; it often involved motivic or sequential patterns, as seen in ex.3*c*. It could be successful, however, only if the performer knew what was going on in the other parts.

This type of improvised ornamentation was usually applied to only one voice of a polyphonic work, but when a madrigal or motet was performed by soloists, each improvising diminutions on his part, care was taken to agree in advance the order in which they would add ornaments, to avoid contrapuntal confusion and dissonant clashes that might result from simultaneous ornamentation. Care was also taken by the performer of the bass part not to let his ornaments go above the tenor part and to limit his embellishments, so that the overall structure of the supporting bass line was retained throughout.

Ex.3



The first manual teaching the art of improvising diminutions for a solo singer or wind or string player in ensemble performances of polyphonic works was the *Fontegara* of Sylvestro di Ganassi, published in Venice in 1535. It is believed, however, that this practice must have appeared early in the development of polyphonic music, since the earliest known keyboard tablature, the Robertsbridge Codex (*GB-Lbl* Add.28550, *c*1360), contains elaborately ornamented versions of contemporary motets, and it is generally considered that the published manuals of the 16th century were a late attempt to codify and make available to all musicians the 'secrets' of this technique.

Improvised diminutions had a definite influence on composed music, for they introduced elements into the performance of Renaissance music that became an integral part of Baroque style. The ornamentation of a single line of a polyphonic work by a solo instrument while the entire work was played on a keyboard instrument, as seen in the second book of Ortiz's *Trattado de glosas*, anticipated the solo instrumental writing of the early Baroque period. In the same manner, the ornamented cantus parts of frottolas such as the anonymous *Aime sospiri* printed in Petrucci's sixth book of frottolas (1506), and the embellished top voices of selected four-part madrigals by Rore included in Girolamo dalla Casa's *Il vero modo di diminuir* (1584), which were sung while the other parts were played on the lute, were forerunners of early 17th-century monody.

(iii) Improvisation on 'perfect instruments'. For the Renaissance musician, the 'perfect instrument' was one such as the organ or lute, on which a single performer could play all the parts of a polyphonic composition. Starting with the Robertsbridge Codex and the Faenza Codex (*I-FZc* 117, *c*1400), elaborately ornamented versions of polyphonic motets and secular works appeared as a constant part of the repertory and can doubtless be seen as written-down examples of a common improvisatory procedure. Highly embellished intabulations of polyphonic vocal works continued to appear in keyboard manuscripts into the 16th century, when, with the development of music printing, a great many such arrangements for lute and vihuela, as well as for keyboard, were published. From the 14th century on, keyboard tablatures also included sacred chants and secular songs used as cantus firmi with florid countermelodies. The fact that a number of 15th-century manuscripts, such as the *Fundamentum organisandi* (1452) of Conrad Paumann, give practical instructions for adding keyboard-style countermelodies to fit with the intervals commonly found in such pre-existing melodies tends to confirm that contrapuntal improvisation on a chant in church or on a popular song in secular music-making was a common practice with the professional keyboard virtuoso. While these techniques were still important in 16th-century keyboard improvisation, the gradual abandonment of the central cantus firmus and the use of free forms based on fugal imitation in vocal music are reflected in the inclusion of canonic and fugal devices in Hans Buchner's *Fundamentum* (*c*1520) and the *Arte de tañer fantasía* (1565) of Tomás de Santa María.

A new form, the set of variations on a popular tune or dance bass already familiar to the listener, also became a major element in improvisatory practice in the 16th century. These variations used both the older technique of cantus firmus and the new one mentioned above (see ex.2*b*), which has a set of chords as the 'theme'. In some cases both the melody and the harmony of a popular song form the basis of a set of variations. This practice is paralleled in vocal music, where poet-composers, and less sophisticated figures too, improvised both words in fixed forms such as *terza rima* and ottavas, and vocal embellishments, over standard melodies, such as the romanesca and Ruggiero, and their attendant harmonies.

A special genre associated with the keyboard was the prelude or intonation, a free improvisation meant to establish the mode for a vocal or instrumental piece that followed it. The earliest written-out examples of this type are found in the keyboard tablature of Adam Ileborgh (1448). This genre was characterized from the beginning by idiomatic virtuosity, rhythmic freedom and loose thematic construction – features that have always been considered by listeners to be the true hallmarks of extemporaneous improvisation.

The line between improvising and composing was less clearly drawn in solo improvising because here the player normally had his own repertory, playing from memory, improvising and often changing his compositions and re-using materials from earlier improvisations. The fact that there were so many famous keyboard composers was no doubt due to this practice. The large number of collections of printed works for keyboard, lute and similar instruments in the 16th century, bringing music from the repertory and inventions of the professional performer into the hands of the amateur, led to a great change. The works of the professional virtuoso, whether devised through his own improvisations, worked out on his instrument in playing or first created in written notation, became in published form the repertory for the amateur, and improvisation became associated with the professional virtuoso.

3. The Baroque period.

(i) Early 17th-century Italian practice. All the modes of improvisation practised in Italy during the Renaissance continued into the early Baroque. The two principal types were the embellishment of an existing part and the creation of an entirely new part or parts. Though fundamentally different in theory, the two types are not always separable in practice.

Important modifications were introduced to the practice of improvised embellishment. Composers, perhaps from a greater concern for the text, began to exercise more control over ornamentation, in two ways: by writing out embellishments in some instances, and by introducing symbols or abbreviations for some ornamental patterns. The written-out embellishments in 'Possente spirto', the great aria in Act 3 of Monteverdi's *Orfeo* – the words of which are, significantly, in *terza rima* – represent an extreme example, now in early Baroque style, of the type of embellishment earlier improvised by poet-musicians and referred to in §2(iii) above. Stylistic modifications of the old, melodically orientated embellishment occurred about 1600 through the establishment of a true basso continuo and as a consequence too of the new emphasis on emotional qualities in singing. The basso continuo, with its firm bass line and improvised chords, emphasized vertical rather than linear aspects, and embellishment gradually attained more harmonic implications, adding the spice of dissonance to the written notes. The new emotional style in vocal music caused two modifications
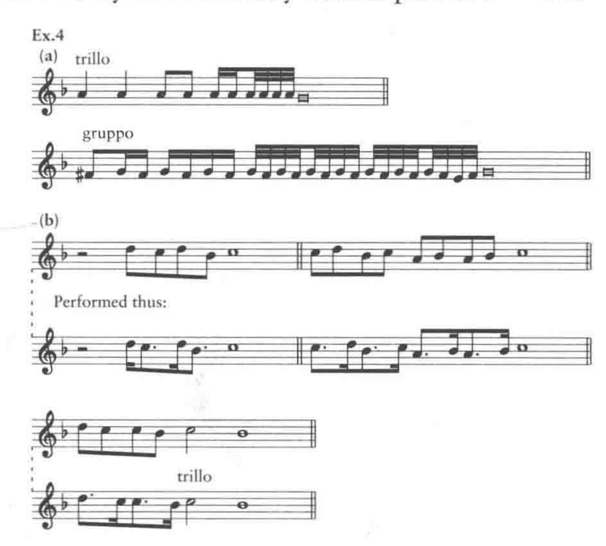
in the melodic lines: the smoothly flowing notes of 16th-century *passaggi* were sometimes alternately dotted to form either trochaic or iambic figures that might emphasize sobbing or sighing qualities; and a new vocabulary of short embellishments was invented for use on notes sung to the accented syllables of emotive words in the text. The new style of embellishment is first seen in G.B. Bovicelli's *Regole, passaggi di musica* (1594), but the aforementioned modifications came about largely through the influence of the Florentine Camerata and its insistence on correct and emotive declamation of the text. *Passaggi* were for the most part relegated to penultimate syllables of verses, where they did not obscure the meaning of the words; they can thus be seen as early forerunners of the later cadenza.

The preface to Caccini's *Le nuove musiche* (1601/2), the most celebrated expression of the passionate attitude of the men who invented the new style, contains much discussion of vocal embellishments. Some of these are illustrated in ex.4: Caccini's cadential *trillo* and *gruppo* are shown in ex.4*a*, and the early Baroque preference for dotted figures is seen in his illustrations of the desirable way of performing the phrases shown in ex.4*b*. That the embellishment of penultimate (and sometimes other) syllables often reached cadenza-like proportions is demonstrated in several songs in *Le nuove musiche*, notably *Fortunato augellino*, and in those of other Italian monodists of the period.

Le nuove musiche also contains the only surviving portions of Caccini's opera *Il rapimento di Cefalo* (1600), one of which, the concluding chorus, is shown with embellished solo interpolations. In his accompanying remarks Caccini reiterates his position regarding the liberties that may be taken with the rules of counterpoint in making *passaggi*. The ornamented solos bear the names of three of the greatest singers of the age, Melchior Palantrotti, Jacopo Peri and Francesco Rasi. While Caccini apparently wrote all the embellishments printed here, according to the rubrics, Palantrotti sang them as written, Peri substituted 'different *passaggi*, according to his own style' and Rasi sang 'some of the *passaggi* as given and some according to his own taste' (trans. H.W. Hitchcock, RRMBE, ix, 1970).
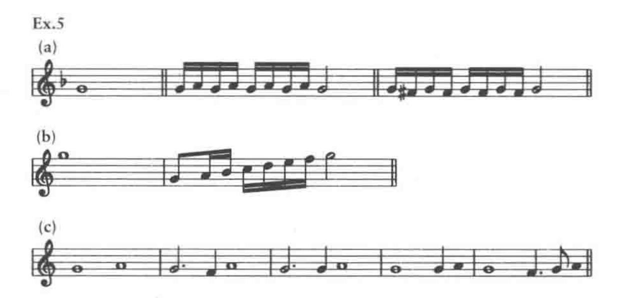
The new kinds of embellishment became known in due course in Germany, where descriptions are found in such works as *Syntagma musicum*, iii (1618) by Michael Praetorius and *Musica moderna prattica* (1653) by J.A. Herbst. In addition to the *intonatio*, *exlamatio*, *trillo* and *gruppo*, discussed by Caccini, Praetorius illustrates the *tremulo* (in two forms, *ascendens* and *descendens*; ex.5*a*) and the *tirata* (ex.5*b*) and also provides numerous illustrations of the *accentus*, applied to various intervals. Four examples of the *accentus*, as applied to the ascending 2nd, are shown in ex.5*c*.

Agostino Agazzari (*Del sonare sopra 'l basso*, 1607) discussed the role of instruments in concerted music, classifying instruments in two groups, those of foundation and those of ornament. He counselled restraint, decorum and the judicious enhancement of the written notes and outlined the roles appropriate to the various instruments (translation from *StrunkSR1*):



He who plays the lute ... must play it nobly, with much invention and variety, not as is done by those who, because they have a ready hand, do nothing but play runs and make divisions from beginning to end, especially when playing with other instruments which do the same, in all of which nothing is heard but babel and confusion, displeasing and disagreeable to the listener. Sometimes, therefore, he must use gentle strokes and repercussions, sometimes slow passages, sometimes rapid and repeated ones, sometimes something played on the bass strings, sometimes beautiful vyings and conceits, repeating and bringing out these figures at different pitches and in different places; he must, in short, so weave the voices together with long groups, trills, and accents, each in its turn, that he gives grace to the consort and enjoyment and delight to the listeners, judiciously preventing these embellishments from conflicting with one another and allowing time to each. ... The violin requires beautiful passages, distinct and long, with playful figures and little echoes and imitations repeated in several places, passionate accents, mute strokes of the bow, groups, trills, etc. The *violone*, as lowest part, proceeds with gravity, supporting the harmony of the other parts with soft resonance, dwelling as much as possible on the heavier strings, frequently touching the lowest ones. The theorbo, with its full and gentle consonances, reinforces the melody greatly, restriking and lightly passing over the bass strings, its special excellence, with trills and mute accents played with the left hand. The *arpa doppia*, which is everywhere useful, as much so in the soprano as in the bass, explores its entire range with gentle plucked notes, echoes of the two hands, trills, etc.; in short, it aims at good counterpoint. The cithern, whether the common cither or the *ceterone*, is used with the other instruments in a playful way, making counterpoints upon the part. But all this must be done prudently; if the instruments are alone in the consort, they must lead it and do everything; if they play in company, each must regard the other, giving it room and not conflicting with it; if there are many, they must each await their turn and not, chirping all at once like sparrows, try to shout one another down.

Agazzari's advice is applicable in a variety of musical contexts, but it has particular relevance for the theatre. In early Italian operas, instrumental ritornellos and sinfonias are frequently indicated, but sometimes written either in skeletal form (bass line alone, or bass with treble) or not at all. Luigi Rossi's *Il palazzo incantato* (1642) begins with a sinfonia, for which only a bass line is given. Cavalli's *Didone* (1641) at one point has the rubric 'all



the instruments enter', although no parts are written, and at another point, 'aria with all the instruments', accompanied by continuo only. There are many instances in operas of the Contarini Collection (*I-Vnm*) in which a dance is indicated in the score, but no music is supplied; in other cases a bass line only is given (Rose, 1965). The passacaglia seems to have originated as an improvised ritornello in theatrical productions (Hudson, 1981).
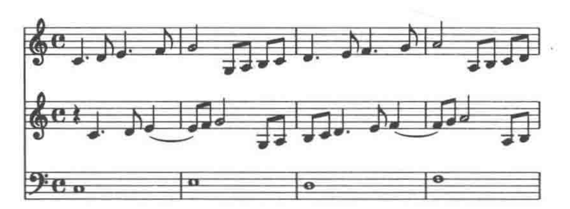
The quotation from Agazzari demonstrates a close affinity between improvisation over a cantus firmus and realization of a basso continuo. The continuo part replaced the cantus firmus, and the improvised parts became more harmonically based, partly because of the harmonic implications of the bass line itself.
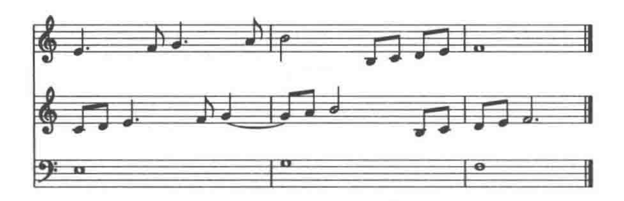
For organists, improvisation was a functional task as much as an artistic one. During Mass or services of the Office, organists improvised versets over liturgical cantus firmi, in alternation with the choir. This practice has clear relationships to basso continuo technique, and in fact some of Banchieri's organ basses in *L'organo suonarino* (3/1622) contain occasional thoroughbass figures. Frescobaldi's organ masses offer some indication of the function of improvised music within the mass (e.g. *Tocata per le levatione*). Improvised toccatas, preludes and *intonazioni* frequently served to establish the mode or pitch (or both) for the singers. Some of the earliest keyboard toccatas (by Andrea Gabrieli, Merulo and others) are based on psalm tone cantus firmi, and undoubtedly reflect improvisatory origins (Bradshaw, 1972). Maugars wrote of Frescobaldi that while 'his printed works render sufficient evidence of his skill, to judge his profound knowledge adequately you must hear him as he improvises toccatas full of refinement and admirable inventions' (trans. C. MacClintock, 1979).

A distinctively Italian type of improvisation was the *viola bastarda* technique, which appears in several Italian sources during the period 1580–1630. Taking a polyphonic composition as a model, the *viola bastarda* roams around the texture, embellishing now one voice, now another, and at times creating an entirely new voice (Paras, 1986).

The venerable practice of improvised vocal counterpoint over a cantus firmus (*contrappunto alla mente*) is mentioned by several 17th-century theorists. Its mastery was a requirement for members of the papal choir, who according to G.B. Doni (1647) were sometimes guilty of abusing it, insistently repeating a musical figure that did not always agree with the cantus firmus (Ferand, 'Improvised Vocal Counterpoint' 1956). It may have been a common feature of the training of singers, even in the *stile recitativo* (Hill, 1994). When two or more parts were improvised over a cantus firmus dissonances could result; this was tolerated and even prized by some commentators. Banchieri (*Cartella musicale*, 1614) states that the effect of *contrappunto alla mente* can be obtained even in a written composition if each voice is composed separately with reference to the bass only. He comments that there may even be hundreds of singers, and that although none of them knows what the others are doing, the result will be pleasing (Ferand, op. cit., 1956). A subspecies of *contrappunto alla mente* in which two or more singers improvise over a cantus firmus without contrapuntal errors is called *contraponto in concerto*. Vicente Lusitano describes it in *Introdutione facilissima* (1553), as does Pedro Cerone in *El melopeo y maestro* (1613).

Ex.6
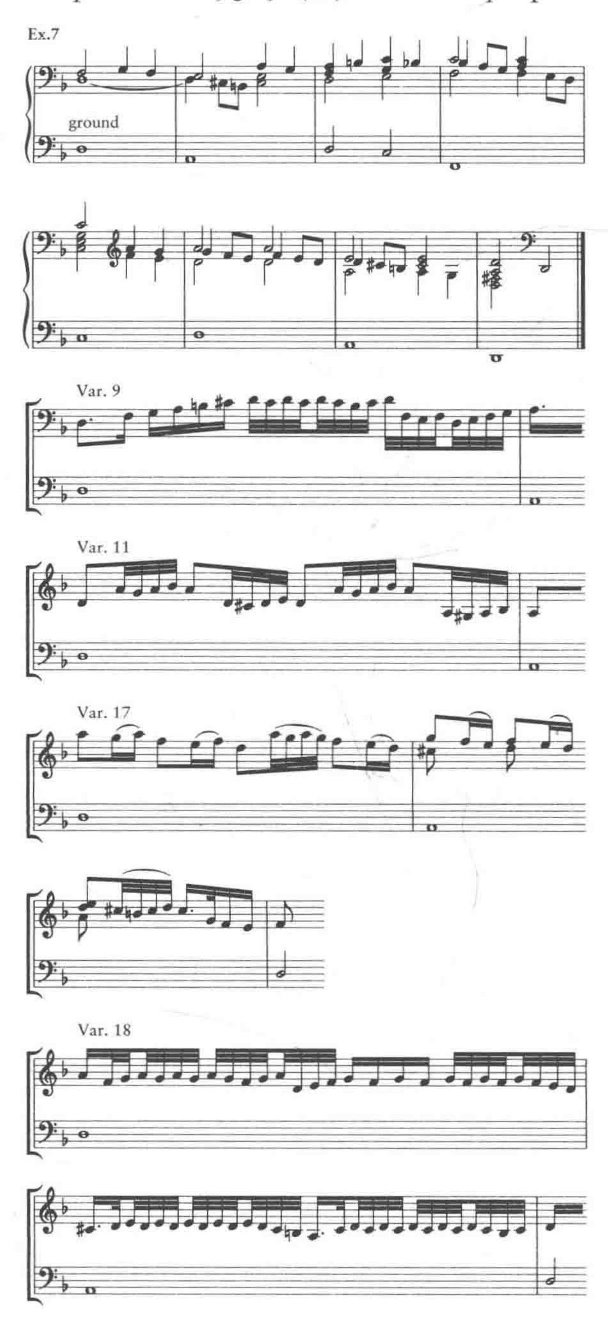




Scipione Cerreto (*Della prattica musica*, 1601) describes canonic improvisation over a cantus firmus. His illustrations are designed to give the singer practice in improvising over common intervallic patterns (conjunct motion, rising 3rds, etc.) in the bass (ex.6). Improvising singers in the 17th century, like jazz musicians of more recent times, probably committed to memory a repertory of melodic figures for use in specific contexts.

Contrappunto alla mente and *contraponto in concerto* were applied principally in the context of sacred music. On the secular side were performers who sang vernacular lyrics, accompanying themselves, often on a plucked string instrument, to stock musical formulae. These singers ranged from purveyors of medicines and potions (*ciurmadori*), popular actors and street entertainers, to trained professional singers who intoned the works of leading poets. The formulae, each customarily consisting of a simple melody with bass line such as the *Aria del gran duca* and Ruggiero, were frequently subjected to strophic variation. Giovanni Stefani's collection *Affetti amorosi* (1618) contains an *aria per cantar sonetti* and an *aria per cantar ottave*, designed to accommodate the singing of any verses in their respective genres. The simplicity of both settings suggests that they are not finished compositions, but frameworks suitable for elaboration. Similarly, in several Italian publications for Spanish guitar (e.g. Millioni, Abbatessa), the performer was expected to sing standard poetic forms (*strombotti*, *ottave rime*, etc.) to an improvised or familiar melody over the chords indicated by the *alfabeto tablature* (Cavallini, 1989).

(ii) 17th-century English practice. In just the manner described by Agazzari, there was a flourishing school of instrumental improvisation in England in the 17th century. Variation was a process inherited from the virginalists, and English instrumentalists were fond of improvising diminutions or variations on popular songs such as *Greensleeves*, itself based on the *passamezzo antico*. From this practice it was only a simple step to composing an original ground and repeating it ad libitum while another instrumentalist or two improvised divisions on it. A valuable source for this practice is Christopher Simpson's *Division Violist* (1659);ex.7 shows excerpts from a set of divisions from it for solo bass viol. The vocal lines of English continuo songs were also subjected to extensive embellishments of various kinds, and several



manuscript sources are largely devoted to such florid songs (see Till, 1975).

Thomas Mace (*Musick's Monument*, 1676) is one of the most cogent witnesses to improvisatory instrumental practices in England. For him the Praelude is

> a Piece of *Confused-wild-shapeless-kind of Intricate Play* ... in which no perfect *Form*, *Shape*, or *Uniformity* can be perceived, but a *Random-Business*, *Pottering* and *Grooping*, up and down, from one *Stop*, or *Key*, to another; And generally, so performed to make *Tryal*, whether the *Instrument* be *well in Tune*, or not ... After they have *Compleated Their Tuning*, They ... fall into some kind of *Voluntary*, or *Fanciful Play*, more *Intelligible*; which ... is a way, whereby He may more *Fully*, and *Plainly* shew *His Excellency*, and *Ability*, than by any other kind of undertaking; and has an *unlimited*, and *unbounded Liberty*.

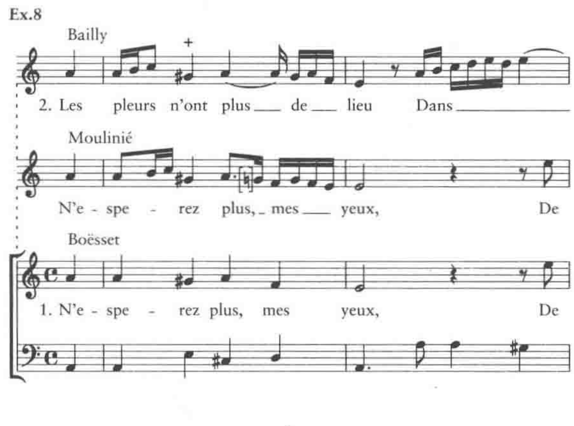
Mace also writes of improvising an interlude in order to make a transition from a 'suit[e] of lessons' in one key to one in another key: 'They do not *Abruptly, and Suddenly Begin, such New Lessons*, without some *Neat, and Handsom Interluding-Voluntary-like-Playing*; which may, by *Degrees*, (as it were) *Steal into That New, and Intended Key*'. In addition he offers an unusual account of the creation of the lesson entitled 'The Authors Mistress', published in *Musick's Monument*. In his description of playing his lute at random when alone he provides a rare account of 'spontaneous' improvisation, with no functional purpose nor any reference to a pre-existing framework.
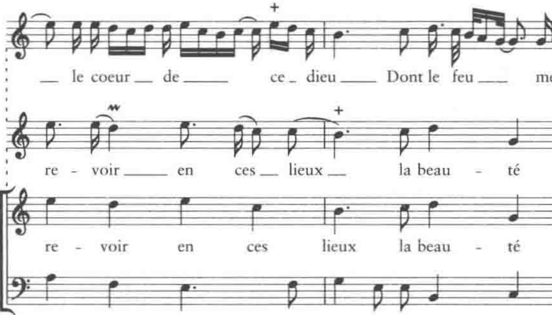
Thomas Morley devoted a substantial proportion of his *Plaine and Easie Introduction to Practicall Musicke* (1597) to improvised vocal counterpoint, stating that 'when a man talketh of a Descanter it must be understood of one that can, extempore, sing a part upon a plainsong'. His examples of descant reveal sophisticated techniques: imitation, canon, double counterpoint and inversion. Morley stated that this art, though still very much in use in churches elsewhere, had declined in England by the end of the 16th century – yet Elway Bevin discussed it as late as 1631 in *A Briefe and Short Instruction* (see Ferand, op. cit., 1956).
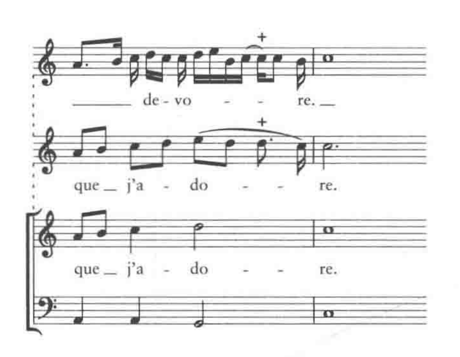
(iii) French practice. While the influence of Caccini's expressive, text-orientated style of ornamentation can be seen in Guédron's declamatory *récits* for solo voice, notated diminutions in both polyphonic and solo forms of the early 17th-century *air de cour* show that, in general, performers imitated the purely melodic formulae of earlier Italian practice. '*Passages* are especially pleasing when they are sustained, and last a long time', wrote Mersenne in 1637. Slow-moving songs for solo voice on melancholy subjects received the most profuse ornamentation. A specifically French practice arose in the *air de cour* as sung by a soloist, whereby florid diminutions were concentrated in the second and later verses, to give the effect of a musical variation on the 'simple' melody presented in the first verse. A melody thus embellished was termed a *diminution* in the *air de cour* and a *double* (or *second couplet*) in the later *air* and *air sérieux*. Ex.8 shows an *air de cour* by Antoine de Boësset (taken from Mersenne) with Henry Le Bailly's *diminution* for verse 2. Moulinié's lighter ornamentation for verse 1 features the *port de voix* that anticipates the beat, the appoggiatura type most favoured in France before the 18th century. According to Mersenne, French *airs* were set apart from those of Italy, Germany and Spain because good singers like Le Bailly added trills extempore in diminutions and at cadences, 'the more so as at those moments the voice is greatly softened and doubles its charming motion'. The signs for ornaments in ex.8, namely a cross for *cadences* (trills) with two to four repercussions, and the letter *m* for longer *cadences*, were not printed in the original text; Mersenne added them later by hand to his personal copy of his own treatise. Other graces besides trills and dynamic shadings regularly left to the performer's discretion included the *plainte* and the *accent*.

Diminution practice based purely on melodic and metrical considerations is still the focus of *La belle méthode, ou L'art de bien chanter* (1666) by the Besançon musician Jean Millet. However, from Mersenne onwards this approach had been censured for failing to take the text into account. Thus, Bénigne de Bacilly's *Remarques*

Ex.8
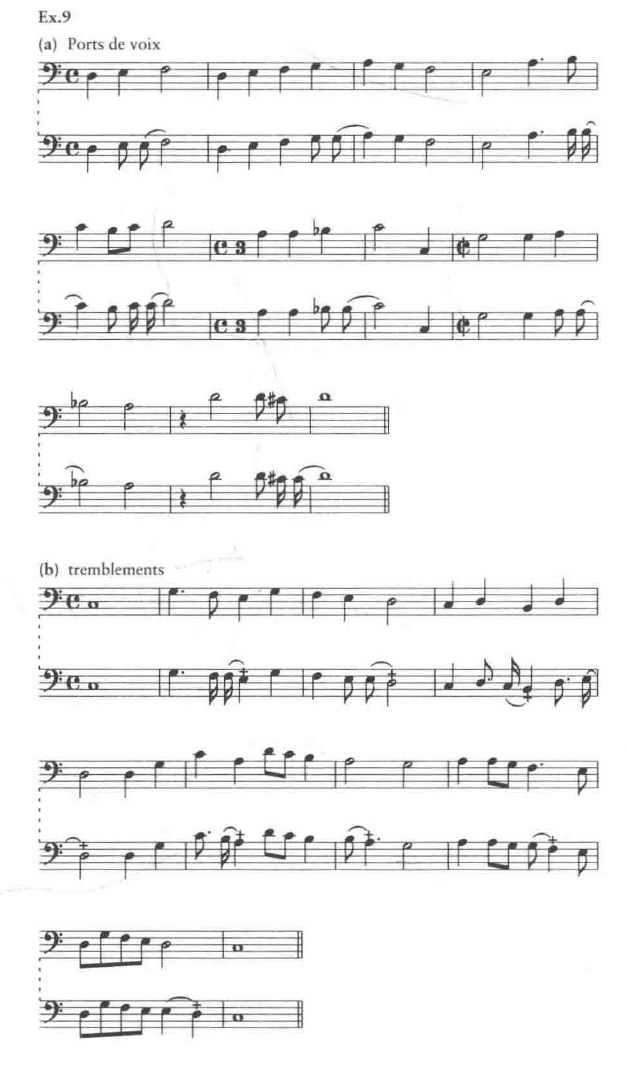






curieuses sur l'art de bien chanter (1668) details the art of ornamentation typical of a new generation of singers, whose roulades were now tailored to the importance and length of syllables. Bacilly's exemplar was Michel Lambert, the greatest singer of Louis XIV's reign. While Bacilly's list of specific graces is much longer than Mersenne's, most were still left to the discretion of the singer to supply. Lambert committed many of his *doubles* to print, yet remarked in the preface to his *Airs* of 1660: 'I would have dearly liked to be able to mark in my score all the ornaments [*graces*] and subtleties [*petites recherches*] that I try to bring to the performance of my *airs*, but these are things no-one has discovered how to write down'. Lully apparently disliked the practice of *doubles* for dramatic reasons, and later theorists devoted relatively little space to diminution techniques, but written-out examples in the songbooks show that *doubles* in the style of Lambert were sung well into the following century.

Improvised embellishment in instrumental music tended to reflect vocal practice. Jean Rousseau dedicated his *Méthode claire, certaine et facile pour apprendre à chanter la musique* (1678) to Michel Lambert, and in his *Traité de la viole* (1687) he set out to transfer Lambert's style to the viol. It contains the illustrations seen in ex.9, together with elaborate rules for the placing of the *port de voix* and *tremblement* in performance. Anticipating the beat by taking value from the preceding note was a technique not generally used in keyboard music, although there are rare examples in the *récit* of Nivers' *Suite du 1er ton* from his third *Livre d'orgue* (1675). All the ornaments in Couperin's *L'art de toucher le clavecin* (1716) begin on the beat.

Notated *agréments* are often lacking in 17th-century instrumental music as well as in vocal music, and must be added by the performer. The music of Louis Couperin, for example, contains few written ornament signs. In the later Baroque period, by which time written symbols were in general use, the degree of precision with which François Couperin and Marin Marais set them down is nevertheless unique. Montéclair's section on ornaments in his *Principes de musique* (1736), a noteworthy attempt to standardize ornament names and signs, makes it clear that graces were still often left to the performer's 'taste and experience' to supply. Most important in his array of 18 *agréments* ('those who perform it badly will never sing

Ex.9



pleasingly') was the *tremblement* (trill), which he subdivided into four types. Expressive ornaments include the *son enflé et diminué* (crescendo and decrescendo), for which he claimed the invention of the modern 'hairpin' signs. Montéclair's examples, and the evidence of his own music, show that he did not object to virtuoso passage-work as such, but he was very much against free diminution (his term is *passage*) that obscured the melodic line. In his opinion, instrumentalists used it to excess out of their desire 'to imitate the style of the Italians'.

Du Mont advertised his *petits motets* of 1652 with continuo as being the first of their kind to appear in France, but, as in Italy, a tradition of adding instruments impromptu to accompany (or replace) voices preceded the advent of the continuo. Untexted bass notes, found from time to time in polyphonic *airs de cour* from Guédron's second book of 1612 onwards, indicate the need for an accompanying instrument. A 'basse continue pour le luth' is mentioned by name in Moulinié's third book (1629), and a 'basse continue pour les instruments' in Boësset's seventh book (1630).
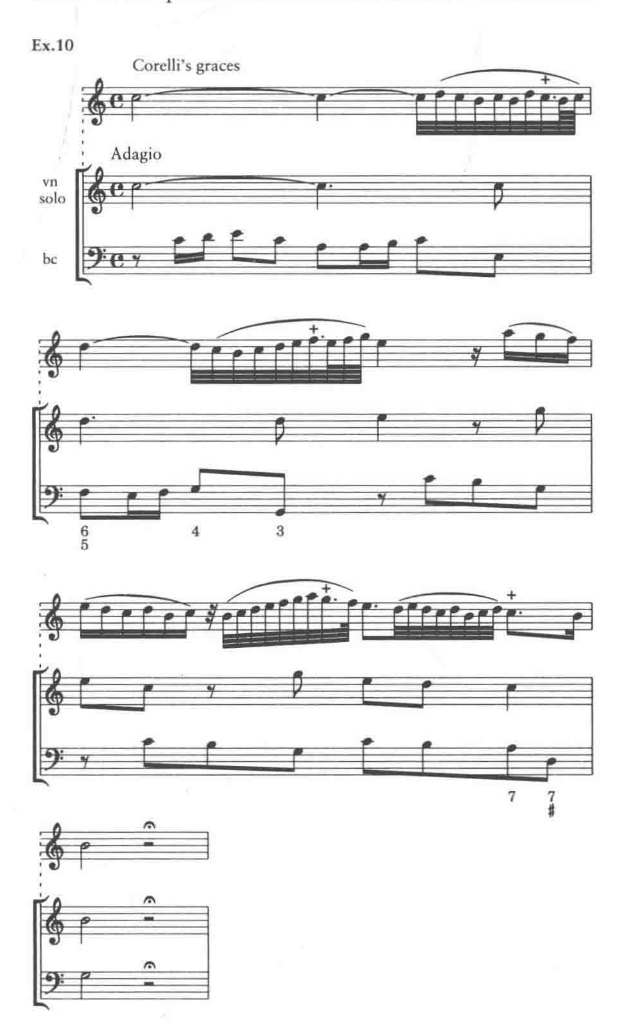
Other typically French aspects of improvisatory practice concern rhythm. Stylish performance of French Baroque music in general called for a knowledge of conventions of overdotting and *notes inégales*, which for the sake of flexibility and subtlety were not expressed in the notation. Players of the harpsichord, lute and viol were expected to improvise the entire rhythmic fabric of many preludes, which were printed only in skeletal form in long notes and with very few ornament signs. (*See* DOTTED RHYTHMS; NOTES INÉGALES; and PRÉLUDE NON MESURÉ.)

(iv) Later italianate embellishments. In the early 18th century, French composers like François Couperin, and some German masters like J.S. Bach, included their desired ornamentation in the text of the music, either with symbols for single-note graces (Fr. *agréments*; It. *abellimenti*), or with actual florid notation for passages. Their specificity, unusual in its day, was, however, to continue to the present, eventually eclipsing the more prevalent 18th-century trend, favoured especially by Italian composers and those working in their styles, of leaving embellishment to the performer. It was generally felt that, with less specific notation, the music served as something of a blueprint, and could be constantly refreshed and kept current by the idiomatic addition of improvised graces. While the greatest practitioners of this lavish, expressive improvisatory vocabulary were the solo violinists and singers, all soloists, vocal and instrumental, were expected to enter into this kind of creative collaboration with the composer. Although the practice is frequently seen as Italian, by the middle of the 18th century as impressive a contribution in this area was being made by French and Germanic musicians, especially violinists. Quantz, recognizing the basic difference between what he saw as French and Italian aesthetic (*Versuch*, 1752; chap.10, no.115), referred to the frequently notated single-note ornaments as 'wesentliche Manieren' (necessary ornaments) and the more elaborate personal improvised graces as 'willkürliche Veränderungen'. Burney remarked later of Italian practice that 'an adagio in a song or solo is generally little more than an outline left to the performer's abilities to colour'.

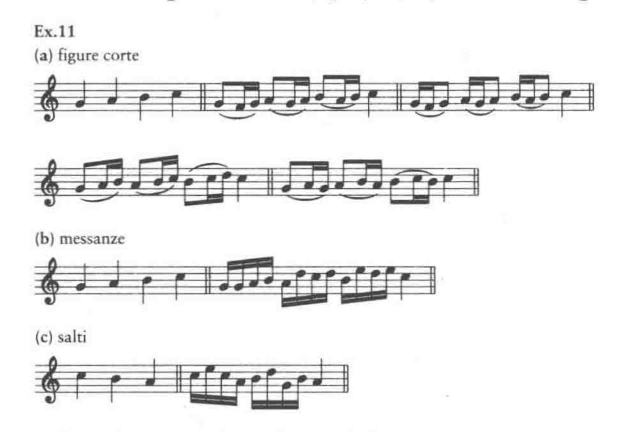
The best-known examples of improvisation in Italian adagios appear in Estienne Roger's edition of Corelli's Sonatas for violin and violone or harpsichord op.5 (Amsterdam, 1710), which the publisher prefaced by a declaration that the adagios were graced by Corelli himself: 'Composez par Mr A. Corelli comme il les joue'; ex.10 presents the opening bars of the third sonata. Further, in Roger's 1716 reprint the injunction has changed to 'comme M. Corelli veut qu'on les joue'. These are significant samples to be emulated by the performer in his or her own manner, in addition to their value as documents of Corelli's playing; Corelli, like any other 17th- or 18th-century musician, would have varied his graces at every performance.

In his *Compendium musicae signatoriae et modulatoriae vocalis* (1689; chap.5, §19) W.C. Printz described some Italian ornaments – *figure corte*, *messanze* and *salti* (ex.11) – that are somewhat less florid than those encountered in adagios. Even Montéclair, who was against *passages* (see §(iii) above), admitted this type, which he called *diminutions*. The best way to see how they can be improvised is to strip the *figure corte* from a written-out piece, for which the aria 'Singet dem Herrn' from Buxtehude's cantata of the same title (BUXWV98) has been selected (ex.12). Bach's cantatas are replete with examples of written-out *figure corte*. These are interesting because genuine Italian sources of the late 17th century are scarce. They reflect the earlier division type, related to some of the patterns from which Corelli's ornamental

Ex.10



Ex.11



style is ultimately derived, especially in anonymous 18th-century decorations for Corelli's fast movements; Corelli's graces for the adagios are largely elaborations of the *gruppi*, tremolos and other figuration typical in 17th-century ornamentation. It is therefore puzzling that Roger North should have referred contemptuously to Roger's newly published Corelli graces as 'so much vermin', when they appear to be no more alien than familiar Italian patterns grouped under a single bowstroke. Beginning with the Corelli sonatas, the notation of florid ornamentation, however rhythmically approximate, appeared regularly in published and manuscript sources, examples of a composer's or performer's style or milieu. For Corelli's op.5 sonatas alone there are over 20 known sources of preserved improvisation, each adding new forms of passage-work idiomatic to the period and provenance of the example. The density of notated embellishment increases noticeably throughout the century, even encompassing the chromatic inflections of the *galant* and Classical styles. The most ornate late example of a decorated movement for violin and bass may be seen in the fold-out of J.-B. Cartier's 1798 compendium of 18th-century violin literature, *L'art du violon*, where a Tartini 'Adagio' is varied in 17 increasingly complex ways (see illustration). Throughout it one can still perceive the original text, however, and identify much of the figuration with its 17th-century roots. Other examples in the solo violin literature of the period include William Babell's *XII Solos ... with Proper Graces* (London, *c*1725), Franz Benda's 33 sonatas for violin and continuo (*D-Bsb* Mus.ms.1315/15), Geminiani's Sonatas for violin and bass (London, 1716, 2/1739 'carefully corrected and with the addition, for the sake of greater ease, of the embellishments for the adagios'), Telemann's *Sonates corellisantes* (Hamburg, 1735) and *Sonate metodiche* (Hamburg, 1728) and Vivaldi's Sonata in ARV29 (plain in Malipiero edition; second movement ornamented in *D-Dl*, Pisendel collection).

(v) Varied reprises. Until now, the discussion has centred on examples of improvised ornamentation in slow movements where improvised graces are substituted for a simpler notated text. In fast movements, virtually all in binary form, the varied reprise of each section was considered essential. According to Quantz (op. cit., from the trans. *Easy and Fundamental Instructions*, *c*1790):

It is a principal Rule with regard to Variations that they must have a just reference to the plain Air, the variation is made upon ... the first Note of the Variation must for the most part be the same with the original or plain Note ... or any other Note may be chosen instead of it from the Harmony of the Bass, provided the Principal or plain Note be heard immediately after it ...

Brisk and lively Variations must not be introduced in an Air that is soft, tender and mournful, unless the Performer knows how to render them more suitable and agreeable in the manner of executing them.

Variations are only to be introduced after the simple Air has been heard first, otherwise it will be impossible for the Hearer to distinguish the latter from the former; nor does an Air, compos'd in a pleasing and graceful Stile, require any such additions, unless one was sure to improve still more upon it, they being used for no other end, than to render an Air in the cantabile Stile more melodious, and Divisions in general more brilliant.

Those that consist in a continual series of swift Notes or quick Passages, though ever so much admired by some, in general are not so pleasing as those of the more simple kind, the latter being more capable of touching the Heart, a Point that certainly is most to be aim'd at, and indeed at the same time the most difficult Part in Music; for which reason a young Beginner is advis'd to be cautious and moderate in the use of Embellishments and Graces.

Yet it is quite clear that in many performances both playings were freely embellished. Extant Corelli material other than the 1710 Roger edition contains heavily decorated examples of fast movements, some with more than one ornamental option. And the fact that the practice of embellishing both first statement and repeat is discouraged, in the name of good taste, by writers of the period proves how widespread the practice must have been.

Practical consideration occasionally led a composer to write out varied reprises, as C.P.E. Bach did in his *Sechs Sonaten für Clavier mit veränderten Reprisen* (1760). He wrote in the foreword (translation, 1961, from Ferand, *Die Improvisation in Beispielen*, 1956):
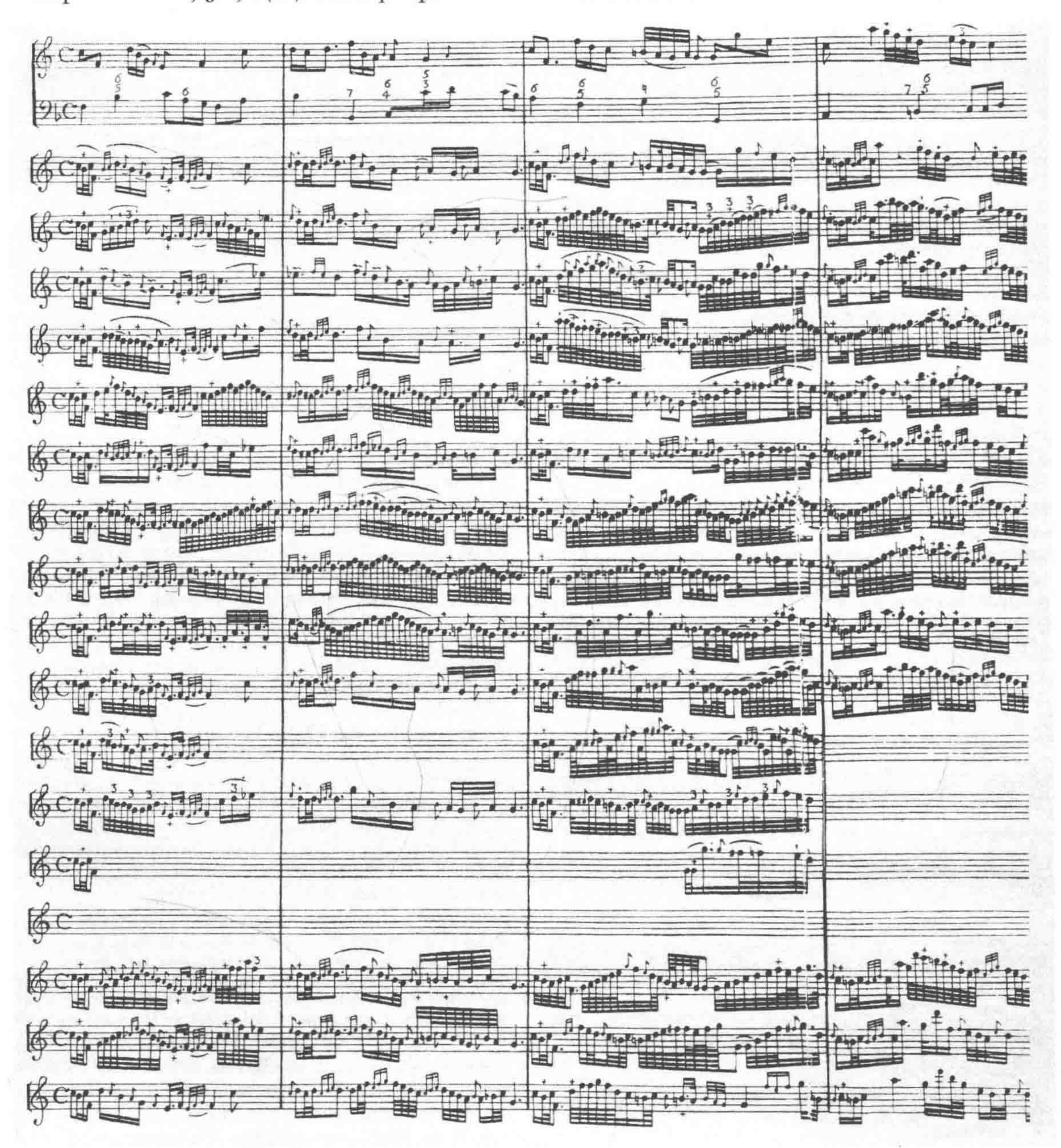
Variation upon repetition is indispensable today. It is expected of every performer. The public demands that practically every idea be repeatedly altered, sometimes without investigating whether the structure of the piece or the skill of the performer permits such alteration. It is this embellishing alone, especially if it is coupled with a long and sometimes bizarrely ornamented cadenza, that often squeezes the bravos out of most listeners. How lamentably are these two adornments of performance misused. One no longer has the patience to play the written notes the first time; the too long absence of bravos is unbearable. Often these untimely variations, contrary to the setting, contrary to the *Affect*, and contrary to the relationship between the ideas, are a disagreeable matter for many composers. Granted, however, that a performer has all the qualities necessary to vary a piece in the proper way; is he always ready to do so? Are not new difficulties raised thereby in unfamiliar pieces? However, aside from these difficulties and from misuse, good variations always retain their value ... In writing these sonatas I have had in mind mainly beginners and such amateurs as ... no longer have enough time and patience to practise especially assiduously. I have wanted to give them ... the satisfaction of being heard playing variations without having either to invent them themselves or to have others write them down and then themselves learn them by heart with much effort. I am happy to be the first, so far as I know, to work in this manner for the use and the pleasure of his patrons and friends.

Ex.13 shows the beginning of no.1, with the embellished reprise below (the right-hand part is shown; there are only minor differences in the left).

The varied reprise is mandatory in da capo arias. P.F. Tosi gave good advice to singers on this matter in his *Opinioni de' cantori antichi e moderni* (1723), here cited in J.E. Galliard's translation of 1742 (chap.7, §4):

In the first [part] they require nothing but the simplest Ornaments, of a good Taste and few, that the Composition may remain simple, plain, and pure; in the second they expect, that to this purity some artful Graces be added, by which the Judicious may hear, that the Ability of the Singer is greater; and, in repeating the Air, he that does not vary it for the better, is no great Master.

Because the principle of embellishment in arias did not change radically during the 18th century, except perhaps
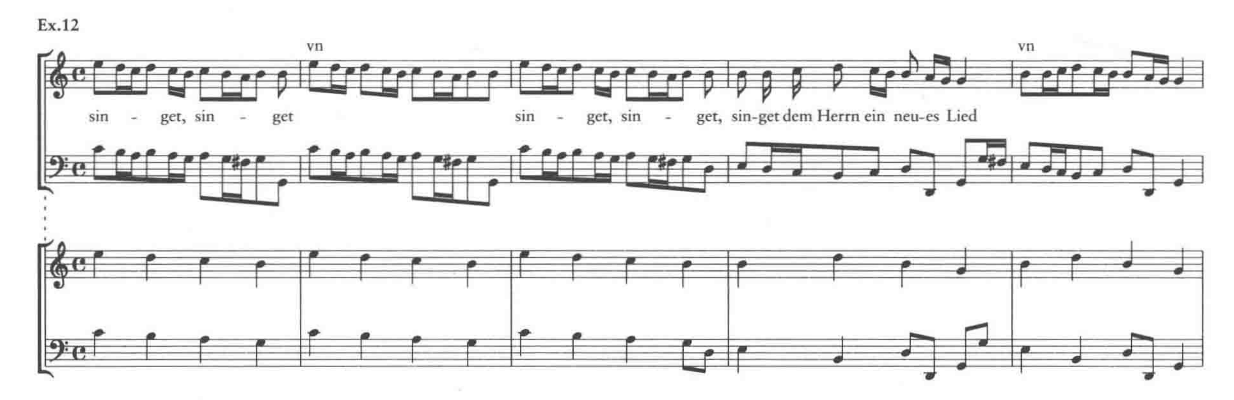


Part of chart showing 17 ways of playing an Adagio by Tartini: from Jean-Baptiste Cartier's 'L'art du violon' (Paris, 1798)

in the 'reform' operas of Gluck, the rules given by J.A. Hiller in his *Anweisung zum musikalisch-zierlichen Gesange* (1780; see §4(ii) below) are equally applicable to Baroque music. He stated that an aria must first be performed as the composer wrote it, though the singer was allowed to add one or two small graces. The varied da capo must appear easy and pleasant, but it should actually be difficult in order to give the singer an opportunity to demonstrate his skill. In slow arias it is best to introduce legato ornaments, in *allegro*, staccato ones. *Passaggi* and similar ornaments should never be sung twice in the same way, and generally speaking the same graces should not be used too close to one another or too often in succession.

(vi) Melodic variations. In addition to the free-form ornamentation described above, it seems to have been customary for shorter movements to receive added sets of figural, melodic variations following the playing of the movements that served as their 'theme', even if that theme already had its reprises decorated. Georg Muffat referred implicitly to this practice in the preface to his concerti grossi of 1701, saying that the 'liveliest airs [are to be played] thrice (with all [their] repeats)'. By using a system of distinct characterized variations, a short movement of this type could gain added cohesive structure as well as length, while demonstrating the improvisatory skill of the performer. Once again, the best period examples are found in the music of Corelli, where gavottas and gigas

Ex.12



are extant both in freely decorated versions and extended with sets of variations. Frequently, individual movements with added variations exist without reference to the entire sonatas that originally contained them – the basis for the later Classical theme and variations.

(vii) Cadenzas. A special instance of free improvisation is the cadenza (for a fuller account *see* CADENZA). In his section on cadences Quantz defined them as

> those Embellishments commonly introduced on the last Note but one, mostly on the Fifth of the Key ... the Productions of the momentary Invention of the Performer. Regular Time is seldom to be observ'd in Cadences ... Those for Voice or Wind Instruments ought to be short and so manag'd that they may be perform'd in one Breath, but those for String Instruments are not limited, but the Performer has so much Latitude given him, as his own skill and fruitfulness of Invention will permit, but notwithstanding will gain more Applause from the Judicious by a moderate length than otherwise.

Ex.13

Allegretto

1 3

Reprise

ten.

12

5

16

The short cadenza 'within a breath' and the extended solo fantasy are exemplified and contrasted in the works and performing practices of two famous early 18th-century violinists, the Roman Corelli and the Venetian Vivaldi. At the close of Corelli's sonata and concerto grosso movements it is not uncommon to find, immediately before the final cadential trill, a flourish that recalls the slurred *gruppi* of the 'graces' in the Sonatas. By contrast, reports of Vivaldi's pyrotechnic abilities, not always immediately evident in the texts of his concertos, are amply demonstrated in the lengthy manuscript cadenzas for the Concerto in D RV208 ('il Grosso Mogul'), which came to light in the 1980s. Further, Pietro Locatelli, the most technically accomplished virtuoso before Paganini, published as *Capricii* the extended and difficult cadenzas for the concertos of his 1733 *L'arte del violino* op.3. C.P.E. Bach, in his *Versuch über die wahre Art das Clavier zu spielen* (1753; end of chap.2), also discussed cadenzas in terms of fermatas appearing at cadences as well as other places (trans. W.J. Mitchell, 1949):

> *Fermate* are often employed with good effect ... there are three places at which the *fermata* appears: over the next to the last, the last, or the rest after the last bass *note* ... *Fermate* over rests appear most frequently in allegro movements and are not embellished. The two other kinds are usually found in slow, affettuoso movements and must be embellished if only to avoid artlessness. In any event elaborate decoration is more necessary here than in other parts of movements.

The cadenzas improvised in da capo arias by singers such as the famous castrato Farinelli often ran to inordinate length, notwithstanding the stricture that they should be sung in one breath. Tosi (op. cit., 128–9) criticized such cadenzas thus:

> Every *Air* has (at least) three *Cadences*, that are all three final. Generally speaking, the Study of the Singers of the present Times consists in terminating the *Cadence* of the first Part with an overflowing of *Passagges* and *Divisions* at Pleasure, and the *Orchestre* waits; in that of the second the Dose is encreased, and the *Orchestre* grows tired; but on the last *Cadence*, the Throat is set a going, like a Weather-cock in a Whirlwind, and the *Orchestre* yawns.

The gigantic written-out cadenza for the harpsichord in the first movement of Bach's Fifth Brandenburg Concerto is an excellent example of its type, though it may be considered too extensive for the usual extemporization and even to constitute an example of the soloist's abuse of privilege. When the two outer movements of a Baroque concerto – or indeed any two movements in any other type of work – are separated only by two chords, usually constituting a Phrygian cadence, the first should

be elaborated into an improvised cadenza; a familiar instance occurs in Bach's Third Brandenburg Concerto.

(viii) Continuo realization. Developments in the realization of the thoroughbass kept pace with the elaboration of the melodic line in the late Baroque period (for a fuller account *see* CONTINUO). The most exhaustive treatment of this subject is by Heinichen in *Der General-Bass in der Composition* (1728). He declared that the simple three-part realizations of the 17th century were old-fashioned and advocated the doubling of chords in both hands and the introduction of improvised ornamentation. He provided (i, chap.6) three realizations of a single bass line (ex.14), first in a simple manner (*a*), which can be avoided by introducing ornamentation and a true melodic line in the right hand (*b*); or, to give even more freedom to the melodic line, the chords may be played entirely by the left hand (*c*).
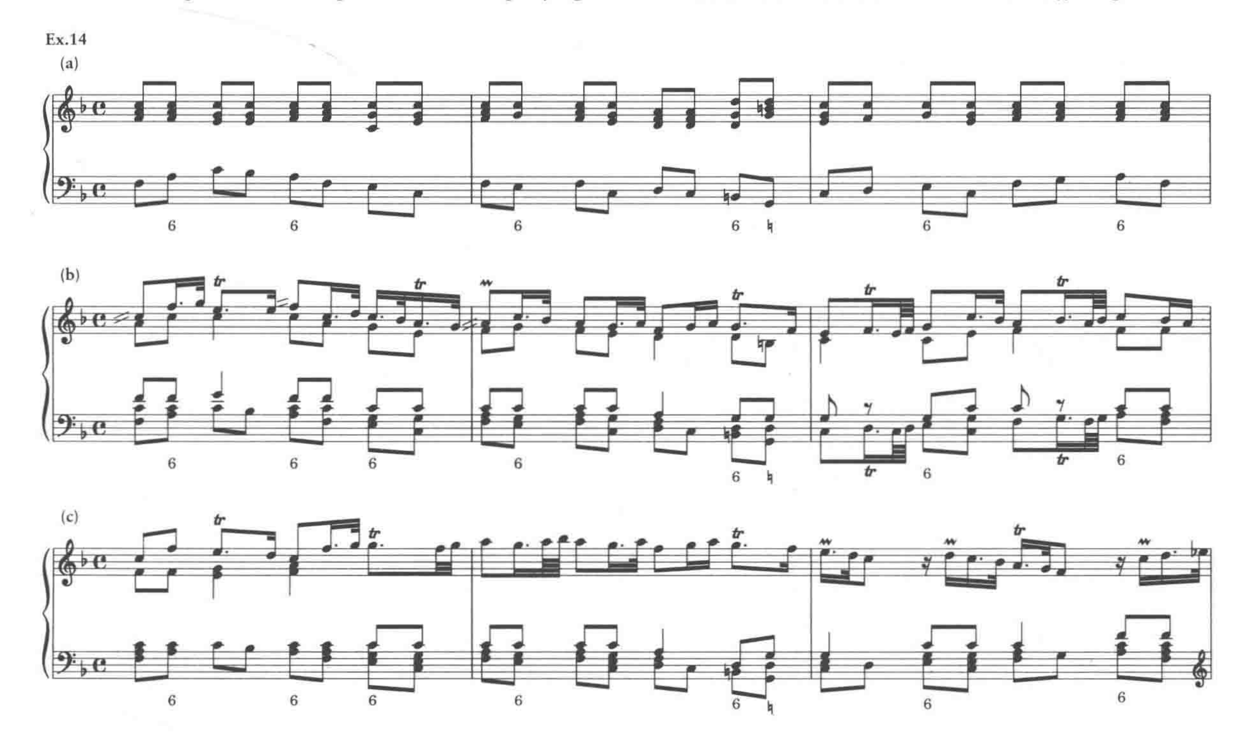
Early 18th-century Italian continuo practice went far beyond Heinichen, especially in the accompaniment of recitatives. Gasparini's *L'armonico pratico al cimbalo* (1708), Joseph de Torres y Martinez Bravo's *Reglas generales de acompañar, en organo, clavicordio y harpa* (enlarged 2/1736), which cites Gasparini with clearer musical examples, and Alessandro Scarlatti's *Varie introduttioni per sonare e mettersi in tono delle compositioni* (*GB-Lbl* Add.14244) give rules for the addition to triads of handfuls of acciaccaturas, to be played 'quasi arpeggiando'. But other examples, now and later in the century – for instance in Niccolo Pasquali's *Thorough-Bass Made Easy* (1757) – are more subdued.

There are first-hand accounts of Bach's continuo improvisation. L.C. Mizler wrote (1738) of his accompanying 'every thorough-bass to a solo so that one thinks it is a piece of concerted music and as if the melody he plays in the right hand were written beforehand' (translation from Aldrich, 1949). C.P.E. Bach related that his father liked to extemporize a fourth part when accompanying a trio. Bach's pupil J.C. Kittel described (*Der angehende praktische Organist*, iii, 1808, p.33) how Bach would become impatient with the inadequate accompaniment of a pupil and how 'one had to be prepared to find Bach's hands and fingers mingling with the hands and fingers of the player and, without further troubling the latter, adorning the accompaniment with masses of harmony, which were even more impressive than the unexpected proximity of the strict teacher'. Two of Bach's accompaniments are thought to be examples of his own realizations in written-out form, since they are marked 'cembalo obligato' and are not in the same style as his usual composed harpsichord parts: they are those of the second aria in the solo cantata *Amore traditore* BWV203 (thought to be by Bach) and of the second movement of the Sonata in B minor for flute and harpsichord BWV1030.

(ix) Complete pieces. Improvisation of complete pieces of music was not new to the Baroque period, but some of the great composer-performers of the era achieved new heights of virtuosity. In the 17th century the organ improvisations of Sweelinck, Frescobaldi and Buxtehude won the admiration of crowds who were attracted from far and wide. Bach is known to have improvised a prelude and fugue, an organ trio in three obbligato parts, a chorale prelude and a final fugue, all on a single hymn tune. Forkel remarked on Wilhelm Friedemann's impressions of his father's improvisations at the organ, saying that his organ compositions were indeed

> full of the expression of devotion, solemnity and dignity; but his unpremeditated organ playing, in which nothing was lost in the process of writing down but everything came directly to life out of his imagination, is said to have been still more devout, solemn, dignified and sublime.

A famous story that hardly needs repeating tells how in 1747, while visiting Frederick the Great, Bach extemporized a fugue on a 'royal theme' given him by the king that he later worked out in his *Musical Offering*. Two of



the rare places in music by (or attributed to) Bach where the performer is allowed some freedom to improvise are seen in the bars of minim chords in the Chromatic Fantasia BWV903 and the semibreve chords that constitute the entire prelude of the keyboard fugue in A minor BWV895.

Handel was equally famous for his improvising, as is attested by Hawkins's description of his playing of his own organ concertos:

> His amazing command of the instrument, the grandeur and dignity of his style, the copiousness of his imagination, and the fertility of his invention were qualities that absorbed every inferior attainment. When he gave a concerto, his method in general was to introduce it with a voluntary movement on the diapasons, which stole on the ear in a slow and solemn progression; the harmony close wrought, and as full as could possibly be expressed; the passages concatenated with stupendous art, the whole at the same time being perfectly intelligible, and carrying the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself, which he executed with a degree of spirit and firmness that no one ever pretended to equal.

Indeed, in the scores of the opp.4 and 7 organ concertos the soloist is frequently directed to play an 'Adagio ad lib' or 'Fuga ad lib'. While Handel's own improvisatory skills must have been prodigious, the publication of such instructions indicates that he expected no less from his colleagues.

A new type of improvisatory piece called a *partimento* arose in the Baroque period with the inception of the thoroughbass. In thoroughbass practice both the bass line and the melody are given, while in the *partimento* only the bass line with figures is given, over which it was the performer's responsibility to improvise self-contained pieces, character-pieces often called toccatas, and even fugues. Practised mostly in Italy, the *partimento* is closely related to the English practice of making divisions on a ground (see §(ii) above). *Partimento* improvisations were cultivated extensively as pedagogical exercises in the later Baroque period, when numerous collections were published by Gaetano Greco, Francesco Durante, Carlo Contumacci, Gaetano Franzaroli and Giuseppe Saratelli.

The art of improvisation flourished to the very end of the Baroque era in the free fantasia. J.S. Petri, in his *Anleitung zur practischen Musik* (1767), claimed that the fantasia was 'the highest degree of composition ... where meditation and execution are directly bound up with one another'. The whole final chapter of C.P.E. Bach's *Versuch* (1753) is devoted to the improvisation of fantasias. A free fantasia is given at the end both in written-out form and as a *partimento*. The absence of bar-lines emphasizes the freedom of such a composition.

Beyond the feats of the 17th- and 18th-century virtuosos, improvisation was certainly a customary skill among competent, less renowned musicians. Extemporizing over ground basses, for instance, was an essential part of any musician's training, and the extemporization of dances, suites and even more complex forms was not considered unusual. The incomplete scoring of 17th-century Italian operas seems to indicate that much of the instrumental music was improvised: at many junctures, one finds simply a bass line with two to four cleffed blank staves above it. It is clear that five-part texture (either two violins and two violas with bass, or one violin and three violas of differing sizes with bass) was usual in music throughout Europe, yet few viola parts or viola lines in scores can be found. There is little doubt that these were improvised, particularly given the more aural and less page-orientated training of most musicians of the period; unquestionably musical literacy was not a critical requirement for a practising musician of the day.

4. THE CLASSICAL PERIOD.

(i) Instrumental music. Performers and composers of the Classical period perpetuated three types of Baroque improvisation: embellishment, free fantasies and cadenzas. (The present article treats the two former; for discussion of the latter *see* CADENZA.) Although all three practices gradually declined, the universality of their use is confirmed in contemporary reports of concert performances (Burney), in treatises (e.g. by C.P.E. Bach, Manfredini and Türk – who in turn drew from earlier treatises e.g. by Marpurg and Quantz), and in composers' written-out embellishments of their own and others' musical texts. It seems likely also that soloists performing keyboard concertos improvised during orchestral ritornellos.
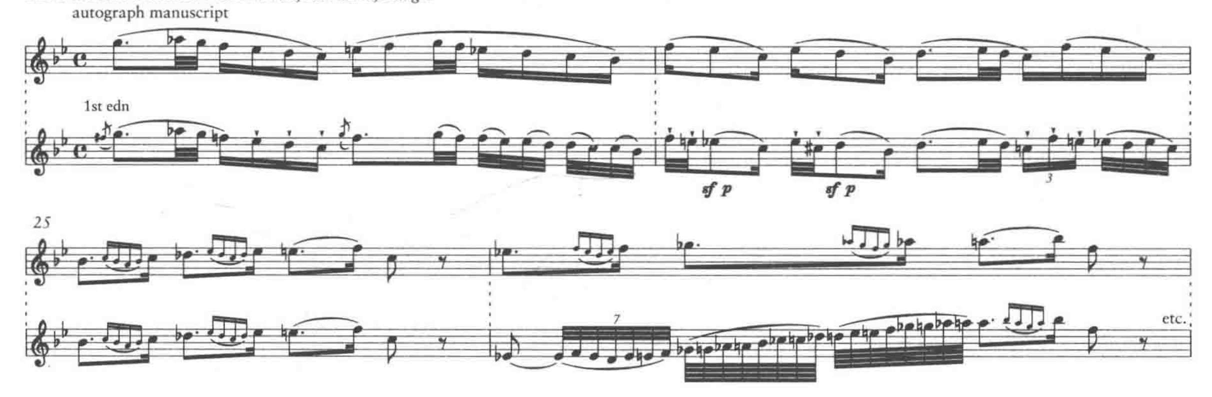
Reports and histories of the period inveigh against excessive amount and length of improvisation and embellishment. Such polemics confirm that these practices were widespread. Their aesthetic prescriptions are best evaluated in comparison with written-out embellishments, for example those by Haydn and Mozart, and the pseudo-improvised modulating preludes Mozart wrote for the use of his sister Nannerl; such documents show what was actually done (as opposed to what some observers would like to have heard). Of the authors whose treatises contain detailed descriptions of the use and methods of improvisation, C.P.E. Bach is the only one whose music elicits the same respect as his writings; the disparity in proficiency between composers and performers of Haydn's or Beethoven's level and those of, for example, Türk's cannot be overlooked. Nor can the fact that exhaustive treatises often tend to the categorical and pedantic. While writers and composers of the period may have agreed generally on the decisive role of taste, that of the master Classical composers is not necessarily identical with that of their writer contemporaries.

(a) Improvised embellishments. Treatises affirm that competence in prepared or improvised embellishments is dependent on thorough knowledge of the basic types ('Manieren') and their execution. The sources give sample embellishments but cannot clarify what proportion was prepared and what was improvised in 18th-century practice, although they do show that there were discrepancies between original text and actual performance. Composers wrote out embellishments for the benefit of amateurs or students, who, unlike the composer or virtuosos, were not expected to have mastered the art of improvisation. Mosel (1813), following in the footsteps of Gluck, Leopold Mozart, Quantz and C.P.E. Bach, specifically mentioned Mozart as a composer who wrote out precisely the ornaments he desired. Bach (1753–62, p.165) warned:

> many variants of melodies introduced by executants in the belief that they honour a piece, actually occurred to the composer, who, however, selected and wrote down the original because he considered it the best of its kind.

He elaborated his reservations elsewhere:

> Today varied reprises are indispensable, being expected to every performer. A friend of mine takes every last pain to play pieces as written, purely and in accord with the rules of good performance. Can applause be rightfully denied him? Another, often driven by necessity, hides under bold variations his inability to express the notes as written. Nevertheless, the public holds him above the former. Performers want



Ex.15 Mozart: Sonata in F K332/300*k*, 2nd movt, *Adagio*

to vary every detail without stopping to ask whether such variation is permitted by their ability and the construction of the piece.

Often it is simply the varying, especially when it is allied with long and much too singularly decorated cadenzas, that elicits the loudest acclaim from the audience . . . Often these untimely variations are contrary to the construction, the affect, and the inner relationship of the ideas – an unpleasant matter for many composers. Assuming that the performer is capable of varying properly, is he always in the proper mood? Do not many new problems arise with unfamiliar works? Is not the most important consideration in varying, that the performer do honour to the piece? . . . Yet, regardless of these difficulties and abuses, good variation always retains its value.

The *locus classicus* of improvised instrumental ornamentation was the restatement of the principal theme, particularly in slow movements and rondos. Composers did not always notate such restatements, but signalled them in the manuscript with da capo signs. Thus the literal reprinting of the theme in modern editions creates an implication – not found in the sources – that the composer desired a note-for-note repetition of the opening music. Composers often provided embellishments of principal themes immediately before performances by pupils or before publication. The differences between the texts Mozart used himself and those he presented to the general public may be seen by comparing autograph manuscripts and first editions of the second movement of the Piano Sonata in F K332/300*k* (ex.15) and the third movement of that in D K284/205*b*, variation xi. By the 1790s composers were writing elaborate embellishments into thematic reprises, having expropriated embellishment from the domain of improvisation (ex.16 shows an example by Beethoven).

Ex.16 Two excerpts from Beethoven: Quintet in E♭ for Piano and Winds op.16 (1796), 2nd movt

(a) **Andante cantabile**

p dolce

5

(b)

45

Performers improvised embellishments mostly in works having a primary melodic line, for example solo piano works, duo sonatas with an obbligato instrument, string quartets with dominant first violin, chamber works for a wind instrument and strings, or instrumental concertos. Nonetheless, orchestral players of the 18th and early 19th centuries evidently improvised embellishments; indeed, in an account dated 19 December 1816 Louis Spohr decried an orchestral performance conducted by him in Rome that was constantly marred by untrammelled embellishment by individual members of the orchestra. Spohr remarked that he specifically forbade the players to make any additions to the music as printed, but acknowledged that ornamentation was second nature to them. He cited the horns as converting ex.17*a* into ex.17*b* and the clarinets as rendering ('perhaps simultaneously') ex.17*c* as ex.17*d*.

Mozart's piano concertos are a special case. Most of them were written for his personal use. In a number of them the solo part is occasionally notated in sketch-like shorthand. This occurs when melodic and rhythmic activity suddenly slacken without obvious dramatic or expressive motivation, such as slow-movement sequences (e.g. in the second movement of the concerto in C K503; ex.18); and also during 'piano recitatives' in the slow movements, in which a melody in the piano's right hand is accompanied by repeated quaver chords in the strings (e.g. in the concertos in D K451; D minor K466; C K467; C minor K491; D K537; and B♭ K595). A surviving embellishment to the recitative from the second movement of K451 written out by Mozart for his sister Nannerl hints at his expectations for such passages (ex.19). Mozart also used such shorthand, for example long notes delineating outer boundaries, for arpeggiated or connective passage-work (e.g. in the concertos K451 in D, K482 in E♭, K595 in B♭ and especially K491 in C minor). In such places the soloist's sudden reduction in rhythmic speed is not compensated for by activity in the orchestra. Suggestions for filling in the gaps appear in Badura-Skoda (1957), Neumann (1986) and the NMA scores of the concertos, which identify them as editorial (ex.20 shows a representative passage from the third movement of K482 in which suggested fill-ins by the NMA editors Hans Engel and Horst Heussner, by the Badura-Skodas and by Robert Levin, are shown above the autograph version).

The large leaps commonly found in dramatic arias of the period were often mimicked in instrumental music. Even in the 20th century treatises continued to warn against filling them in; but an extremely elaborate written-out embellishment to the second movement of Mozart's Piano Concerto in A K488 in the hand of his pupil Barbara Ployer fills in such leaps. The content of the decoration hardly concords with Mozart's personal language, but it gives a useful indication of the quantity, if not the quality, of what Mozart provided in his own performances.

Given the direct relationship between individual works and specific performers and circumstances, a performer wishing to supply the most idiomatic embellishments will use the instrumental range observed by the composer (this precept also applies to cadenzas and lead-ins).

(b) Free fantasies and other improvised pieces and passages. By the Classical era solo improvisation was carried out mostly by keyboard players, and few excelled at it. Dittersdorf declared that he liked hearing only 'Mozart, Clementi and other creative geniuses', whose improvisation had been incompetently aped everywhere. The free fantasy occupies the final section of C.P.E. Bach's treatise. He made it clear that the key to successful improvisations of this kind is a solid knowledge of progressions and consistency of harmonic rhythm. The ametrical fantasy that illustrates his points recalls many of his compositions.
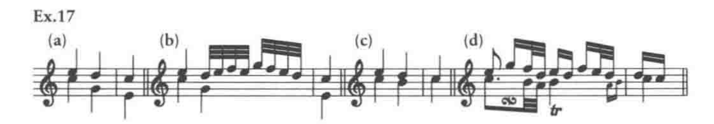
Mozart's and Beethoven's improvisatory abilities were celebrated; their concerts frequently featured solo improvisation. The fantasias composed by Mozart, which may represent revisions of pieces improvised in concert, are mostly metrical; despite their free declamation, they give the appearance of having been carefully worked out. In addition to such fantasies the most common types of keyboard improvisation were spontaneous variations on a given theme, and improvised preludes used either to try out an unfamiliar instrument before a formal performance or to link works in different keys. A number of Mozart's modulating preludes survive. These little-known works (all published in NMA) are mostly ametrical. Beethoven's Fantasia op.77 (which may be a revision of an improvisation at his Akademie at the Theater an der Wien on 22 December 1808) is primarily metrical, though it contains several striking ametrical passages. Schubert's fantasies are metrical.

Keyboard improvisation was not limited to solo performances. Walther Dürr suggested that the lack of piano introductions to many of Schubert's songs implies that the accompanist improvised a brief *Vorspiel*. Dürr theorized that many of the piano introductions in the posthumous lieder that are not known definitely to have been composed by Schubert were derived from his improvisations; Dürr characterized these not as forgeries ('Fälschungen') but as necessary complements ('Ergänzungen') to the text in a printed edition for dilettantes.
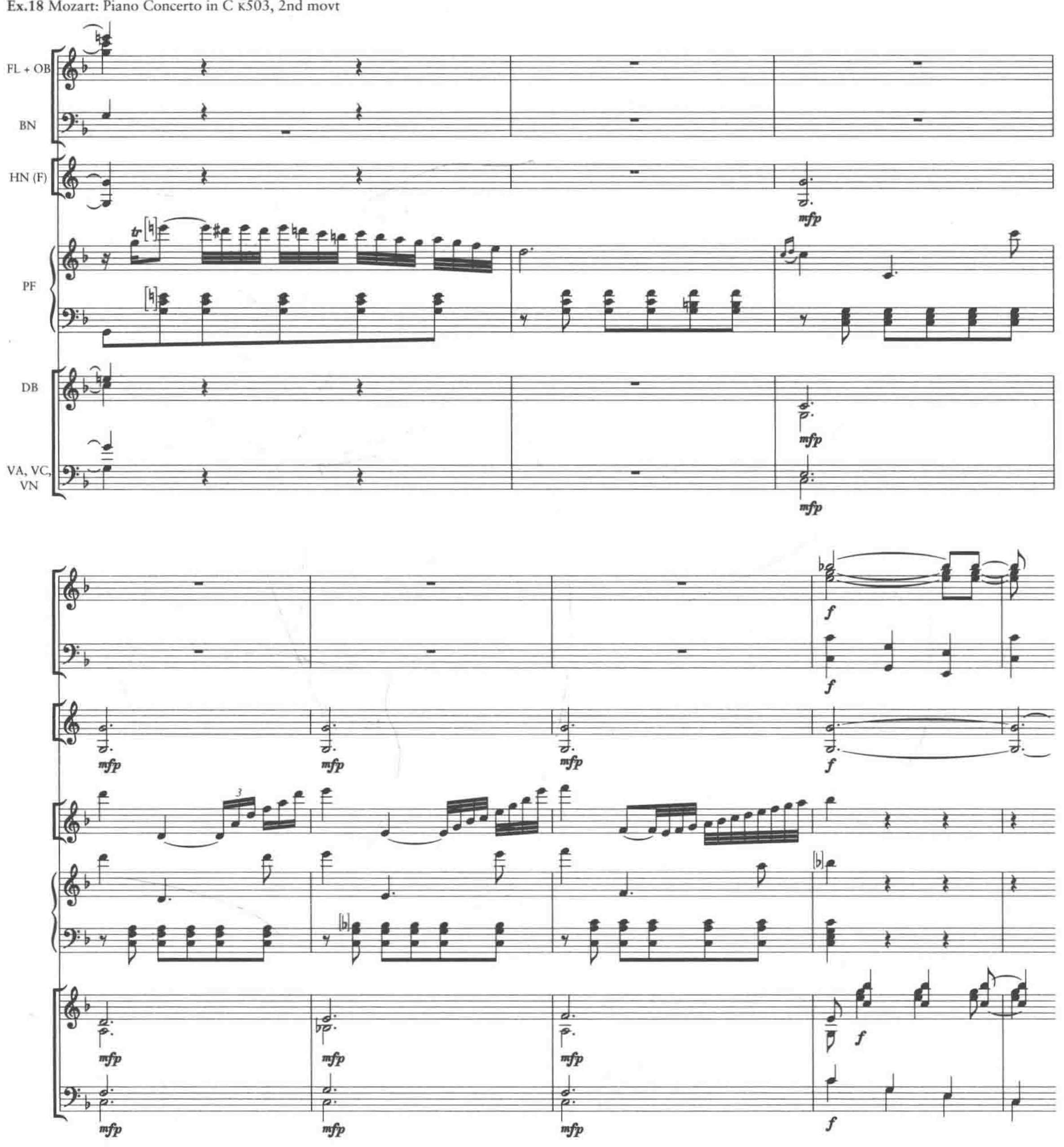
(c) Continuo in piano concertos. There is considerable evidence that Classical composers expected the soloist to improvise from the bass – figured or unfigured – during the orchestral ritornellos of keyboard concertos. 18th-century published editions of the keyboard part usually contain a figured bass in those sections, and Mozart notated 'col Basso' ('with the bass') in the left-hand staff of the keyboard part on virtually every page of the score where the soloist does not have an obbligato part. The reasons for this practice are still debated. Such concertos were normally conducted from the keyboard; it has been argued that the keyboard played chords to keep the orchestra together or that the bass line was nothing more than a cue to prevent the soloist from getting lost.

The Badura-Skodas (pp.207–8), pointing out the obvious differences in timbre between fortepiano and modern piano and between Classical and modern orchestral instruments, adduced criteria for the discreet use of continuo in modern performance. Neumann (1986,

Ex.17
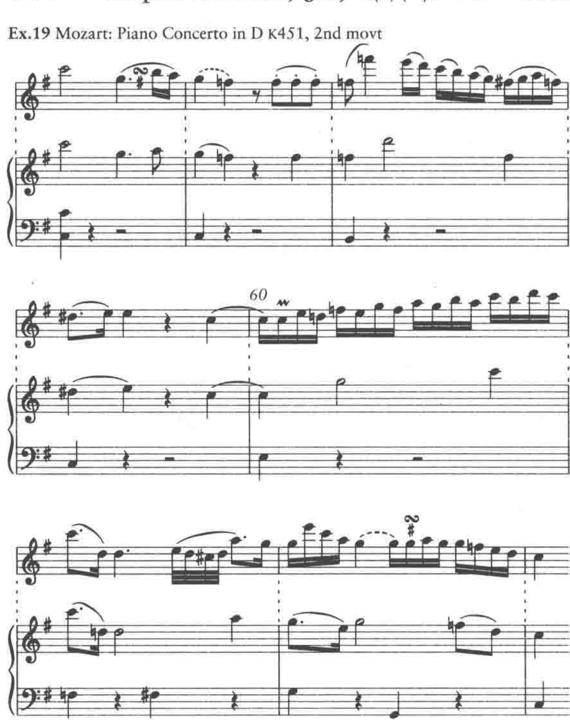


Ex.18 Mozart: Piano Concerto in C K503, 2nd movt



p.255) was more categorical, rejecting its use except on old instruments, and Charles Rosen (2/1972, p.192) stated flatly, 'In the concertos of Mozart there is absolutely no place where an extra note is needed to fill in the harmony'. Two documents pertinent to the controversy survive. The first is an autograph continuo part of Mozart's Piano Concerto in C K246. The Badura-Skodas and Szász argued that it shows how Mozart played continuo. The second is the carefully notated continuo part in the autograph to Beethoven's Fifth Piano Concerto op.73. The lack of similar explicit directions in the earlier keyboard concertos can be explained by the fact that Beethoven personally performed them; the fifth was the only one he never played. The continuo part contains scrupulous figuration and indications of *tasto solo*, *a l'ottava* and *Telemann-Bögen*, and occasionally doubles the bass in octaves. Even if these annotations served a purely pedagogical purpose as part of Beethoven's instruction of Archduke Rudolph, as argued by H.-W. Küthen in his edition, it seems unlikely that Beethoven would use the manuscript of one of his most important works merely to teach an art which had no practical use. Beside the debate about the applicability of continuo in Classical concertos lies the question of how it was played. Some present-day scholars consider continuo to be a purely functional element of 18th-century music: the player merely plays a chord at each change of harmony, so as to complete the texture and keep the orchestra together. However, purely chordal continuo playing would contradict both the tradition of thoroughbass and the treatises

Ex.19 Mozart: Piano Concerto in D K451, 2nd movt



of the period. Quantz and C.P.E. Bach specifically suggested that the continuo player vary the number of upper voices and improvise linear and quasi-linear music when appropriate. All thoroughbass textbooks treat voice-leading as primary, dealing not merely with the interpretation of the figures but with their contrapuntal implications. It would be as fallacious for the Classical period as for the Baroque to assume a composer to be unconcerned with a chord's qualitative presence merely because it had not been written down. Indeed, notated accompaniments were unnecessary because players were able to improvise them.

(ii) Vocal music. Instructional and theoretical works came, through their sheer quantity, to assume a new importance to the student of ornamentation as the Classical period began and music publishing flourished. Some 20 comprehensive vocal methods or critical studies appeared in the period between 1763 and 1825 (after which the Rossinian revolution begins to be reflected). Many contain extensive notated examples, and these are of especial value in a period both of operatic reform and of virtuoso vocalism. The latter was cultivated with care, ambition and respect, although its extreme manifestations found cogent and persuasive detractors. Most writers on the subject discuss questions of taste and judgment, balancing the claims of composer and virtuoso; there is much thoughtful argument, and subtle differences of emphasis are found between writers. But without matching such accounts to detailed, notated examples it is impossible to determine what might have sounded restrained and what daring, still more to establish what were considered the idiomatic ways of carrying out standard ornamental procedures.

Domenico Corri is probably the most valuable single theorist as far as the provision of practical examples is concerned: he printed details of execution that were normally left unwritten, over a wide range of music; he was more reporter than advocate; and he was respected by his contemporaries. Other important writers were Giambattista Mancini, J.A. Hiller, J.B. Lasser, A.M. Pellegrini Celoni, J.F. Schubert, Giuseppe Lanza, Alexis de Garaudé, G.G. Ferrari, J.B. Rocourt, Isaac Nathan and R.M. Bacon. Annotated performance materials are plentiful but not readily accessible for study; in London, following Corri's lead, publishers began to issue arias with embellishments and nuances indicated by small note heads, and there and in Paris arias were published

Ex.20 Mozart: Piano Concerto in E♭ K482, 3rd movt

165

HEUSSNER/ ENGEL

BADURA-SKODA

LEVIN

AUTOGRAPH

VN, VA

VC, CB

showing a particular performer's 'realizations' on a separate staff.

Little or no ornamentation is advised for plain recitative; Hiller (1780) stated that ornaments should be confined to occasional mordents and *Pralltriller*, though he accepted the need for more in scenas in accompanied recitative. J.F. Schubert advocated 'appropriate free embellishment' for fermatas but cautioned that this should be avoided where the word to which it would be sung made it inappropriate. In slow arias, or the slower sections of two-part rondò arias, the use of portamento was advocated by Corri, with *messa di voce* on longer notes, and the line might be highly graced, with appoggiaturas (single or compound) and acciaccaturas as the most common ornaments; little running passages might bridge leaps or fill out long notes, and syncopation, echo effects and division-like passages might be used. The surviving examples embellished by Mozart show the use of such devices (ex.21). *Allegro* arias or sections were less subject to decorative ornament, largely because of their greater speed and stricter tempo. Passing notes, appoggiaturas and the like are found, but in less profusion, and unmeasured flurries of quick notes are rare. Staccato and syncopation are sometimes used as ornamental devices, and running passages of semiquavers may be constructed on the outlines of melodies in longer note values. Hiller (1780) explained the distinction: 'in slow and pathetic arias, slurred and drawn-out ornaments are the most appropriate, just as thrusting ones belong more to the Allegro'. In both styles, ornamentation generally involves adding notes of quicker rhythmic denomination rather than rerouting existing semiquavers into another region of the voice or simply recomposing the melodies (a practice often followed in modern revivals). Some degree of thematic variation, however, was expected in the case of an aria with a recurring theme as it reappeared.

Many complete arias survive with ornamentation attributable to specific composers or singers. The Czech composer Václav Pichl noted, in Milan in 1792, the variants sung by Luigi Marchesi in different performances of Zingarelli's *Pirro* (ex.22); its opening line gives some indication of what theorists meant when they decried ornamentation that overwhelmed the original. At least eight examples were published of the decorations sung by Angelica Catalani, which were equally florid. Mozart's preferred style of ornamentation, ascertainable from ex.21 and from his elaboration of an aria from his *Lucio Silla* (1772), shows a number of features: (*a*) the use of passing notes and other small ornaments in the first statement, increased in the repeat; (*b*) the standard use of appoggiaturas on feminine line endings (and often elsewhere; the speed of their resolution should be noted); (*c*) the variety of pace in the passage-work, with the prevailing semiquavers often enlivened by a burst of demisemiquavers or uneven groups of quick notes; (*d*) the tendency to use embellishment to increase the complexity and speed of figuration (as opposed to altering melodic shape or tessitura: the idea of adding 'excitement' through high notes seems to play no part); (*e*) the use of syncopation and phrasing to vary the line, and (*f*) the increase in elaboration as cadences are approached. In the *Lucio Silla* aria it is worth noting, additionally, that the wide leaps in long notes are left unornamented.

Several theorists stress the importance of exactitude and curtailment of liberties when two or more voices are singing together. Pellegrini Celoni wrote:

> Duets, trios, quartets etc. must be sung as they are written, and though it is permissible to vary this or that in the solos, in the remainder it is necessary to proceed with unanimity, and to pay close attention to *forte*, *piano* and *pianissimo*; to smooth out, connect and separate ... in concerted pieces, ... appoggiaturas, trills and mordents are still permitted, but always with moderation.

Others emphasized that cadenzas for two voices or for voice with obbligato instrument (which was expected when the accompaniment featured one) must be prepared in advance and were often written out by composers. Many examples survive, among them several for the duet for Susanna and Countess Almaviva in *Le nozze di Figaro* and for 'Ah perdona' from *La clemenza di Tito*.

Most of the foregoing discussion applies primarily to Italian music. Outside the Italian sphere, the application of italianate style decreased in proportion to the distance of the music itself from Italian models. Germans noted approvingly (and Italians complainingly) that sophisticated German accompaniments made vocal freedom and ornamentation less appropriate. J.F. Schubert admonished that the 'compositions of Mozart, Haydn, Cherubini and Winter will bear fewer embellishments than those of Salieri, Cimarosa, Martín and Paisiello'. French singers seem to have carried from earlier generations some of their system of well-defined and differentiated ornaments which they preferred to the bolder manifestations of italianate passage-work, and to have applied them quite liberally to the *ariettes* and the strophic songs in their operas. In one kind of English song, where the voice moves predominantly in octaves with the bass, it is implied by Corri that the voice did not normally break the unison to add ornamentation; the basic shape of the vocal melody is retained, but passing notes and other smaller graces might be added. These, along with the *gruppetto*, or turn, and portamento, seem to have been regarded more as a part of tasteful execution than as ornamentation.

5. The 19th century.
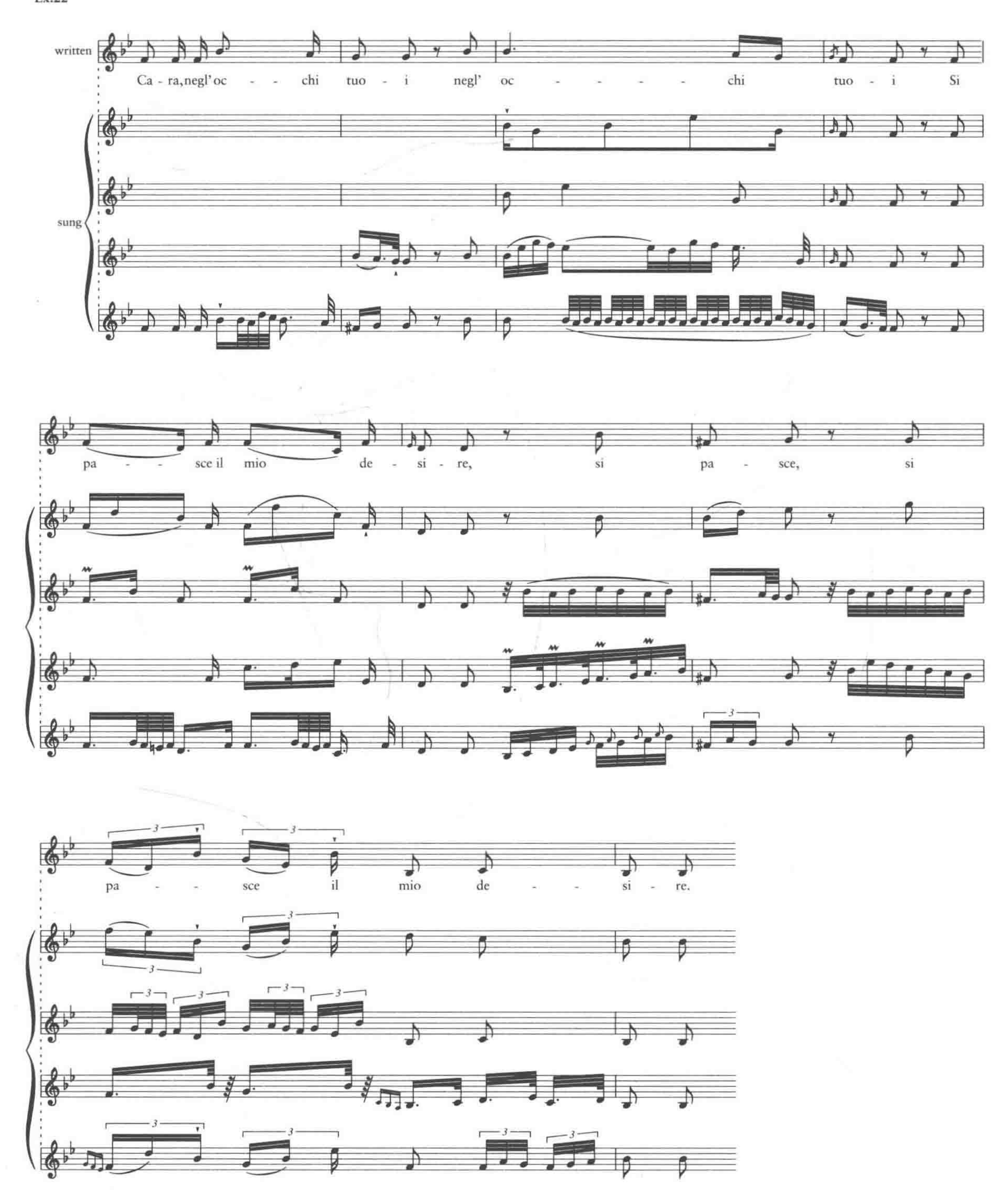
(i) Instrumental music. The early 19th century witnessed a meteoric rise in the popularity of improvisation and then its near-extinction post-1840 after suffering an 'apotheosis of bad taste' (Wangermée, 1950). The Romantic mind revelled in the spontaneous creativity of improvisation and its unique incarnation of musical genius. But improvisation also served more prosaic ends by pandering to a music-consuming bourgeoisie that craved brilliance and sensation, thus encouraging its rapid decline as trivialization threatened the artistic originality that had distinguished it in its 18th-century heyday. Other factors leading to the eradication of public improvisation included the rise of the performer as interpreter and the divorcing of composition from performance; the concomitant ascendancy of the 'work concept', itself inimical to the notion of music in flux so vital to improvisation; and an evolution in musical technique away from bass-orientated, syntactical structural outlines towards more melodically, generically or programmatically conceived frameworks which loosened the 'inner thread' (Schumann, 1854) that previously had held much extemporized music together.

In the first decades of the century, however, improvisation claimed a central role within musical culture – thanks to the pre-eminence of the piano, the instrument

Ex.21 J.C. Bach: 'Cara, la dolce fiamma' from *Adriano in Siria*, with embellished versions by Mozart

['You are the dear flame of my soul, and in my affections I shall always be faithful']

Ex.22



['Darling, my desire fulfils itself in your eyes.']

on which it was most commonly practised. Advances in design and construction thrust the piano on to centre stage in the concert halls of increasing importance in the era; greater virtuosity and expressivity resulted in particular from the instrument's enhanced sustaining powers, enriched timbral palette and repetition action (patented 1821). These were ruthlessly exploited by the 'lions of the keyboard' touring Europe, who inevitably included at least one improvisation in their concert programmes. Generally the last item to be heard, such an improvisation often featured popular melodies or operatic airs. Masters like Hummel and Liszt improvised on themes provided

by the audience, partly to counter critics' charges that extempore performance was 'little more than playing from memory' (*The Harmonicon*, June 1830). Even Chopin – whose improvisations on Polish national melodies charmed audiences in Warsaw, Vienna and Paris – used this trick on occasion, once to please three clamouring princesses typical of the more private salon audiences, or *Damenwelt* (Moscheles, 1872), for whom improvisation was also *de rigueur*.

Another celebrated improviser was Beethoven, whose extemporizations, according to Czermy, were 'brilliant and astonishing in the extreme', 'whether on a theme of his own choosing or on a suggested theme' (ed. P. Badura-Skoda, 1963, trans. 1970). They generally took 'the form of a first movement or rondo finale of a sonata', a 'free variation form' or 'a mixed form, one idea following the other as in a potpourri' – formal procedures laid down in Czerny's own *Systematische Anleitung zum Fantasieren auf dem Pianoforte* (1829), perhaps the most important (certainly the most informative) improvisation treatise from the period. Others were published by the likes of Corri, Hummel and Kalkbrenner for the benefit of less skilled professionals and 'conscientious amateurs' (Kalkbrenner, 1849).

Czerny's treatise elucidates in turn the improvisation of preludes, cadenzas, fermatas and independent 'works' (fantasies, potpourris, capriccios etc.) but says little about their common characteristics. Dahlhaus (1979) argued that any improvisation – by definition spontaneous, though not necessarily original – involves the realization of one or more 'models', however defined. In the early 19th century, such models included chromatic bass progressions, discursive 'nocturne' accompaniments (usually supporting stylized vocal figuration), and harmonic sequences embellished by chord-outlining passage-work (arpeggios, scales, *Rollfiguren* etc.), all of which the hands might execute 'almost without any consciousness of the mechanical operations which they perform' (Hummel, 1881). Czerny too noted that the improviser frequently succumbs to 'an almost subconscious and dream-like playing motion of the fingers' while nevertheless 'adhering constantly to his plan' (1829, trans. 1983; compare Fétis and Moscheles, 1840).

As Czerny indicated, improvisers also utilized higher-order plans refined through practice and experience to lend coherence to their extemporizing. In contrast to the simple figured-bass 'skeletons' (*Gerippen*) exemplified in C.P.E. Bach's *Versuch*, larger-scale improvisatory models after 1800 often comprised loose formal templates defined in thematic terms. The prevailing *stile brillante* offered a ready-made paradigm with its characteristic alternation between virtuoso and lyrical episodes, an approach also taken in countless 'brilliant' compositions by Hummel, Chopin, Liszt and lesser contemporaries. The cement binding successive phases of the occasionally sprawling improvisations that resulted from this and similar formal strategies was melodic and motivic 'imitation' – 'a study of the utmost importance to a pianiste who is desirous of extemporizing' (Kalkbrenner, 1849). Ironically, the requirement of ever-greater organic unity in improvisation hastened its demise by inhibiting an essential freedom (Dahlhaus, 1979).

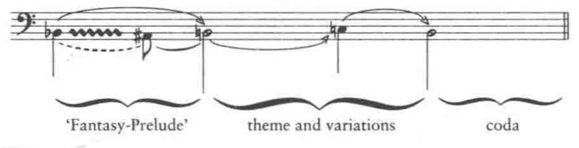
Czerny insisted, however, that an improvisation, although 'in a much freer form than a written work', 'must be fashioned into an organized totality as far as is necessary to remain comprehensible and interesting' (1829, trans. 1983). Improvisations on a single theme were 'the most difficult of all' but could be crafted in an 'interesting and orderly fashion' simply by combining 'several styles into one and the same fantasy' (for instance, 'Allegro', 'Adagio or Andantino', 'fugal', 'modulatory', 'lively rondo') while avoiding 'an eternal, wearisome, continuous repetition of the theme through all octave ranges and an irrational journeying back and forth among the keys'. A somewhat freer fantasy could be devised with several themes (the first – 'the pillar on which all else is constructed' – must 'recur frequently between the remaining themes' and again at the end); as a potpourri (a 'combination of such themes that are already favorites of the public'); or as a capriccio ('an arbitrary linking of individual ideas without any particular development'). Other possibilities included theme-and-variation and 'strict, fugal' formats.

Preludes had more practical functions than the fantasy, among others to test the instrument, establish an appropriate mood and warm up the fingers. Although mostly 'introductory', preludes were also improvised as links between pieces, a practice resurrected on occasion long after the demise of preluding mid-century. Typically restricted in motif and harmony, preludes might commence in a remote key but normally ended on the dominant 7th chord of the main tonality, thus resolving to the ensuing composition. Stylistic possibilities ranged from unmeasured recitative to bravura virtuosity, as demonstrated in the numerous collections published from 1810 to 1830 for both professionals and amateurs (e.g. by Hummel, Cramer, Haslinger, Moscheles and Kalkbrenner).

Recitative passages also infiltrated period compositions (for instance, Chopin's Nocturne op.32 no.1; Beethoven's Sonatas op.31 no.2, op.110), along with other improvisatory devices like cadenzas (i.e. in solo pieces) and embellishments (often vocally inspired). Ironically, the latter features lost their earlier improvisatory purpose in that cadenzas were increasingly notated by composers in concertos, while improvised embellishments (portamentos, *fioriture* etc.) came to be viewed as 'concessions to bad taste' and 'sacrilegious violations of the spirit and letter' of composed music (Liszt, 1837).

As for fantasies committed to paper, these reveal the evolution in the models used by improvisers even if they lack the spontaneity of live improvisation. Although dubbed a capriccio by Czerny, Beethoven's Fantasia op.77 (published 1810) amounts to a 'Fantasy-Prelude' preparing a theme-and-variations set with coda, this formal succession corresponding to a background bass motion (ex.23) from B♭/A♯ ('Fantasy-Prelude') through B♮ (theme

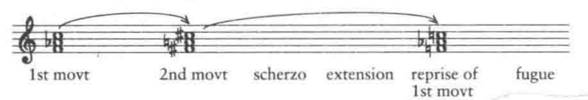
Ex.23 Beethoven, op.77: tonal foundation



and variations) and C♮ (final variation) back to B♮ (coda). This simple turning shape – recalling the structural foundation in Mozart's Fantasia K475 (see Rink, 1993) – may be typical of tonally conceived early 19th-century improvisatory models, likewise the starkly juxtaposed keys (f–f♯–f) in Schubert's Fantasia for piano duet D940

(1828; ex.24); the extended chain of 3rds (f–A♭–c–E♭–G♭–[B]–G♭–b♭–D♭–f–A♭) spanning Chopin's Fantaisie

Ex.24 Schubert, D940: key scheme



op.49 (1841); and, in Chopin's Polonaise-Fantaisie op.61 (1845–6), the linear bass ascent A♭–B♭–C♭–D♭–E♭ uniting seemingly disparate thematic and virtuoso episodes (see Rink, 1993). In contrast, Liszt's *Réminiscences de Don Juan* (1841) derives structural logic through a reordering of Mozart's operatic plot: after a *Grave* opening intoning the Commendatore's music from Act 2 (D major) follows a lengthy theme-and-variations treatment of 'Là ci darem la mano' (A major), then a brilliant finale in B♭ based on 'Fin ch'han dal vino' (typical of the 'rousing, dazzling conclusions' recommended by Czerny in longer fantasies). Liszt's dramatic conceit – whereby dissolution triumphs over virtue – controls the Fantasy, not an underlying tonal framework inherited from earlier improvisatory traditions. In contrast, his B minor Sonata (*quasi una fantasia*?) directly exploits tonally defined improvisatory models, a simple key progression b–D–F♯–b/B stabilizing the alternation between thematic and bravura passages.

The assimilation of improvisatory styles and procedures into formal composition (as shown in Liszt's Sonata) was yet another factor contributing to improvisation's decline, as the bold liberties or 'stretched conventions' (Carew, 1981) that once characterized it became compositional norms, thus undermining its special status. Improvisation did not however disappear altogether but became restricted to domains like organ playing, often in the 'strict, fugal' style described by Czerny and contemporaries. Thus pursued, its purpose was chiefly academic, although Bruckner's exceptional organ improvisations in concerts in Paris (1869) and London (1871) thrilled audiences.

Though dominated by the solo piano and, later, the organ, 19th-century improvisation was also practised by violin-piano duos (e.g. Clement and Hummel, Reményi and Brahms) and other instrumentalists, while Beethoven and Wölfl, Mendelssohn and Moscheles, and Chopin and Liszt improvised publicly on two pianos.

(ii) Vocal music. Pedagogical sources of the Romantic period tend to concentrate more on technical and physiological matters than on questions of performing practice; but the increasing publication of vocal scores provides a rich surviving body of annotated performance material. By the end of the period a far more specific and illuminating type of evidence is available in the form of sound recordings. Among many informative vocal methods may be singled out those of Lablache (for its brief, intelligent overview of ornamental practices), Duprez (for the new dramatic style and cadenzas), Garcia (the most comprehensive), Faure (valuable for the distinction between French and Italian practices) and Delle Sedie. Sieber, Lemaire and Lavoix, and Bach provided valuable stylistic information with emphasis on practices in their respective countries. There also survive, published and in manuscript, arias 'realized' or annotated by Rossini and Donizetti and by (or after) many of the leading singers of the time, as well as isolated ornaments by Verdi and various singers. Additional clues may be obtained from instrumental adaptations or fantasias.

In orchestrally accompanied recitative, cantabile, arioso elements and ornamental vocalization continued to be important; composers increasingly wrote the ornaments into the score. Ex.25 shows part of Tancredi's opening recitative, first as scored and then as realized by Rossini for a singer. Examination of this, along with recitative realizations by Rubini, Garcia and others, shows that the greater floridity and greater variety of note values observed in Verdi's recitatives reflect an increase not so much in elaborateness of recitative style as in the specificity of notating it – indeed, the elaboration of execution probably decreased somewhat, in contrast to the notational practice.

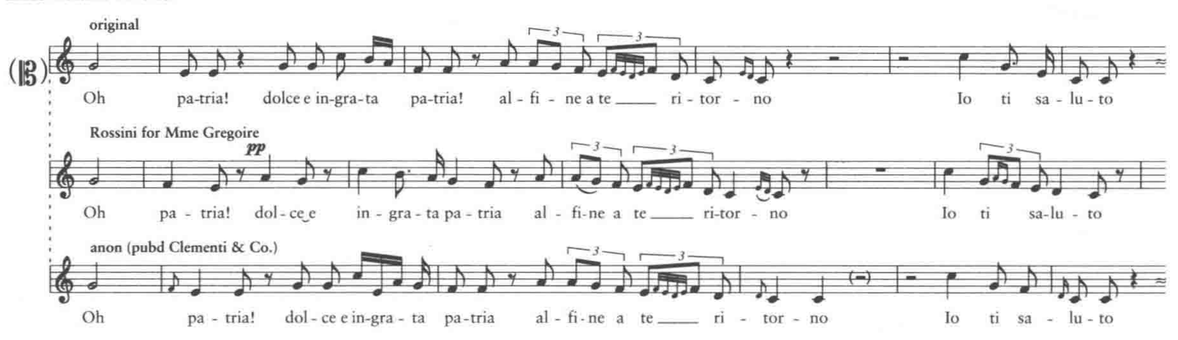
The 'aria cantabile' continued to be the principal locus for melodic embellishment. Garcia, who is more explicit even than Domenico Corri, gives details of phrasing, dynamics and expression as well; ex.26 shows a section from one of his examples. A decrease in density of figuration across the first half of the century is easy to discern; extending the examples backwards to, say, Catalani, at the beginning of the century, and forward to the artists heard on early recordings, would show this to be a steady, continuous process.

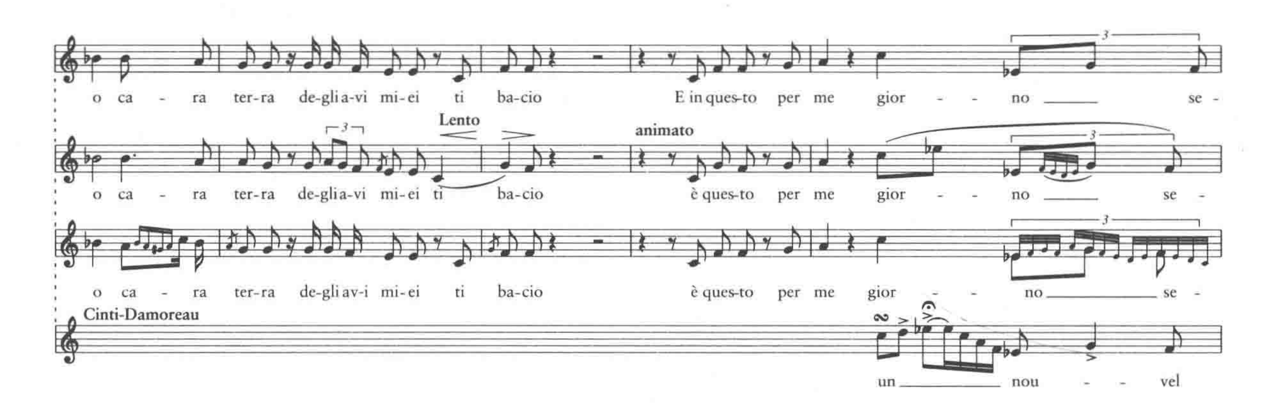
The cabaletta, the fast final section of the aria from the time of Rossini until the dissolution of standard aria structures into the more flexible forms of the mature Verdi, consisted of a strophe, a ritornello, an exact repeat (occasionally abbreviated) and a coda whose length and complexity varied considerably. Rossini wrote to Clara Novello that 'The repeat is made expressly that each singer may vary it, so as best to display his or her peculiar capacities'. The transitional passage from the slow section (sometimes in recitative) often concluded with a vocal flourish, which could recur between the strophes. These flourishes most often expressed a simple, unresolved dominant 7th. Surviving examples include variants by Pauline Viardot (for a pupil) for the lead-in to 'Sempre libera' (*La traviata*) and one in the role-book for Azucena used to launch 'Deh! rallentate, o barbari' in the French version of *Il trovatore* in Paris (1857).

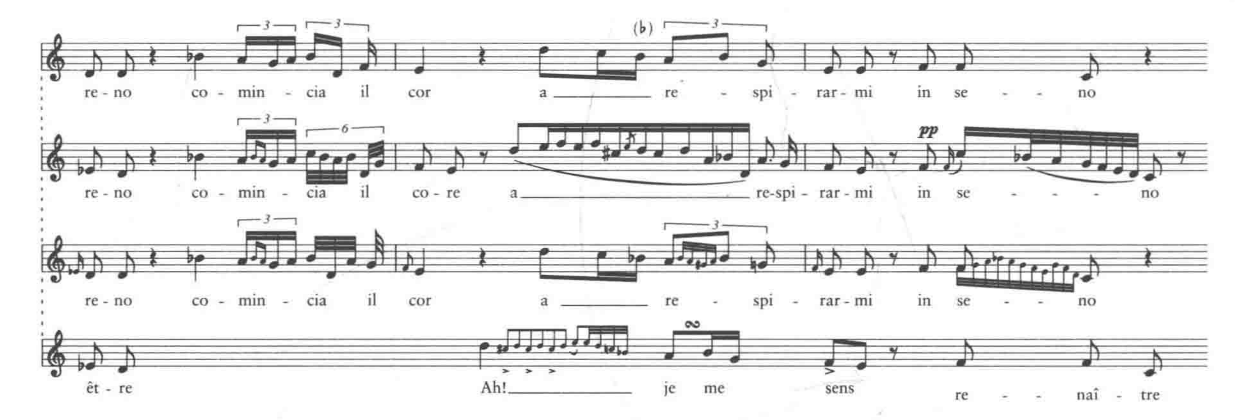
Ornamentation in the cabaletta itself is of three kinds: elaboration of fermatas, most often at the end of each strophe or during the coda; variation of the basic stanza on repetition; and elaboration of the coda's stock cadential sequences, whose similarity from piece to piece facilitated free improvisation. In contrast to the usual gracings of cantabile, cabaletta repeats took the form of genuine variations, freely altering the melodic shape at times. Orchestral doublings of the melodic line were often removed to facilitate ornamentation, as can be seen from numerous sets of 19th-century parts. Many examples of cabaletta variation (by Jenny Lind, Giuditta Pasta and others) survive; Rossini's for several of his own cabalettas, and one each by Bellini and Nicolini, were published (with imperfect but decent fidelity) by Ricci.

In Rossini, Bellini and Donizetti, the coda is based on the same chord sequence observed at the end of the cantabile, but in tempo and usually with accelerating harmonic rhythm (ex.27); this portion was elaborately and freely varied. Garcia, Lanza and others give tables showing the multiple possibilities, and examples by Rossini and many singers exist. Cabalettas continued to be embellished in early Verdi (Giulia Grisi's variations for

Ex.25 Rossini: *Tancredi*
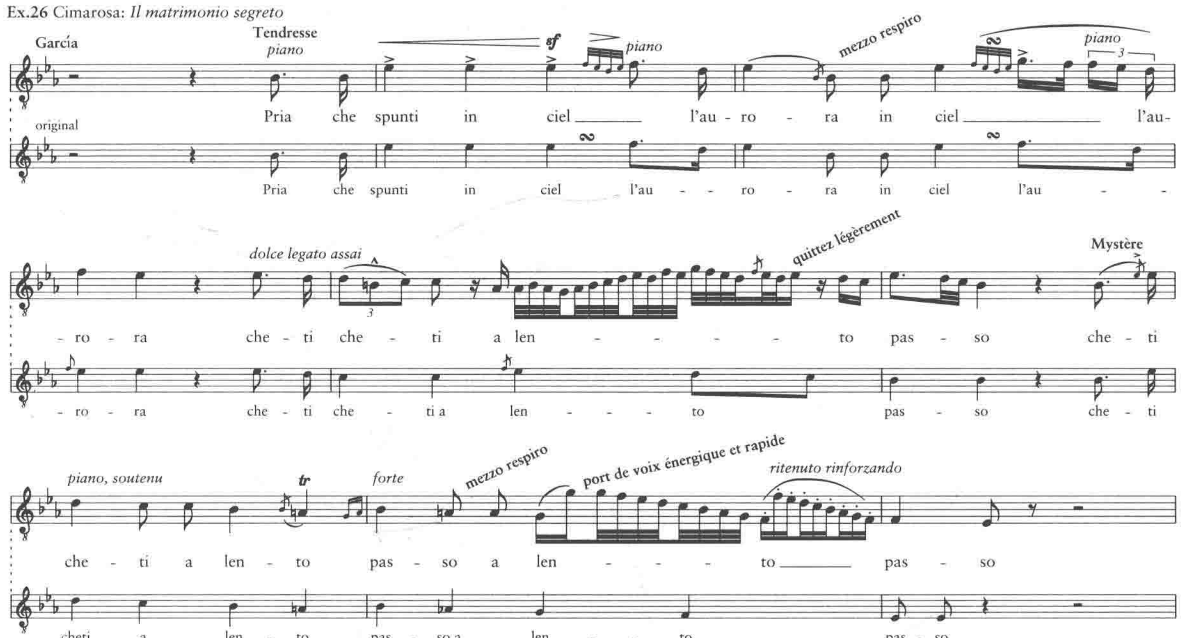






I due Foscari survive in Rome). By the time he stopped writing them – his last orthodox solo cabaletta is in the 1863 version of *La forza del destino* – the repeat was commonly omitted in performance. It seems likely that cabalettas were ornamented only as long as they were repeated.

Up to, and probably throughout, Rossini's time, the end of the coda seems to have been taken without rallentando and with a burst of florid virtuosity, often concluded in the low register. But as the excitement of the held top note gradually assumed a greater role in vocal expression, it became customary to add one just before the final note of the cabaletta while the orchestra pauses or sustains. This is sometimes found in Verdi's scores, and occasionally earlier, although it became a universal practice only later. Increasingly, towards the end of the century, much or all of the coda was omitted; the singer proceeded from the final fermata of the strophe directly to the last few bars of coda or to the postlude. The conclusions in ex.27 clearly envisage an ending in tempo. Ex.28 shows two more cabaletta conclusions: one by Naldi, clearly ending in tempo, and one by Viardot from about 1880, showing a hold before the final note, now taken in the high register. Many sets of cabaletta variants break off at this point, suggesting a conclusion more or less as in the score or with conventionalized elaboration, and many sources that are specific about accompaniment practice (above all Garcia) show the conclusions of their cabalettas with no hint that the tempo was to be retarded.

It is clear from Rossini's revisions of his Italian music for Paris that the norm there was less florid than in Italy (despite the fact that the Paris operas were still liberally embellished, as we know from Cinti-Damoreau and numerous other sources). The strong penetration of the

Ex.26 Cimarosa: *Il matrimonio segreto*



Italian repertory in the 1840s and 50s by translated versions of Meyerbeer and Auber (to be followed by Gounod, Thomas and Massenet) led the way towards a simpler style of impassioned lyricism in Italian singing. Nevertheless, it was the French who maintained the old Italian skills of florid singing rigorously to the end of the century, while their Italian contemporaries had long simplified Rossini's *Otello* and were beginning to do the

Ex.27

(a) Rossini: *La donna del lago*, 'O quante lagrime'

[mer-]cè, gra - - ta mer - - cè, gra - - - ta mer - - cè, gra - - ta mer - - - - cè, gra - ta mer - cè
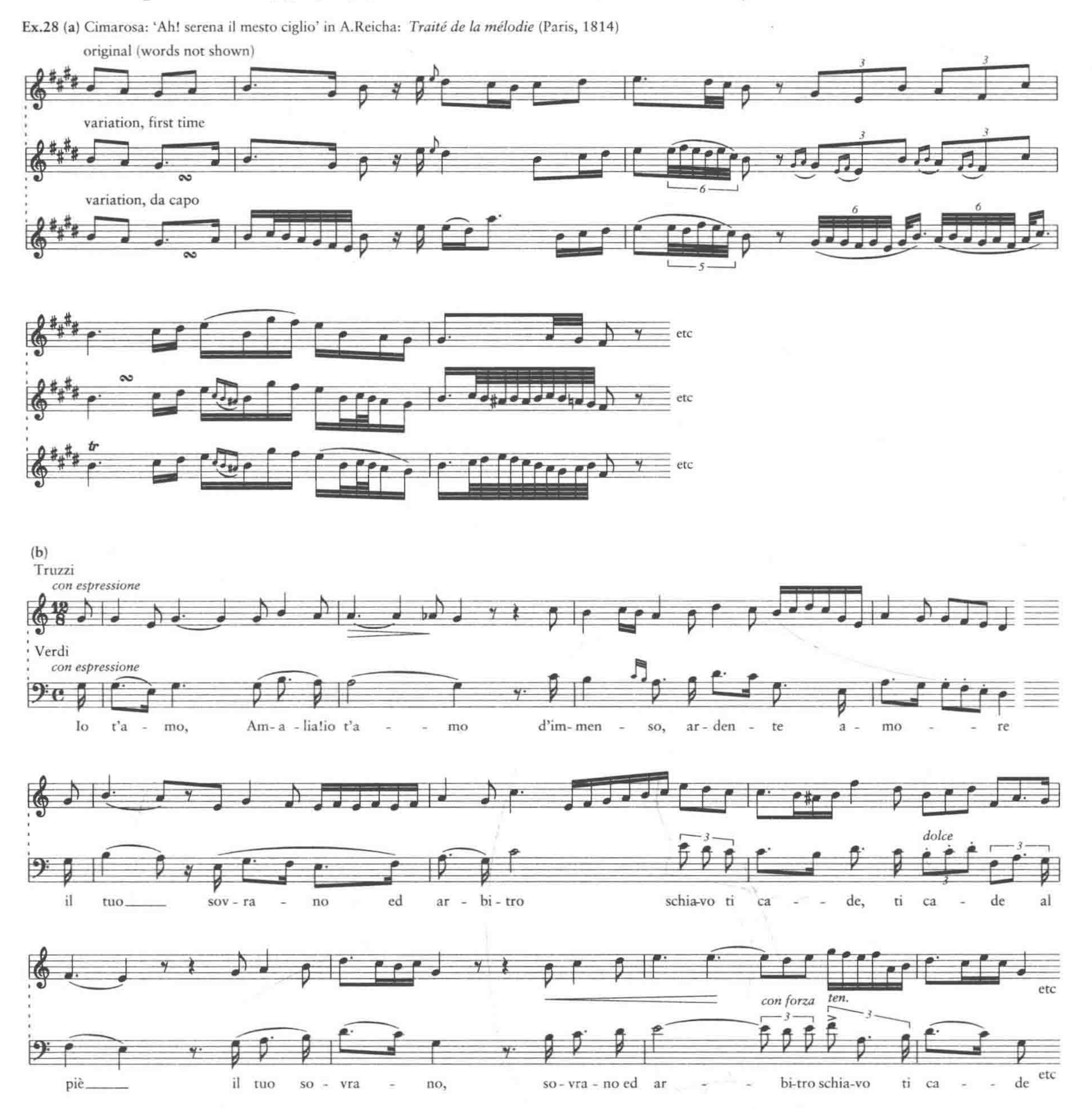
(b) Rossini: *Il barbiere di Siviglia*, 'Una voce poco fa'

[gio-]car, e cen - to trap - po-le fa - rò gio - car, e cen - to trap - po-le fa - rò gio- car, fa - - rò gio - - - car, fa - - rò gio - - car

(c) Rossini: variants for (b)

[gio-]car, e cen - to trap-po - le fa - rò gio - car, cen - to trap - po-le fa - rò gio - car, fa - - rò gio - - - car, fa - rò gio - car

car, fa - - rò gio - car,



same to the less demanding *Barbiere*. In Germany and eastern Europe, a tension between the dominance of Italians and emerging native styles was felt throughout the century, with the Italians essentially ranged on the side of more freedom for the soloist. By the middle of the century in Germany, and by its end throughout Europe, schools of singers had emerged as specialists in national repertory (eventually in Wagner).

Recordings provide valuable evidence on ornamentation. The first opera singer known to have made a surviving record is Peter Schram (1819–95), who in 1889 sang two excerpts from the role of Leporello into a cylinder machine; although it provides interesting testimony to the transmission of Classical music, the record has little bearing on the performance of Romantic music. Seven singers born in the 1830s, and 24 born in the 1840s, also recorded, as did several dozen born in the 1850s and 60s. This body of evidence brings the priceless opportunity to observe many aspects of vocal technique. Ornamentation was still practised, mostly by Italian singers but also by foreigners who made their careers in Italy or who became part of the budding 'international' scene in New York and London, and by some of the more old-fashioned artists based in France and Germany.

The ornaments are simpler and fewer than those in use earlier in the century. Most were staples of ornamental practice going back at least to the Classical period: *gruppetti* of four or six notes, acciaccaturas, two-note slides, and the accented reiteration of the antepenultimate note of a cadence that Garcia traces back to the castratos and that was popularized by Rubini. These ornaments were all started on the main note, even the acciaccatura: though notated with a single 'small note' above the main note, it was uniformly executed as what we would now

call an inverted mordent (unless approached by step from below, in which case it was sometimes sung in the 'modern' one-note fashion). The only prominent ornament not found in earlier sources, and that seems to have developed in the second half of the century, is the extended acciaccatura figure (ex.27*c*); this was widely used in Verdi. French singers – less often Germans, almost never Italians – still introduced trills and executed the written ones with great clarity and elegant resolutions.

In early recordings, the preoccupation with interpolated high notes had not reached its peak; singers with good high notes often added them, but many recordings of favourite arias lack the familiar extra high notes. These, like the 'standard' coloratura variations of 'Una voce poco fa' and the *Lucia* Mad Scene, are mostly products of the earlier part of the 20th century, when Italian conductors and coaches set about the task of establishing more or less fixed texts for surviving Italian operas from the period of improvisation.

6. The 20th century. In addition to the continuing traditions of improvisation associated with functional music (e.g. social dance, organ playing in church), the early 20th century added a new kind, that of extempore piano accompaniment to silent films. But of course the richest new manifestation of improvised music was jazz. This had an influence on almost every composer from Debussy onwards, but not as improvisation. The first half of the 20th century was, on the contrary, a time of great emotional exactitude, except in the music of a very few composers, including Ives and Grainger, and even in their scores the performer's freedom is limited to such matters as choice from among different versions, or how to achieve a compromise with idealistic demands. Composers' performances of their own music (the recordings made by Stravinsky and Bartók, for example) reveal how much liberty could be taken in practice with music that looks, on paper, to be complete and precise in its requirements, but such liberty did not extend to improvisation. Where the term was used in a title (e.g. that of Bartók's *Improvisation on Hungarian Peasant Songs*, 1920), it was to denote an impromptu style in music fully written out.

The lapsing of improvisation is understandable in a musical culture that was rapidly losing those elements of common practice on which improvisation depends: the idea of extemporizing cadenzas to, for example, Schoenberg's Violin Concerto is almost unthinkable. However, composers who abandoned traditional culture in order to make up their own ways of doing things (e.g. Partch and Cage) found themselves bound to improvise, and sometimes let their performers do so too – although Cage consistently resisted this, and preferred to have his musicians follow exacting rules if not scores. Improvisation, as a spontaneous expression of intention, was just what he wanted to avoid.

Nevertheless, his influence may have contributed to the re-emergence of improvisation in composed music during the 1960s – along with other factors including the growth of live electronic music (and hence of unpredictable situations), the development of jazz to a point where it could embrace almost everything in the contemporary classical tradition (so that the definition of a performance as 'free jazz' or, from the classical standpoint, 'free improvisation' became arbitrary), the arrival of performers who wanted to go their own ways, composers' growing knowledge of non-European music, their extension of Aleatory procedures, and a general movement in Western culture towards democratization and universal self-expression. Yet that movement did not extend so far, or for so long. Improvisation was rapidly reaffirmed as secondary to composition, in that improvising artists (except those also known as composers, such as Vinko Globokar, La Monte Young or Terry Riley) gained no broad platform, and composers (Stockhausen, for example) soon retracted the freedom they had permitted. Once the 1960s had passed, the old division between creative and performing musicians was restored.

In the performance of older music, however, that division came increasingly under attack, as musicians pressed forward their efforts at period style. Any attempt to perform, for example, troubadour song demands some contribution from the singer, although this is more likely to be prepared in advance rather than truly improvised. The same is true of ornaments and cadenzas, which gradually, though not everywhere, came to be expected in the performance of 18th-century music. However, some musicians (such as the keyboard player Robert Levin) began in the 1980s to emulate their colleagues of two centuries' distance in improvising cadenzas and fantasias on the spot. The revival of silent-film accompaniment at the same time might suggest an acceptance, by the musical culture, of improvisation as a reawakened historical phenomenon.

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III. Jazz

1. Introduction. 2. Solo and collective improvisation. 3. Improvisation and form. 4. Techniques and procedures: (i) Paraphrase improvisation (ii) Use of motifs and formulae (iii) Formulaic improvisation (iv) Motivic improvisation (v) Interrelated techniques (vi) Modal improvisation. 5. Intangible elements: (i) Extra-musical meaning (ii) Risk and repetition.

1. INTRODUCTION. Improvisation is generally regarded as the principal element of jazz since it offers the possibilities of spontaneity, surprise, experiment and discovery, without which most jazz would be devoid of interest. Almost all styles of jazz leave some room for improvisation – whether a single chorus or other short passage during which a soloist may improvise over an accompaniment, a sequence of choruses for different soloists, or the entire piece after the statement of a theme – and some jazz is spontaneously created without the use of a predetermined framework (see §3 below). Improvisation is the defining characteristic of much of New Orleans jazz and its related styles, some big-band music, nearly all small-group swing, most bop, modal jazz, free jazz and some jazz-rock.

It is, however, demonstrably untrue that all jazz must involve improvisation. Many pieces that are unquestionably classifiable as jazz are entirely composed before a performance, and take the form of an arrangement, either fixed in notation or thoroughly memorized by the players; this approach to jazz is characteristic of much music for big band, notably that of Duke Ellington, extended works that combine elements of jazz and Western art music (*see* PROGRESSIVE JAZZ and THIRD STREAM), and much jazz-rock.

Since improvisation is by nature evanescent, its study poses certain obvious difficulties. The principal medium for the preservation of jazz is the recording, and most of the observations made about jazz improvisation result from repeated listening to recorded performances. In many cases, however, scholars and musicians have made transcriptions from recordings in order the better to be able to examine or reproduce jazz works.

2. SOLO AND COLLECTIVE IMPROVISATION. The element of improvisation in jazz is sometimes described in terms of the relationship between the members of the ensemble. Generally speaking, attention is concentrated on individual musicians, who, in the succession of choruses (statements of and variations on a theme) that make up the most common form of jazz performance, play (or 'take') solos; a solo normally consists of a single chorus or a continuous succession of choruses during which the player improvises on the harmonies (maybe also to a greater or lesser degree the melody) of the theme, while some or all of the other musicians provide an accompaniment. The terms 'solo', 'to play a solo', and 'soloist' are therefore often used as synonyms for 'improvisation', 'to improvise', and 'improviser'. This conflation of meanings can, however, be misleading: not all solos are improvised and not all improvisations are played by soloists. For example, the accompaniment played by some or all of the ensemble while a soloist improvises may itself to some extent be improvised: in jazz that contains no element of written arrangement the musicians are restricted, if at all, only by the fixed chord sequence and metric structure of the theme, and each may elaborate the harmonies and rhythms at will, as is appropriate to each performer's role within the ensemble. In such a context it is the nature of the improvisation – the freedom of invention, virtuosity and ornamental elaboration allowed by the player's function – and not the mere fact of improvising that distinguishes the soloist from the accompanists.

The degree to which an accompaniment is improvised increases as the framework on which a piece is based becomes less and less rigidly fixed. In a performance by a

big band, for example, the accompanists often play from written arrangements and only the soloist is free to improvise; in a bop quartet, playing without music but working on an existing theme, the members of the ensemble have considerable freedom in the choice of harmonies and rhythms; in modal jazz the confines are those of a scale or a general tonal area; in free jazz the restrictions are fewer still, the style being characterized chiefly by the lack of fixed elements such as tonality, chord sequences and metre.

The use of the term 'collective improvisation' is related to the concepts of soloist and accompanists. Where these functions are sharply differentiated the term is not normally used, even though all or most of the players may be improvising more or less freely. It is commonly applied in contexts where some or all members of a group participate in simultaneous improvisation of equal or comparable 'weight', for example New Orleans jazz (in which it is used chiefly of reeds and brass) and its related styles, and free jazz; it does not preclude the presence of a soloist but it implies a degree of equality between all the players in the ensemble.

3. Improvisation and form. The interaction of fixed and free elements in jazz may be examined not only in terms of the functions of different players but also in terms of structures or forms. Almost all jazz consists of a combination of predetermined and improvised elements, though the proportion of one to the other differs markedly.

In all periods of jazz history there may be found examples of pieces in which improvisation is allowed only a minor role; commonly a soloist improvises a brief interlude or a single chorus in an otherwise rigidly fixed context. The majority of instances are found among performances by those big bands of the swing era that had few or no distinguished improvisers and which therefore favoured a repertory of written arrangements; the improvisations allowed in these scores are short passages, which are not the main attraction of the performance. For example, in the second chorus of Charlie Barnet's *Cherokee* (1939, Bb 10373) the pianist Bill Miller improvises softly beneath the ensemble, but the only principal soloist in the piece is Barnet himself, playing tenor saxophone. After presenting, in the first chorus, a slightly ornamented version of the first half of the 64-bar theme in *AABA* form, he improvises during the second *a* section of the second chorus a rhythmically stiff melody, which consists of a simple blues riff, slightly altered in the repetitions, a quotation of the military call 'reveille' and a variation on it, and a brief variation on a riff familiar from Count Basie's *One o'Clock Jump*. Barnet's improvisation here is much less interesting than the complex melody composed by Billy May for the trumpet section at the end of the first chorus of the piece, which has more of the character of an improvised swing melody; nor does it rival the main attraction of the performance – the delicate riffs traded among sections of the band. The reason why Barnet takes a solo is partly because he is the bandleader but more importantly because, as a result of Coleman Hawkins's overwhelming influence, big bands of the swing era mostly included an improvising tenor saxophone soloist who imitated Hawkins's sound (as Barnet did).

By far the majority of pieces of jazz involve variations on an existing theme, such as a popular song, the blues progression or a newly composed piece. Two statements of the theme in a more or less fixed form customarily frame a series of variations, several or all of which involve improvisation by a soloist or soloists over an accompaniment supplied by the ensemble. The freedom with which the theme is treated varies from piece to piece and according to the style of the players; indeed, the main reason for the popularity of this form is that it offers so adaptable a scheme within which improvisatory skills can be explored.

The fertility of invention of the greatest improvisers may be gauged by the variety of possibilities they find in a single theme chosen again and again as the basis for a performance. For example, the popular song *What is this thing called love?*, a 32-bar theme in *AABA* form, has served as the basis for numerous improvisations by distinguished players. A version for solo piano by James P. Johnson (1930, Bruns. 4712) in the stride style includes sharp contrasts between thundering bass notes and tinkling treble melodies, and incorporates passages of boogie-woogie playing. Norman Granz's *Jam Session no.2* (1952, Clef 4002) presents a performance that consists of an informal succession of 26 choruses of individual swing and bop improvisations by Oscar Peterson, Flip Phillips, Charlie Shavers, Johnny Hodges, Barney Kessel, Benny Carter, Ben Webster, Charlie Parker, Peterson again, and Ray Brown, followed by three choruses during which the soloists 'trade fours' (take turns at playing four-bar solo phrases). The rendering by the trio of Bill Evans on the album *Portrait in Jazz* (1959, Riv. 1162) is devoted primarily to Evans's bop piano playing, but also includes improvisations by the double bass player Scott LaFaro (one and a half choruses) and the drummer Paul Motian (half a chorus). A lengthy, radically altered version, retitled *What Love*, on the album *Charles Mingus Presents Charles Mingus* (1960, Candid 9005) includes improvisations by Ted Curson and Eric Dolphy (who both combine characteristics of bop and free-jazz playing), an unaccompanied solo by Mingus, and a hilarious improvised 'conversation' between Mingus's double bass and Dolphy's bass clarinet. A much later performance is recorded by the singer Bobby McFerrin accompanied on piano by Herbie Hancock on the album *The Other Side of Round Midnight* (1985, BN 85135).

The completely spontaneous creation of new forms by means of free improvisation, independent of an existing framework, is rarer in jazz than might be expected, not least because where two or more musicians play together, no matter how intimately they know one another's work, some agreed decisions about the progress of a piece are normally necessary. Free jazz often gives the impression that musicians follow their inspiration and invention, reacting to and interacting with one another from moment to moment; but, as Eberhard Jost has demonstrated by means of detailed analyses of recordings, free-jazz performances may be as dependent on themes as other styles of jazz, though the themes and the way they are treated are often of unusual character. Even where no theme is used, certain prearranged schemes, such as the sequence in which soloists should play and the signals by which players will communicate decisions, are usually followed.

Two of Jost's analyses provide good examples of the kinds of formal determinant present in free-jazz performances. In discussing Cecil Taylor's difficult and largely spontaneously created piece *Unit Structures* on the album

of the same name (1966, BN 84237), Jost supplies a running commentary, detailing textural contrasts, delineating whenever possible the roles of the instruments (e.g. 'one double bass player plays pizzicato in the low register, the other arco in the high register'), transcribing brief themes and motifs, and noting the 'soloists' who in turn come to the fore during the collective improvisation that is central to the piece. On the two takes of John Coltrane's *Ascension* (1965, both issued, at different times, as Imp. 95), Jost identifies the succession of soloists whose improvisations alternate with passages of collective improvisation. He describes several recurring modal areas, which provide a loose underpinning for each solo; he also exposes Coltrane's technique of holding pitches to signal a movement from one modal area to another. Such factors do not compromise the extraordinary originality and creativity of free-jazz performances; rather they call attention to the necessary limits of spontaneity. An entirely spontaneous improvisation might well be incoherent.

4. TECHNIQUES AND PROCEDURES. Although no two jazz improvisations ever evolve in exactly the same way, certain techniques and procedures may be identified as common or even standard. For the purposes of description they may be regarded as falling roughly into three categories, though in practice a player may use several or even all in the course of a single improvisation, often overlaying one with another. Paraphrase improvisation is the ornamental variation of a theme or some part of it, which remains recognizable. Formulaic improvisation is the building of new material from a diverse body of fragmentary ideas. And motivic improvisation is the building of new material through the development of a single fragmentary idea. The last two types may be developed either in response to or independently of a theme.

(i) Paraphrase improvisation. This may be melodic or harmonic. Melodic paraphrase is a crucial procedure in jazz. It is heard in any piece based on a tuneful theme, especially in early jazz, swing, jazz-rock and performances in any style based on ballads, but regularly in other contexts as well. The paraphrasing of the melody may be no more complex than the introduction of a few ornamental flourishes into an otherwise faithful repetition of the original tune, but at its most inventive it may involve a highly imaginative reworking of the melody, which remains recognizable only by its outline or the preservation of certain distinctive turns of phrase or figure. The underlying harmonic structure, which in jazz is the element that chiefly identifies a theme, remains essentially unchanged, though that too may be subjected to local alteration and embellishment. This may be termed harmonic paraphrase, the ornamentation of the harmony of the theme or some part of it. The chord progressions of American popular songs are not immutably fixed: the copyrighted version of a song is usually simplified, and versions transcribed in fake books (collections of scores used by performers: some are published and distributed 'informally' and illegally break restrictions on copyrighted material) normally disagree in numerous cases about the identity of individual chords.

(ii) Use of motifs and formulae. Where paraphrase improvisation is not used, attention is commonly focussed on musical fragments which are used in various ways. The fragments may be called variously and often interchangeably 'ideas', 'figures', 'gestures', 'formulae', 'motifs', and so on; in jazz parlance they are often referred to as 'licks' and in early jazz specifically as 'hot licks'. Substantial differences of technique and procedure lie not in the structure or character of the fragments as they stand alone but rather in the ways in which they are combined and manipulated in improvisation. For the sake of clarity the word 'motif' is used here in the discussion of motivic improvisation, and 'formula' in the discussion of formulaic improvisation.

The fragmentary ideas used in jazz are usually distinguished by rhythmic and intervallic shape and can seldom be described as melodic in the tuneful sense, though they provide the material on which most of the players in the ensemble improvise; their tempo, outline, tonal implications and so on are determined by stylistic conventions, so that an idea used in free jazz will be different in nature from one used in jazz-rock. The introduction of a new fragment or new stages in its development occur in response to a particular context (a certain tempo or key change, for example), determined by the players in advance or enshrined in the conventions of the style. In some types of jazz in which the form of the piece is built up from fragments, most notably jazz-rock, a foundation is often supplied by an ostinato, a short phrase strongly stating (on chordal instruments) or implying (on melodic ones) a sequence of harmonies, which is repeated virtually unchanged by the bass instrument.

(iii) Formulaic improvisation. The principal manifestation of the fragmentary idea in jazz is in formulaic improvisation. This is the most common kind of improvisation in jazz, spanning all styles. In formulaic improvisation (a concept borrowed from studies of epic poetry and Western ecclesiastical chant) many diverse formulae intertwine and combine within continuous lines; particular musicians and groups often create a repertory of formulae (their 'licks') and draw on it in many different pieces. The essence of formulaic improvisation is that the formulae used do not call attention to themselves, but are artfully hidden, through variation, in the improvised lines; the challenge presented by this type of improvisation is to mould diverse fragments into a coherent whole.

Formulaic improvisation may be based on a theme, the rhythmic and harmonic structure of which remains inviolate in terms of metre, phrase lengths, tonal relationships and principal harmonic goals. But the way in which the theme is treated is altogether freer than melodic paraphrase; the harmonies are often considerably varied, by the use of altered and substituted chords and extended harmonies, while above the repetitions of the harmonic structure new lines are improvised.

The greatest formulaic improviser in jazz was undoubtedly Charlie Parker. Owens has identified a central repertory of about 100 fragments which Parker works and reworks with astonishing facility. In a piece such as *Koko* (1945, Savoy 597), based on the theme *Cherokee*, a surprising amount of formulaic material recurs within the brief solo; given the great speed at which the solo proceeds and the artful way in which Parker re-uses material the repetitions are hardly noticeable.

Where formulaic improvisation is not linked to a theme it may be founded on the imitation of established performers, on the collective invention of members of a group working together, or on the individual's own

explorations. The procedure may be detected in music as difficult as Albert Ayler's free-jazz improvisations from 1964, in which recurring formulae – leaps over wide intervals, rapid, unmeasured, sweeping lines of undistinguished pitches, freely placed, vocalistic exclamations in extreme high or low registers – provide a basis for improvised lines. By comparison with the types of formula that are normally played in response to a familiar theme, such gestures as Ayler's may seem highly distinctive and hardly in accord with the idea that the essence of formulaic improvisation is to disguise the presence of the formulae: however, in the context of a free-jazz performance such sounds are characteristic rather than distinctive, and the formulae are both difficult to hear precisely and sometimes impossible to transcribe. Hence in formulaic improvisation, regardless of the style, sustained accomplishment may be measured in terms of the improviser's ability to avoid turning formulae into clichés.

(iv) Motivic improvisation. In motivic improvisation one or more motifs (but never more than a few) form the basis for a section of a piece, an entire piece, or a group of related pieces. The motif is developed or varied through such processes as ornamentation, transposition, rhythmic displacement, diminution, augmentation and inversion. Unlike those used in formulaic improvisation, musical ideas in this type of improvisation call attention to themselves by the way in which they are treated, and indeed they must be recognized and followed through a piece or section if the music is to be properly appreciated; the difficulty here lies not in disguising the motif but in avoiding both trivial restatement and variations that effectively obscure its character. The most commonly occurring form of motivic improvisation is that in which a single motif forms the basis of a piece or section, but sometimes two or three motifs are used simultaneously, and elsewhere one motif follows another by a process of chain reaction, each being varied until it is transformed into the next. Fine examples occur in Coltrane's solo on *So What* from Miles Davis's album *Kind of Blue* (1959, Col. CL1355) and on the title track (1961) of Coltrane's album *Impressions* (1961–3, Imp. 42).

In some pieces motivic procedures are applied not to freely invented material but to a motif or series of motifs drawn from a theme stated at the outset; this subcategory of motivic improvisation may be termed thematic improvisation, though the derivation of a motif from the theme is generally incidental and merely convenient rather than structurally significant. Thematic improvisation is regularly mentioned in jazz literature in connection with the music of Sonny Rollins, but it has scarcely any meaning for Rollins's work (for further discussion *see* ROLLINS, SONNY). It is a more appropriate concept in some free jazz, where musicians develop fragments of thematic material in ways that cannot be construed as melodic paraphrase. Examples include Albert Ayler's deconstruction of the theme in early versions of *Ghosts* recorded in 1964 (on the albums *Spiritual Unity*, ESP 1002, and *Ghosts*, Debut 144) and Don Cherry's and Gato Barbieri's improvisations on Cherry's album *Complete Communion* (1965, BN 84226).

Before the late 1950s, motivic improvisation occurred in jazz far less often than either paraphrase or formulaic improvisation. The reasons are clear: until that time a jazz improvisation was expected to accord with an underlying theme; the given theme usually involves a functional progression, which moves at the rate of one, two or four chords per bar; the improvisation itself often moves along quickly. Given these conditions it is extremely difficult to develop a motif systematically without stumbling. Hence among the greatest improvisers in early, swing and bop styles, perhaps only three players consistently utilized motivic techniques: Benny Carter, Count Basie and Thelonious Monk (*see also* LEWIS, JOHN).

From the late 1950s new styles have provided a more suitable framework within which motivic improvisation can occur, and it has become more regularly used, rivalling paraphrase and formulaic improvisation in importance. On the one hand free jazz has discarded the characteristic themes of previous styles in favour of ad hoc structures, and, on the other, modal jazz, jazz-rock and other fusions of jazz and popular music have discarded them in favour of simple drones or ostinatos. In all cases improvisers, freed from the need to follow a fast-moving chord progression, have been able to give greater attention to motivic improvisation. Furthermore the repetition and development of motifs provides an element of coherence and stability, which in a sense fill the same role as a conventional theme.

(v) Interrelated techniques. The ways in which the different procedures of improvisation are combined can be complex and constantly changing. Different members of an ensemble may simultaneously employ several improvisatory techniques, or a keyboard player may employ one in the right hand and another in the left (as Wilson does). In a bop quartet's performance of a popular song, for example, the saxophonist might paraphrase the theme and then invent a new, fast-moving formulaic melody, while the pianist maintains the harmonic structure, though with his own local variations, the double bass player creates a formulaic walking bass line from the given harmony, moving in crotchets, from chordal root to chordal root, and the drummer plays strings of rhythmic patterns, including variations on swinging cymbal rhythms and irregularly placed bass-drum beats (or bombs). At a higher level an improvisation that was originally generated by motivic or formulaic procedures may be adopted as a pre-existing theme and subjected to melodic paraphrase in its turn; such an approach is characteristic of Louis Armstrong (see §5(ii) below) and of Miles Davis's blues playing.

(vi) Modal improvisation. Performances may also be analysed in terms that cut across the categories already drawn and which may employ variously the techniques of paraphrase, formulaic or motivic improvisation. For example, an improvisation may be described in terms of pitch – not so much how the pitches are put together as what pitches are selected – and indeed much of the conceptual discussion of improvisation in the realm of jazz education has been directed towards this issue. The use of tonal or atonal vocabulary, though it deeply affects the character of the music, has no bearing on the improvisatory techniques used, each of which applies to all or many styles of jazz. However, in one important instance, improvisation based on modal scales, the controlled, systematic approach to pitch selection gives the music a sufficiently distinct identity to warrant separate discussion.

The defining characteristic of modal improvisation is that it explores the melodic and harmonic possibilities of a collection of pitches, often corresponding to one of the

ecclesiastical modes or to a non-diatonic scale from traditional or non-Western music. The mode is expressed harmonically through drones or through two or more chords that oscillate beneath melodic lines using the same pitches; a typical feature of modal improvisation is therefore harmonic stasis and consequently an absence of incident and progression in the short term. Modal improvisation is not conterminous with MODAL JAZZ, a style in which improvisers regularly select pitches in a loose, perhaps free, perhaps chromatically complex relation to underlying modes. It is much more likely to be found in jazz-rock and other fusions, which not only involve a simple, static harmonic underpinning, but in which the soloist is expected to improvise in close accord with such an underpinning.

A fine example of modal improvisation is in *Gardens of Babylon*, from Jean-Luc Ponty's album *Imaginary Voyage* (1976, Atl. 19136). Ponty plays for the most part within a six-note scale (F♯–G♯–A–B–C♯–E); his occasional use of D and its recurrence as an element in the ostinato bass line identify the mode as Aeolian on F♯. It should not be presumed that such a single-minded procedure as modal improvisation necessarily yields an uninteresting result. In this example Ponty enriches the limited collection of pitches with an abundance of blue notes, bends and glissandos; he achieves these effects not only by exploiting the possibilities for pitch variation inherent in the violin but also by using a wah-wah pedal.

5. INTANGIBLE ELEMENTS.

(i) Extra-musical meaning. As with any form of music, the extent to which jazz performers succeed in communicating ideas or images through their music depends not only on their own approach but also on that of the listener. Indeed, the listener may make his or her own subjective interpretations of the music, whether representational or abstract, which the player would entirely repudiate. A straightforward extra-musical meaning, of course, attaches to pieces that have lyrics; purely instrumental improvisation may form part of this connection, especially where the singer engages in an exchange with an improvising player (as in the call-and-response passages of pieces in which Billie Holiday is accompanied by Lester Young, the two having an extraordinary rapport and quickness of reaction to each other's music). A similar conversational impression, often with humorous overtones, is created by the dialogues between the double bass player Charles Mingus and the bass clarinettist Eric Dolphy (see §3 above), the unison singing and double bass playing in improvisations by Slam Stewart, and the hilarious mumbling discussions with himself that colour Clark Terry's playing. Soul-jazz musicians may convey the effect of black gospel preaching, seeming to translate the preacher's typical formulaic phrases into formulaic melody. The instrumental howls and exclamatory noises of free-jazz players have been interpreted by some as protests against racism in the USA, but for the most part such interpretations of improvisation are of little importance except to those who feel the need to make them.

(ii) Risk and repetition. The essence of improvisation in jazz is the delicate balance between spontaneous invention, carrying with it both the danger of loss of control and the opportunity for creativity of a high order, and reference to the familiar, without which, paradoxically, creativity cannot be truly valued. Improvisation allows a musician to experiment and, in the process of exploring timbres and techniques, to redefine conventional standards of virtuosity. Musicians learn to transform accidents, instantaneously adjusting the direction of a line to accommodate an unintended, but perhaps refreshing, 'mistake'. The element of risk in improvisation is the source of great vitality in jazz, but many improvisers do not take risks constantly. Repetition may permeate not only general improvisatory procedures to a greater or lesser degree but also specific solos, which from performance to performance may change only gradually if at all.

Widely recognized as the two greatest jazz improvisers, Charlie Parker and Louis Armstrong best illustrate the extremes of risk and repetition. Parker never repeated an entire solo, and successive performances based on the same tune are sometimes startlingly different (as, for example, in the two takes of *Embraceable you*, recorded on 28 October 1947 and issued on Dial 1024). By contrast, Armstrong, once having arrived at a successful approach, might repeat the contour and many details of a solo in different performances (as on two recordings of the same tune made on 13 and 14 May 1927 and released as *S.O.L. Blues*, Col. 35661, and *Gully Low Blues*, OK 8474). In inventing his ideas Armstrong was no less creative or original an improviser than Parker; moreover, his well-rehearsed reiterations of many of his solos convey, if not surprise, at least all other qualities of great improvisation.

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Impulse. American record company. It was established in New York in 1960 as a subsidiary of ABC-Paramount and began issues in 1961 with a recording by the jazz trombonists Kai Winding and J.J. Johnson. It rapidly became the most important jazz label of its time, recording the work of John Coltrane, Archie Shepp and Cecil Taylor, and it also built up a valuable catalogue of bop and mainstream jazz by Gil Evans, Coleman Hawkins, Art Blakey, Benny Carter, Max Roach, Duke Ellington and others. Over 100 albums were released in five years.

During his final years Coltrane made studio recordings exclusively for Impulse; with his death in 1967 the company lost its most important and successful musician, and from that time its fortunes declined. It remained active into the 1970s and issued posthumously much of Coltrane's unreleased material, but otherwise the catalogue grew more commercially orientated and gradually lost impetus. In the 1980s Impulse reissued much of its early material and some then appeared on other labels as well as under the Impulse name.

MARK GARDNER

IMRO [Irish Music Rights Organisation]. *See* COPYRIGHT §VI (under Ireland).

IMS. *See* INTERNATIONAL MUSICOLOGICAL SOCIETY.

In alt (from It. *in alto*: 'high'). A term often found in vocal music to denote those notes that lie above the highest line of the treble staff and within the compass *g″* to *f‴*. The notes of the octave above this are said to be *in altissimo*. *See* PITCH NOMENCLATURE.

Inbal, Eliahu (*b* Jerusalem, 16 Feb 1936). Israeli conductor, of Israeli and British citizenship. After studying the violin at the Jerusalem Conservatory, he took part in Celibidache's conducting classes in Hilversum and studied conducting at the Paris Conservatoire, winning the 1963 Guido Cantelli conducting prize at Novara. After working chiefly in Italy, he made his British début in 1965 with the LPO and subsequently conducted other British orchestras, creating a strong impression in the standard repertory. In 1969 Inbal made his opera début with *Elektra* at Bologna; this was followed by *Don Carlos* at Verona the same year. In Siena (1971) he conducted the first performance since 1803 of Cherubini's *Anacréon* with the original French text. He was chief conductor of the Frankfurt RSO (1974–90) and chief conductor at the Teatro La Fenice, Venice, from 1986 to 1989. Among the premières Inbal has given are Xavier Benguerel's Percussion Concerto (1977), Allende-Blin's edition of Debussy's unfinished *La chute de la maison Usher* (1977) and Isang Yun's first Violin Concerto (1982). His recordings include Donizetti's *Maria de Rudenz* with La Fenice, the complete orchestral works of Berlioz, Ravel, Skryabin and Schumann, and the complete symphonies of Bruckner, Mahler and Shostakovich. He received the French Ordre des Arts et des Lettres in 1990, and in 1996 was named conductor laureate of the Frankfurt RSO and honorary conductor of the Orchestra Nazionale della RAI.

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NOËL GOODWIN

Incalzando (It.: 'pursuing', 'chasing', 'urging forward'; gerund of *incalzare*). In music, a direction to increase speed.

In campo aperto. *See* CAMPO APERTO, IN.

Inca music. Music of the Pre-Columbian culture of the Central Andean area of South America.

1. Introduction. 2. Musical instruments of the Tahuantinsuyo. 3. *Huacas*: the place of ritual and its musical instruments. 4. Inca festivals and dance. 5. Inca parades, processions and customs. 6. Andean music at the beginning of the Colonial era.

1. INTRODUCTION. The Inca *Tahuantisuyo* ('Empire' or 'state') was the peak of a long process of development, starting with the first migrants, who arrived in the Andes approximately 15, 000 years ago, culminating in the Zapac Inca, who shaped and extended the *Tahuantisuyo* in the years 1450–1535. The empire reached its maximum size under the Inca Huyna Capac (1493–1527). When the Spaniards arrived, the Tahuantinsuyo extended in length from the extreme south of Colombia as far as the River Maule in Chile and in breadth from the Pacific Ocean to the high ground of the Amazon.

The Inca capital was Cusco, a city of magnificent architecture built with enormous polished stones set with precious metals. Only some stone remains can be seen today. Other splendours have survived only in the

descriptions of chroniclers. Little is known of musical instruments made of precious metals as they fell victim to the invaders' insatiable greed to possess the Incas' dazzling riches of silver and gold. Objects made of precious metals, including musical instruments, were melted down into exportable ingots. Later, when the Viceroyalty of PERU was established, the Spaniards also destroyed instruments made of organic materials, because they were associated with Inca ceremonies, which were considered idolatrous rites and thus banned by both Catholic clergy and the colonial government.

Ceramic objects survive from between 2000 and 100 BCE, including sound-producing instruments of fine quality that show individual stylistic traits.

The cultures of that period include: Chorrera, Guangala, Bahía, Jama Coaque, Guayaquil, Tolita, Capulí, El Angel, Tuncahuán, all situated in what is now the country of Ecuador, and Tembladera, Jequetepeque, Guañape, Chavín, Paracas, Salinar, Vicús, Tablada de Lurín, Pukara in modern Peru.

Later cultures, between 100 and 600 CE, produced the highest achievements of ceramic instruments in terms of technique and construction. The greatest exponents were the Mochica and the Nasca (Peru), and, the Cuasmal, Manteño, Cosanga and Purhua (northern Andes and Ecuador). The Wari (600–1000 CE) were the first to attempt to create an empire in the central Andean region. From Ayacucho, they dominated an area extending from Cajamarca and Lambayeque to the north, and as far as Cusco and Arequipa to the south. Little is known about their instrument-making, but they did overpower the Mochica and Nasca in the course of their expansion.

By approximately 1000 CE Wari society had disintegrated, giving way to the Sicán, Chimú, Chincha and Chancay in Peru, and the Cuasmal, Manteño, Cosanga and Purhua in Ecuador. These peoples had not been dominated by the Wari and had therefore continued the development of their societies without the strong influence exercised by the Wari on those they conquered. In a similar way the Gentilar in Arica and Tarapacá in Chile, among others, were also outside the ambit of the Wari.

In 1450, after almost 100 years of large-scale aggression, the Incas came to dominate virtually all the peoples of the Andean region. They were thus able to choose the best instrument-makers; those who had inherited a long history of both knowledge of acoustics and techniques of construction.

The customs of the Incas and the peoples of the Tahuantinsuyo are known only through the accounts of the Spanish conquerors and the chronicles and documents which describe the period. Such writers had no knowledge of the lengthy history of Andean culture and as a result the information they provide is limited to the previous 100 or 150 years of Andean customs and heroic legend. Through their imperial position the Incas organized new social, political and economic structures and new means of productivity and technology, in what was to become the final stage of the Andean culture's long history. Yet at this moment of cultural evolution, the territory was destined to be invaded, leading to its destabilization and the destruction and loss of all that had been achieved over many thousands of years. A great deal of knowledge, including that related to instrument-making, was lost for ever.

An account by Cabello de Balboa explains one of the causes, as well as the tragedy, of this destruction, reporting how after Francisco Pizarro ordered his army to seize the gold from Cusco and Pachacamac, the Spaniards pillaged the palace, taking gold, silver, and everything else of value. Among those objects must have been drums and other musical instruments musical instruments. Once the colony was established, not even burial places went unmolested. The ransacking for gold of burial places high up on the dry land of the Chincha valley is related in chronicles. Other narrators reported on the customs, dances and instruments encountered.

2. MUSICAL INSTRUMENTS OF THE TAHUANTINSUYO. The Tahuantinsuyo consisted of many diverse peoples with their own particular musical instruments dominated by the Incas. From the chronicles it is known that *taqui*, which designated both dances and songs, were used to celebrate joyful as well as sad and mournful occasions,





1. (a) Single-row stone panpipes, 1300–1500 CE; (b) musicians with transverse flutes and drum: carved pottery lid, Chimú period, 1200–1400 CE

using musical instruments kept essentially for such dances and revels. Playing was spontaneous: whoever took up an instrument was considered as mastering it at the first lesson, 'there was little sweetness in the sound, and even less artistry' (Cobo, 1956 p.270). The most common instrument was the drum, called *huancar*, made in both large and small sizes from a hollow branch, each end covered with a llama skin, like a thin dry parchment. The largest drums were compared to European military drums, but considered to be even bigger in size, while the smaller ones were described as being 'like a little jar of preserves', and the middle-sized like a European tambourine. All were played with one stick, which on gala occasions was sometimes covered with different coloured wools, while the drums were painted and decorated. The drums were played by both men and women; some dances were accompanied by just one, while at others everyone carried a little drum, dancing and playing at the same time. Cobo also reports the use of a kind of Moorish tambourine, called *huancartinya*.

Cobo noted that while some instruments were similar to those found in Spain, others were unfamiliar, original to the Andean people. Thus we learn that the *pincollo* was like a fife; the *kena-kena* was like a reed, and was used to accompany dirges; the *quepa* was a small trumpet made from a large gourd; the *ayarachic* was a kind of *antara* (panpipes) used in dance; the *zacapas*, bells made of seeds and attached to the toes; the *chanrara*, handbells made of copper and silver. The most common of all, according to Cobo, were called *churu*, made of large and various coloured sea shells.

Musical polyphony was a speciality of the Collas, achieved through the playing of instruments which were almost certainly *antara* (panpipes), combined together in a manner similar to that of present-day *sikuris* groups of the altiplano. Without naming the instrument, Garcilaso (1943) describes:

> There were four of these little reeds attached to each other, some different from others. One of them sounded the low notes, another the higher, and another even higher and higher, like the natural range of four voices: treble, tenor, alto and bass. When one Indian played a little reed, another replied in harmony.

Cobo (1956) describes a similar instrument, although not played as part of a group:

> Also, in their dances, they usually play an instrument made of approximately seven little flutes, placed like organ pipes, side by side, and unequal, the largest as big as the palm of a hand and the rest in descending order. They call this instrument *ayarachic*, and they play it placed on the lower lip, blowing into these little flutes to produce a muffled sound which is not very sweet.

3. HUACAS: THE PLACE OF RITUAL AND ITS MUSICAL INSTRUMENTS. All Andean religious activities regularly took place at ceremonial places called *huacas*; here rituals were carried out that were considered idolatrous by Catholic clergy and therefore harshly persecuted. So-called 'extirpators of idolatry' zealously dedicated their lives to discovery of these rituals and the punishment of those who participated. Tireless campaigns were waged, with some extirpators leaving behind detailed descriptions of the places, the ritual events and their own methods and rules of punishment. Father Francisco Pablo de Arriaga gave detailed descriptions of ritual effects expressed his disapproval of various instruments which were not seized, including those used to summon people to the feasts of the *huacas* and to celebrate them. These included many very old copper or silver trumpets of a different shape and form from those of the Spaniards, large shells called *antara* or *pututu pincollo*, and flutes made of bone and of cane. He also reported heads and horns of *tarucas* (a kind of stag), calabashes, calabash drinking vessels and other *aquillas*, drinking vessels made of silver, wood and clay, of various shapes, used for the feasts of the *huacas*, as well as large numbers of tambourines used for revels (Arriaga, 1920).

The *runatinya*, a drum made of human skin (*runa* means man; *tinya* means drum), of which no physical or iconographical evidence has been found in earlier cultures, is known only through the description of certain chronicles. It appears that this was not in fact a drum to be played, but a hideous object that the Incas made out of the human skin of conquered chiefs and leaders in order to show their power and intimidate opponents. Vivid accounts exist: one such account from Cusco, written by Alonso de Meza, who took part in the conquest of the Andean territory, tells how the Incas made such drums by killing the person but leaving the head and arms intact, removing the bones from inside and filling them with ash; making a drum out of the belly; and placing the hands and head on the drum, so that when they blew through them, 'the drums emitted sounds by themselves' (Meza, 1920 p.129).

An account from Montesinos tells how Sinchi Roca, after defeating the Señores of Andagüáylas, entered Cusco. He was preceded by songs of praise, trumpets and drums, followed by two thousand soldiers, with 'six drums shaped like men, made from the skins of the caciques and captains they had marked out in the battle. They skinned them alive, and when filled with air, they looked very like their owners, and they played on their stomachs with little drumsticks to show their contempt. Four thousand soldiers came marching along to these sounds. Behind them came many captured chiefs and captains, and they were followed by more soldiers, and then by six more drums like the first.' One captive, the Señor de Andagüáylas, was held naked on a platform surrounded by 'six drums made of the skins of his relations, and they made sounds come out of these drums' (Montesinos, 1930).

4. INCA FESTIVALS AND DANCE. Andean peoples' practice was to celebrate daily activities, both regular and special, with music and dance. Grand dignitaries had at their disposal a variety of musical instruments, performers and dancers for different occasions. Guamán Poma describes feasts of the Capac Apo, or 'great señores' of the Tahuantinsuyo, which used various musical instruments for dance, including very large drums called *pomatinya* made of puma skin; *guayllaquepa* trumpets, made of shells; the *pototo*, made of calabash or '*lagenaria*'; a flute called a *pingollo*; the *antara*, made of reed; and other wind instruments such as the *pipo*, *catauri*, *uaroro*, *kena-kena* and *chiuca*. Each instrument, particular to each '*ayllo*' (extended family unit), was used at festivals of the Incas and at those of the chiefs of each region.

The Incas were extremely exuberant in their ceremonies and festivals. Santa Cruz Pachacuti describes how the Inca Roca, to celebrate the birth of his son Yabarvaca, the future Inca, decorated the streets and square with arches made of feathers, and how 'they made up songs with eight drums and *caxas temerarias* (large drums), the songs were called *ayma*, *forma*, *cave* and *vallina*, *chama-yuricsa* and *haylli* and *cachua*' (Pachacuti, 1927 p.171).

Garcilaso pointed out that each and every province of Peru had its own specific way of dancing; dances were never changed or exchanged, and peoples were recognized in this way, as well as by their different head-dresses. He noted how the Incas' dancing was solemn and uncomplicated, with no hopping or leaping or other movements found in other dances. Only the Inca men danced, women were not permitted to dance among men. One solemn dance involved each participant holding the hands of the next-dancer-but-one, that is, the person second, rather than immediately, in front of them, at times creating a chain of 200 to 300 men or more depending on the solemnity of the occasion. The dance was begun at a distance from its focus, the Inca king, its movements involving all dancers coming out together, taking three steps at a time, the first backwards, the next two forwards, repeating this movement and gradually moving forwards until they reached the middle of the enclosure where the Inca sat. Songs were recited to the rhythm of the dance, composed in praise of the Inca dignitary present, of his ancestors and others of the same blood, mentioning deeds carried out in peace or in war, with singing alternated between groups to avoid tiredness. The Incas watching would join in while the Inca king sometimes danced at the festivals to solemnize them more.

5. INCA PARADES, PROCESSIONS AND CUSTOMS. For the practice of the *Qispiranpa*, the Inca and his wife, the *Colla*, would parade through the city, carried on a platform. Guamán Poma describes how in processions, the Inca, accompanied by servants, adorned with his royal decorations and his standard, would bring musicians playing trumpets and flutes. His whole retinue would dance along to the sound of *taqui* (Guamán Poma, vol.1, p.249). The Inca would participate in some festivals, particularly one at which the *uaricza* was danced and sung with a red-coloured llama called the *puca llama*, the song intoned to imitate the gentle cry of the puma. Such a dance–song would be repeated gradually and rhythmically for half an hour, the sound characterized by the '*y-y-y*' cry emitted by the llama, simultaneously intoned by the Inca by several repeated '*yn*' sounds while maintaining appropriate rhythm and tone. Verses interjected and responded to by others taking part, including the *Colla* and *Nustas*, were at first intoned loudly, with voices gradually lowered until a gentle tone was reached, a tone thought to characterize the *uaricza* and the *araui*. Guamán Poma also noted that the *Colla*, Cusi Chimbo, the wife of Inca Roca, was fond of singing, making music, playing the *tinya* drum, arranging festivals and banquets (ibid., vol.1, p.96). Raua Ocllo, the wife of Huayna Capac, is also noted for her fondness for music, with a thousand people at her disposal for festivals, some dancing, others singing to the sound of the drums or making music with *pingollos* flutes. She also had singers of *araui* living in her house (Guamán Poma, vol.1). The Incas and their wives were not only fond of music, dances and festivals in themselves, but also as symbols of status and power. This was not unique to the Incas, but was common throughout the Andes regionand necessitated the retention of expert musicians and dancers.

6. ANDEAN MUSIC AT THE BEGINNING OF THE COLONIAL ERA. Following the establishment of the Spanish Viceroyalty, Inca customs and those of the peoples of the Tahuantinsuyo underwent inevitable transformations, including the introduction of new musical instruments, some of which were subject to considerable modifications. While some ecclesiastics decreed the use of Andean music, songs and dances inappropriate for Catholic worship, Guamán Poma tried to get this decree altered, indicating that in his opinion certain Inca music and dances were suitable for Christian festivities. In his writings he argued that the principal chiefs, Indian men and women, should have the right to dance and to sing *taqui* (songs); the *haylli* (song of victory) the *uacón uauco* (song of the Chinchaysuyos) the *sainata* (mask song); the *llamallama* (song of the shepherds); the *hayachuco* (war song); the *Cimo Capac* (song of the great Chimu); the *Ayanya* (song of the dead one); the *Guarmi Auca* (song of the woman warrior); the *Antisuyo* (song of the Anti); the *chipchillanto* (brilliant song); the *uaruro* (light song); the *hahiua* (song of the punished *acollas* or adulterous women); the *apac* (song of the absent); the *llamaya* (song of the llama shepherds); the *harauay* (song of the craftsmen); the *uaricza* (song of the creator); the *tumipampa* (song of the *tumi* ceremonial knife); the *haraui* (a triumphal song for harvests and time of war); the *pingollo* (song to the sound of the *pingollo* flute); the *kena-kena* (song of the *kena* flute); the *catauri* song that is danced while spinning round); as well as Spanish,'negro' and other Amerindian dances. He advised that they should be danced in front of the 'Most Holy Sacrament of the Virgin and all the Saints, at feasts of vigil, at Easter and at all the feast days of the year marked out by the Holy Mother Church. Those who do not observe this will be punished' (Guamán Poma, 1956).

While there were objections to the principle of accepting the music and dances of the peoples of the Tahuantinsuyo, the Spaniards expressed surprise at the remarkable musical qualities and facility for music of the Andean people, their ability to learn to read, write and sing organ chants, play hornpipes, flutes, organs and all kinds of music (Herrera, 1726). Deductions can be made regarding the music of the Incas and the Tahuantinsuyo, and of earlier periods, by studying both old and contemporary genres and melodies of Andean music. While certain kinds of music have been modified in both form and expression, characteristic features are preserved. Through these endure the surviving traditions and customs with each modification signalling a new phase.

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CESAR BOLANOS

Incardona, Federico (*b* Palermo, 13 May 1958). Italian composer. He studied music at the University of Palermo with Paolo Emilio Carapezza and Antonino Titone, and made his public début as a composer at the Teatro Politeama Garibaldi in Palermo with *Mit höchster Gewalt* for instrumental ensemble (1977). This work immediately characterized Incardona's initially delicate aphoristic style. After four years of further study and silence (during which he established friendships with Bussotti, Evangelisti, Nono, Togni and the musicologist Heinz-Klaus Metzger, who had a profound influence on him), he embarked on a particularly fertile period (1981–9). *Avec un morne embrassement*, his first chamber symphony, performed at the Venice Biennale in 1981, brought him to international attention. According to Restagno, the work displays, 'dark, glutinous sonorities, filled with obscure echoes' and the 'will to sing . . . blunted by tragic exhaustion'. A striking series of extended pieces have followed, including *Soave sia il vento* for 6 instruments (1982), *Des Freundes Umnachtung* for large orchestra (1985), *Postludio alle notti* for large orchestra (1988) and *Malor me bat 'Graffito da Ockeghem: per Luigi Nono'* for string trio, three bottles and crotales (1995). The source and set of compositional rules for almost all these mature works lies in the 12-note row of Webern's projected third cantata, which remained unfinished at the time of his death. Incardona transforms the series into one of 24 quarter-tones, out of which darkly brilliant, sensuous textures are formed. He has written extensively on music, including numerous articles in *L'ora*.

WORKS

Orch: Avec un morne embrassement (Chbr Sym. no.1), 1981; Ritratto di giovane nel suo diciannovesimo anno d'età, chbr orch, 1981; Cercles mysterieux des adolescents (Chbr Sym. no.2), 1982; Des Freundes Umnachtung, sym. dialogue, 1985; Ognuno accanto alla sua notte, 1985; Oblioso, insensibile parvenza d'angelo ancora, chbr orch, 1987; Postludio alle notti, 1988; Levante, wind, perc, dbs, 1999

Vocal: 2 frammenti da Kavafis, C, va, hn, cel, hp, 1976; 2 frammenti da Umberto Saba, T, pf, 1981; Oscuri sono i sentieri notturni dell'uomo (C. Kavafis, G.M. Hopkins), S, fl, pf, 1981; Canone a tre (Kavafis), C, b fl, vc, 1986; Frammento su testo di Giacomo Leopardi, S, vc, 1986; Postludio alle notti (J.W. von Goethe), S, orch, 1988; Mehr Licht (Kavafis), S, vn, pf, 11 insts, 1989 [rev. of chbr work]; Mit brechender Stimme, 1v, chbr orch, 1996

Other inst: Memoria, str qt, 1976; Mit höchster Gewalt, ens, 1977; Soave sia il vento, hn, bn, vn, va, vc, db, 1982; Bocca, fl, pf, prep pf, 1984; Tranquilla sia l'onda, 2 fl, hn, va, vc, db, 1985; Mehr Licht, vn, pf, 1986; Sed nec lingua loqui, b fl, b cl, hn, 4 perc, va, vc, db, 1986 [in memoriam Joseph Beuys]; Sulla lontananza dell'amico dilettissimo, vn, fl, pf + cel, 1986; Secondo notturno, va, vc, 1988; Douce, b fl, 1989; Thema 'Variazioni su 8 forme', vc, 1989; Malor me bat 'Graffito da Ockeghem: per Luigi Nono', str trio, 3 bottles, crotales, 1995; Secretum douce, vn, 1999

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T. Tarmeku: *Federico Incardone* (Palermo, 1999)

PAOLO EMILIO CARAPEZZA

Incatenatura (It.: 'chaining'). A term used by modern scholars to refer to the QUODLIBET of 16th-century Italy. Torrefranca divided such works into two types: the *villotta d'incatenatura*, in which a succession of borrowed fragments in one part is accompanied homophonically by other free voices; and the *incatenatura da villotta*, in which every voice is a different patchwork of quotations. Examples of the former include *L'ultimo dì di maggio*, *Che mangerà la sposa* and P. da Hostia's *Vray dieu d'amor*. In the latter category are such works as *Non dormite o cacciatori*, Lodovico Fogliani's *Fortuna d'un gran tempo*, Matthias Werrecore's *Horsu* and Isaac's famous *Donna di dentro*. In the last piece, 'Donna di dentro' is skilfully combined with the well-known tune 'Fortuna d'un gran tempo' and a comical plea, 'Dammene un pocho di quella maza crocha'. The printed and manuscript sources for the frottola repertory include examples of related procedures in which elements of independent songs are recombined either simultaneously or in formal juxtaposition. The *incatenatura* may have developed from an improvised practice of quoting popular villotta refrains at the ends of pieces, which often contain 'lilolelas' (onomatopoeic imitations of instruments). Patchwork refrain led to the *filastrocca*, a long villotta coda.

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MARIA RIKA MANIATES/RICHARD FREEDMAN

Ince, Kamran (*b* Glendive, MT, 6 May 1960). American composer of Turkish descent. He moved to Ankara with his parents in 1966, where he studied composition with Ilhan Baran (1970–75) and the cello and piano at the Ankara Conservatory (1971–77). He entered the Izmir Conservatory in 1977 to pursue composition studies with Muammer Sun. In 1980 he returned to the USA, maintaining dual Turkish and US citizenship. He attended the Oberlin College Conservatory (BM 1982) and the Eastman School (MM 1984, DMA 1987), where his teachers included David Burge (piano), Joseph Schwantner, Christopher Rouse, Samuel Adler and Barbara Kolb

(composition). In 1987 he won the Prix de Rome and a Guggenheim fellowship, followed in 1988 by the Lili Boulanger Memorial Prize. He has taught at the University of Michigan (1990–92) and the University of Memphis (1992–), and served as composer-in-residence of the California SO, Walnut Creek (1991–3). His commissions include works for the Minnesota Orchestra, Meet the Composer, and the Fromm and Koussevitzky foundations.

Ince's musical influences range from Turkish folktunes to neo-romanticism. His instrumental palette is equally broad, incorporating timbres from serpents to synthesizers. Most of his music is programmatic. *Night Passage* (1992) evokes an evening spent wandering through bars in a Mediterranean town, while the Symphony no.2 'Fall of Constantinople' (1994) was inspired by the victory of the Ottoman Turks in 1453. In 1996, Ince wrote his first film score, *Love Under Siege*, and in 1997 received a commission for the film *Aphrodisiac*.

WORKS
(*selective list*)

Film scores: Love Under Siege, 1996; Aphrodisiac (dir. M. Schwartzman), 1997

Orch: Pf Conc., 1984; Infrared Only, 1985; Before Infrared, 1986; Ebullient Shadows, 1987; Deep Flight, 1988; Sym. no.1 'Castles in the Air', 1989; Lipstick, 4 sax, synth, orch, 1991; Hot, Red, Cold, Vibrant, 1992; Domes, 1993; Plexus, 4 sax, 2 elec gui, drum machine, synth, orch, 1993; Sym. no.2 'Fall of Constantinople', 1994; Sym. no.3 'Siege of Vienna', 1995; Remembering Lycia, pf, orch, 1996; Conc. for New Music Ens, 3 sax, 2 elec gui, vn, vc, pf, synth, orch, 1998

Chbr: Matinees (J. Merrill) nar, ww qnt, 1989; Waves of Talya, fl, cl, vn, vc, pf, perc, 1988; Hammer Music, fl, cl, vn, va, vc, synth, perc, 1990; Fantasy of a Sudden Turtle, vn, va, vc, pf, 1991; Night Passage, fl, cl, tpt, elec gui, amp vn, vc, synth, drum machine, 1992; Arches, fl, cl, tpt, vn, vc, synth, 1994; Tracing, vc, pf, 1994; Evil Eye, pic, ob, cl, 2 sax, bn, tpt, hn, trbn, pf, synth, drum set, elec gui, str qt, db, 1996; Turqoise, fl, cl, tpt, vn, vc, pf, synth, perc, 1996; Curve, str qt, 1997; Lines, pf, cl/vn, 1997

Vocal: Love Under Siege, suite, SATB, sax, serpent, pf, synth, perc, elec gui, vn, 1996 [from film score]; Aphrodisiac, suite, SATB, fl, sax, serpent, pf, synth, perc, elec gui, vn, 1997 [from film score]

Pf: The Blue Journey, 1982; Cross Scintillations, 4 hands, 1986; My Friend Mozart, 1987; An Unavoidable Obsession, 1988

Principal publisher: European American

JAMES CHUTE

Incertus Theologus Orthodoxus [Romanus]. *See* SPEE, FRIEDRICH VON.

Incidental music. In the theatre, music performed as part of the performance of a spoken drama. *See also* FILM MUSIC, RADIO and TELEVISION.

1. Definitions. 2. Outside dialogue scenes. 3. Within dialogue scenes: (i) Dance and song (ii) Supernatural music (iii) *Mélodrame*. 4. Full sets and changing circumstances. 5. Afterlives.

1. DEFINITIONS. Music has been closely linked with theatre since theatre began. Dance music and song have played important roles in much folk drama. The classic forms of Asian theatre from India to Japan rely heavily on music, as do the dramatic rituals of sub-Saharan Africa and of the indigenous peoples of the Americas. The major Western theatrical forms include several in which music is all but continuous (medieval liturgical drama, *ballet de cour*, *ballet d'action* and classical ballet, 18th-century pantomime, some types of opera, much 'modern dance'), as well as several in which extended musical sections alternate on at least equal footing with passages of spoken dialogue: zarzuela, masque in most of its varieties, *comédie-ballet*, semi-opera, 18th-century vaudeville, ballad opera, Singspiel, *opéra comique*, operetta, musical comedy, the 'musical' and some music theatre. That only leaves the kinds of Western drama which put especially strong emphasis on spoken dialogue ('plays'); and these too have very often availed themselves of music between their dialogue scenes and/or at points during them. There is no one term that groups together all the types of predominantly spoken drama using music in this latter way; but the music they call on is known in several European languages as 'stage music' (Fr. *musique de scène*; Ger. *Bühnenmusik*; It. *musica di scena*) and in English as 'incidental music'.

The English term seems not to have been current before the middle of the 19th century and may have been a borrowing at that time from the collateral German term *Inzidenzmusik*, a category of 'theatre music'. In English at that time it designated only those musical numbers within dialogue-scenes – occasional songs, dances, marches etc. – which were specifically called for by the script of the play in hand. These were thought of as 'incidental' in the lexicon sense of 'following on from, or incurred in the execution of, some plan or purpose' – the purpose in this case being getting a play on to the stage. (In such a context the adjective did not then, and arguably should not now, carry with it the trivializing connotations of other senses of 'incidental' such as 'fortuitous', 'casual', 'not strictly relevant'.) Usage by the end of the 19th century, as the second edition of *Grove's Dictionary* had rather grudgingly to concede, stretched the 'incidental' category to cover orchestral mood music, and later musical lexicographers (Apel, *HDM*, 1944; Illing, *A Dictionary of Music*, 1950) raised no objection to this inclusion. However, they did feel that a line should be drawn at calling theatrical overtures and entr'actes 'incidental' too. Yet within a few years their successors (*Grove5*, 1954; Cooper, *The Concise Encyclopedia of Music and Musicians*, 1958) were allowing that such preluding and interluding could reasonably be included in the 'incidental' bracket; and this capacious definition – all the music performed as part of the performance of a play – has been fairly standard since.

The widening of the definition between the 1860s and the 1950s can be linked with the increasing expectation in British theatre over the intervening decades that all the music used in connection with a particular staging would be written by one composer, and hence perceived as a kind of unity meriting a single term to embrace it; and it is certainly useful to have such a term to cover the totality of music used in any play performance even if its origins are more diverse than that (as they often have been). However, the term is not watertight. For one thing, all the constituent elements of incidental music so defined – overture, entr'acte, dance, song, chorus, *mélodrame* etc. – can also be found in other musical contexts; and for another, spoken plays that have a very considerable quantity of incidental music can approach, straddle and sometimes cross a boundary beyond which some other term might more usefully be applied to them. Thus, for example, Adam de la Halle's *Jeu de Robin et de Marion* (*c*1283), which might quite reasonably be thought of as a pastoral play with a host of incidental songs, is perhaps better seen as a Singspiel or 'musical' *avant la lettre*; a self-styled 'tragedy' which adds several masque-like scenes of spectacle and music to its spoken text, such as Charles Davenant's *Circe* (1677), is clearly on the threshold of being a semi-opera (and indeed in the case of *Circe* was

remembered as an 'opera' by some of Davenant's contemporaries); and a remark of Federico García Lorca's about his *Amor de don Perlimplín con Belisa en su jardín* (1933) – that in the performances he directed himself its action and dialogue were 'embedded in music like a chamber opera' – might suggest we would be better off thinking of the piece as music theatre than as a spoken comedy with an incidental score.

2. OUTSIDE DIALOGUE SCENES. Incidental music in the Western tradition effectively begins with the choric odes that were an important feature of Athenian drama in the 5th century BCE. In Greek tragedy, and quite often in comedy too, these odes (sung and danced by a male chorus supported by an aulos) were sited between the several extended episodes of linear, argumentative spoken dialogue in a play, and supplied a perspective on its events and ideas different from that of the principal characters, both ideologically and aesthetically. Apart from a few phrases in a fragmentary state, none of the music for these odes, which was composed by the dramatists themselves in the main, has survived; but the phenomenon does have three significant links with later incidental music.

First, ode texts from the Greek have been reset by composers since the Renaissance for such restagings of the original plays as have chosen to use song for the choric episodes rather than the common alternative of heightened speech: for instance, the epoch-making revival of Sophocles' *Oedipus rex* in Giustiniani's Italian version which inaugurated the Teatro Olimpico at Vicenza in 1585, its choruses set by Andrea Gabrieli; the performances in German of Sophocles' other 'Theban' tragedies at the Prussian court theatre in the 1840s, with music for the choruses by Mendelssohn; and the triennial productions of tragedies and comedies in the original language given at Cambridge from 1882 onwards, which have had scores (inclusive of chorus settings) by several British composers, notably Vaughan Williams's score for the *Wasps* of Aristophanes in 1909.

Secondly, in emulation of these Greek models, classicizing European dramatists have sometimes incorporated choric odes intended for singing into their own play texts: notably Racine in his two biblical plays for the college at St Cyr, *Esther* and *Athalie* (1689, 1691), with scores initially by J.-B. Moreau (the *Athalie* choruses being set again several times later, by Gossec and Mendelssohn among others). Some more recent experiments with the articulation of dramatic form have incorporated a singing chorus, though sometimes adding elements to it from beyond the Greek tradition: witness Brecht's *Caucasian Chalk Circle* (1945), with its linking songs for a balladeer-narrator (set first by Paul Dessau), and several of Yeats's partly Japanese-inspired dramas from the 1910s and 20s, with their three-musician choric lyrics. (Among his composers, Yeats especially admired Edmund Dulac for his music to *At the Hawk's Well* and George Antheil for *Fighting the Waves*.)

Thirdly, a further and more widely felt influence of the Greek chorus derives from the mutation of Aristophanic 'old' comedy into the 'new' comedy of Menander in the 4th century BCE, as a result of which the comic chorus lost its ideologically significant, role-playing function but kept its structural, episode-separating one. (Surviving Menandrian texts simply stipulate at certain punctuation points in the plot that there should be choric performances, linked sometimes to the arrival of a band of revellers; but no words are provided for them.) So comes into being the idea that a comedy should comprise several distinct dialogue-sections separated by something in a different performance medium, allowed for but not pre-scripted by the playwright. This sectional concept made a vital contribution to the development of Roman, and later of Renaissance Italian, 'act' theory; and from around 1500 it became theatrical practice in Italy when staging ancient or modern five-act 'new comedies' to place articulating *intermedi* between the acts: instrumental and/or vocal pieces (performed sometimes on stage, sometimes behind the scenes), or dances or brief musico-dramatic divertimentos. This quasi-choric practice – in conjunction with the use in 15th- and 16th-century spoken drama north of the Alps of the instrumental *silete* and *pause* (designed there to attract an open-air audience's attention at the start of a show, hold it during changes of location in the action, or mark scene breaks of other sorts) – opened a rich seam of incidental 'entr'acte' music which was to be very productive for the next four centuries.

The musical *intermedi* for an Italian Renaissance drama – six of them, often: four between the play's five acts and two more as quasi-prologue and epilogue – had three possible functions beyond the purely structural ones of punctuating the spoken play and covering time lapses in its plot. They could dazzle and divert by their novelty and inventiveness (e.g. the sudden explosion of rustic hoeing, sowing, mowing and threshing danced to a *moresca* after Act 1 of Terence's *Eunuchus* as given at Ferrara in 1499); they could establish links with the ideas and/or situations of their 'host' play (e.g. the madrigals of Verdelot to texts by Machiavelli designed to go between the acts at a mooted revival of Machiavelli's own *Mandragola* in 1526); and on special occasions they could reach outwards to honoured guests in the audience, as in the sets of very grand and costly mythological-allegorical *intermedi* which paid tribute to noble brides and grooms attending plays in the course of dynastic wedding festivities, as at Medicean Florence in 1586 (*L'amico fido*) and 1589 (*La pellegrina*).

Following this latter tradition in their scale and texture, lengthy and elaborate balletic or operatic *intermèdes* became a feature of the spoken Latin tragedies performed at the Jesuit colleges in France in the 17th century (the *intermède*-set constituting M.-A. Charpentier's *David et Jonathas* of 1688 is an example); but entr'acte practice closer to that of the earliest Italian *intermedi* in scale, strategy and kind developed in English court theatricals and in productions by children's companies in London in the decades around 1600 – see, for instance, Marston's *Sophonisba* (1606) and Beaumont's *Knight of the Burning Pestle* (*c*1607) – spreading eventually to London's adult commercial companies, where it was common by the 1620s. The practice survived the Puritan closure of the London theatres (1642–60) to return with new vigour in the Restoration period, a vigour maintained until the Italian operatic invasion of London moved the focus of interest in musical novelty there from playhouse to opera house.

Dispensing largely with song and dance, Restoration and early 18th-century entr'acte music, as composed by Locke, John Banister (i), the Purcell brothers, Paisible and Croft among others, was generally designed for string bands which would perform in 'music rooms' above the stage and later in the newly fashionable orchestra pits

which were to become a feature of European playhouses for the next 250 years. The entr'actes made up part of a show's standard set of seven to nine pieces: four 'act tunes' between the acts, preceded by an overture or 'curtain tune', itself preceded by two 'musics' (each comprising one or two numbers) which were played while the audience was assembling and which music lovers might make a special point of arriving early to hear. As with the *intermedi* of the 16th century, the act tunes could simply function as ingenious or airy diversions from the plot of the spoken play, or they might occasionally allude to events outside the theatre (as with the 'Lillibulero' Henry Purcell smuggled into the Jig for his music for *The Gordian Knot Unty'd*) or mirror the moods of the scenes they followed or preceded. Some members of the audience doubtless chattered vigorously through all such pieces: a response to entr'acte music still being recorded painfully, by Bizet and Sullivan among others, two centuries later. But others listened carefully; and John Dennis, in line with some 16th-century theorists, drew neat parallels between Greek chorus and modern entr'acte in his *Impartial Critick* (1693), and in 1699 gave John Eccles careful instructions as to how the act music in their *Rinaldo and Armida* was to meld with the action, since 'all the Musick in this Play, even the Musick between the Acts, is part of the Tragedy'.

This is an idea that recurs in Germany a few decades later. By then there were German troupes taking over from France a tradition of public theatre entr'acte-playing parallel in some respects to the English. (In the French line, for instance, between 1672 and 1686 M.-A. Charpentier had written not only danced *intermèdes* for spoken plays given by the company that became the Comédie-Française, but also several sets of purely instrumental ones.) It is a German essay by J.A. Scheibe on such orchestral stage music in his periodical *Critischer Musicus* (no.67, 8 Dec 1739: commended and summarized in no.26 of Lessing's *Hamburgische Dramaturgie*, 1767) that definitively articulates the concept of carefully integrated, ingeniously mood-specific orchestral overtures, interludes and postludes. It was a concept called on increasingly throughout the Classical and Romantic periods, notably at first in German-speaking areas. Thus a reviewer in 1774 can say of Haydn's entr'actes for a revival at Eszterháza of Regnard's 80-year-old comedy *Le distrait* that 'Haydn and Regnard vie with each other in producing *distrait* caprice' so that 'the play's value is much increased'. Leopold Mozart could add detailed plot and character allusions to the manuscript of the near-symphonic entr'actes his son composed for a Salzburg staging in the same decade of Gebler's *Thamos, König in Ägypten*; and Beethoven could divide a couple of the entr'actes he wrote for a Viennese revival of Goethe's *Egmont* in 1810 into two sections each, the first reflecting the mood of the scene just past, the second adumbrating that of the scene to come: a practice recommended decades before by Dennis and Scheibe. Later and further north, narrative relevance remains important to composers, playwrights and actors. So Bizet in 1872 was praised by Alphonse Daudet for enhancing his peasant tragedy *L'Arlésienne* with, *inter alia*, 'the lovely entr'acte of the family council . . . wonderfully beautiful, elegant, heart-warming'; and Stanford, writer of the incidental music for the actor-manager Henry Irving's production of Tennyson's *Beckett* in 1893, proudly remembered that Irving 'always came down to listen behind the curtain to the last entr'acte (The Martyrdom) in order to get into the right mood for the final scene'.

However, by no means all plays in the 18th and 19th centuries had complete or even partial sets of specially composed preludes and interludes. Where some kind of integration of music with spoken script was at a premium, the best hope often was that music might be found from *somewhere* that would fit the occasion well enough and contribute the desired sense of consequentiality and/or fizz. The need for such may well have been at the back of Locatelli's mind when he published six *Introduttioni teatrali* as part of his op.4 in 1735: pieces which by then may well already have opened some plays satisfactorily (in Amsterdam quite possibly) and could well do the same for others in the future; and it was certainly at the back of Schubert's when, short of time to write an overture to complete his set of incidental pieces for Helmina von Chezy's *Rosamunde, Fürstin von Cypern* in 1823, he first called on the one that he had written for *Alfonso und Estrella* to fill the gap, and later perhaps approved the plan of replacing it with that to *Die Zauberharfe* (the piece which as a result came to be known as 'the Overture to *Rosamunde*').

Levels of engagement with the drama could be much lower than that. In London in the mid-18th century, for example, inter-act music, like the three 'musics' before the show, was generally much more in the audience's domain, so to speak, than in the play's, comprising a kind of popular concert of songs, dances and orchestral numbers in rather unsteady harness with the tragedy or comedy in hand: as when a playbill for Shakespeare's *Merry Wives of Windsor* at Covent Garden in 1762 promised 'Between the Acts some *Favorite Songs* from the English Opera *Artaxerxes*'. Things were not always much steadier in the 19th century. In 1892, for instance, the acts of Wilde's *Lady Windermere's Fan* at its première were preceded and separated by orchestral selections from Mozart, Schubert, Mendelssohn, Auber, Suppé, Delibes and Godard among others; and a few weeks before, Bernard Shaw, in a piece on incidental music for *The World* (*Music in London*, 27 Jan 1892), roguishly affected to hold that the proper music to *Hamlet* comprised two grand marches by Handel during the action, 'the *entr'actes* being selected from no longer popular overtures such as La Sirène, etc.'. Such things make it clear why there was space for Norman O'Neill, musical director at the Haymarket Theatre in London near-continuously from 1909 to 1932, to gain a reputation for increasing the aptness and subtlety of entr'actes for plays lacking purpose-made scores by introducing appropriate novelties and making adaptations from unhackneyed earlier music (by Purcell, Corelli and Vivaldi among others). O'Neill on occasion also continued a late 19th-century practice of writing short, atmospheric preludes to individual acts, played under lowered auditorium lights, so as to ease the audience back into the mood of the play itself after hearing a not over-apt entr'acte or hurrying back from the theatre bar. However, by O'Neill's time some theatre and music critics were questioning the relevance of orchestral overture, entr'acte and/or act prelude in the spoken theatre. As early as the mid-19th century, Ferdinand Hiller had attacked the whole entr'acte phenomenon (*Kölnische Zeitung*, 20 Aug 1855) and some German theatres had stopped playing them altogether;

such views gained wider currency especially in connection with performances of the novel 'naturalistic' drama of modern life and the intellectually demanding 'drama of ideas'. Theatre managers too were beginning to jib at maintaining expensive pit bands (even ones that composers tended to find constrictingly small) outside opera, operetta, ballet and pantomime. And developments in electronics were poised to bring about a radical change in how things musical were managed between, and during, the acts.

3. WITHIN DIALOGUE SCENES.

(i) Dance and song. The drama of the ancient Mediterranean saw the beginnings not only of inter-act music but also of dancing and singing set into scenes of spoken dialogue. Aulos music, and sometimes choral song too, are called for in Greek 'old comedy' to accompany episodes of ritual dancing – Aristophanes' *Frogs* and *The Poet and the Women* are examples – and also dances marking the resolution of a play's action, as in *Lysistrata* and *The Assembly Women*. This starts a long line of festive and/or climactic dance in European spoken theatre. It is later manifest in, for example, medieval French farce and Shakespearean romantic drama (the Capulets' ball in *Romeo and Juliet*; the 'measures' to celebrate the happy endings of *As you Like it* and *Much Ado about Nothing*), in the *comedias* of Lope de Vega and the Italian *commedia dell'arte*, in Enlightenment comedy (such as the wedding fandango in Act 4 of Beaumarchais' *La folle journée ou Le mariage de Figaro* of 1784 and the 'ballet général' that concludes the play) and the picturesque, sometimes exotic dance-*fêtes* and dance-pantomimes ingeniously set into the early 19th-century melodramas of Pixérécourt and his school. A darker line runs through these centuries too: for example, the dances of medieval 'vice'-figures, sour antimasque-type numbers such as the Dance of Cuckolds that ends Wycherley's comedy *The Country Wife* (1675) or the sinister Walpurgis dances in the first part of Goethe's *Faust* (1801). In later naturalistic, *verismo* and avant-garde drama, dance that is ostensibly celebratory is often used with tragic irony: the farandole in the Daudet-Bizet *L'Arlésienne*, the wild tarantella danced by the trapped Nora in Ibsen's *A Doll's House*; the Dance of the Seven Veils which brings about the climax of Wilde's *Salome* (and which combines with Japanese nō-dance precedents to influence Yeats's 'Plays for Dancers'). Beckett's post-World War II drama bids an 'absurdist' farewell to the tradition, presenting dance music that cannot be danced to and dancing without dance music: as when the terminally immobilized heroine of *Happy Days* can only sway to the *Merry Widow* waltz played by her musical box and the slave Lucky in *Waiting for Godot* (who 'used to dance the farandole, the fling, the brawl, the jig, the fandango, and even the hornpipe') moves through his one sad surviving routine in silence.

As for song in spoken drama, the monody and *kommos* of Greek tragedy (i.e. the 'aria' occasionally given to a principal character, and the sung lament shared between a principal and the chorus) plus the *cantica* of Latin 'new comedy' (passages of verse dialogue, especially frequent in Plautus, where a change of metre signifies a change from speech to some kind of singing): these are early instances of the Western 'inset lyric', providing precedents for later play songs, should precedents be necessary when – before the late 19th century, at least – song's links with the spoken theatre are manifestly so widespread.

Solo song given to flesh-and-blood *dramatis personae* over the last 500 years is broadly divisible into two categories. First there are the songs sung by characters – principal characters sometimes – who make no claim to any 'professional' musical skill. These may find themselves singing in a métier-revealing and/or self-characterizing way as they go about their daily lives: the Grave-Maker in Act 5 of *Hamlet*, for instance, or Gretchen singing her Ballad of the King of Thule in the Evening scene of *Faust*. They may be adept at making conversational points through snatches of ballads, chansons, folksongs and other pop tunes, as are Calbain and his wife in the late 15th-century farce *Savetier nommé Calbain*, Old Merrythought in Beaumont's *The Knight of the Burning Pestle* and several of the peasants in Büchner's *Woyzeck* (1836). Their wits may have gone lyrically astray, like Ophelia's in *Hamlet* or Lyonel's in Thomas D'Urfey's *A Fool's Perferment* (1688), his six mad songs set for the première by Purcell. Or they may simply be so full of unbuttoned, companionable bonhomie that they burst out with what Feste in *Twelfth Night* calls a 'song of good life', or so full of parental, filial or romantic feeling that they have to express it in a lullaby, a lament or (most often) a love song. (Clärchen in Goethe's *Egmont* and Solveig in Ibsen's *Peer Gynt* are exemplars of the latter, their songs memorably set by Beethoven and Grieg.) Some lovers – Pantalone on occasion in the *commedia dell'arte*, for instance, Almaviva in Beaumarchais' *Le barbier de Séville*, Peer Gynt himself – even risk personally serenading their mistresses.

Others, like the boorish Cloten in Shakespeare's *Cymbeline* (with 'Hark, hark, the lark'), choose more prudently to have their aubading and serenading done for them by paid musicians: and this introduces the other category of solo singers in spoken drama: characters whose singing is a quasi-professional skill, and who can therefore be relied on to deliver more complex songs in a more polished way – and songs on any subject germane to the play. These may be foreground characters like Shakespeare's fools and clowns and ballad seller Autolycus, or like the guitar-carrying servants (Scapino, Mezzetino) common in *commedia dell'arte*; or they may be the often anonymous attendant gentlemen, waiting women, music masters, servant musicians and (by definition songful) shepherds or shepherdesses so often called on, in 17th-century Spanish and English theatre especially, to put a musical brake on the action with a song whose sentiments reflect or ironically invert those of the principal characters at that point in the plot. In certain circumstances the 'professionals' may be virtually the whole cast of a play, as in such Brecht pieces as *Happy End*, *Die Mutter* and *Mutter Courage und ihre Kinder* (their lyrics set by Weill, Eisler and Dessau respectively): these are plays that embody Brecht's belief that characterization should incorporate, not obliterate, the presence of the performer as such, a performer whose skills should include the ability to sing ballads, cabaret-type numbers etc. when such things are ideologically apt and effectively 'alienating'.

An extension of the solo song is the group song set similarly into the spoken dialogue. Medieval French *farceurs* had a habit of interrupting the action of their plays with a surprise group-chanson and rounding off the show with another. In addition, under the influence of 18th-century vaudeville, group singing as a means of

unanimous self-expression can break out anywhere in sophisticated mid-19th-century French farce: witness the vocal behaviour of the massed villagers visiting Paris in Labiche's otherwise almost wholly spoken *La cagnotte* (1864). But most choral singing in dialogue scenes tends to be more event-specific than that. At appropriate moments there are simple overflows of shared euphoria (songs for cheerful sailors, soldiers, drinkers, harvesters, hunters, gypsies, patriots, wedding guests, nymphs and swains and such) or of shared distress (dirges for mourners, howls for madfolk), and more lengthy and elaborate 'production numbers': sung for example by the incense-burning Ancient British priests in Fletcher's *Bonduca* (as revised in the 1690s with a Purcell score); the yet more ancient Egyptian priests worshipping the sun to Mozart's music in *Thamos, König in Ägypten*; the villagers processing with their Shrovetide effigy in Ostrovsky's *The Snow Maiden* (1873), their sung processional set by Tchaikovsky; or the decadent emperor's retinue in the 1888 revival of Dumas *père*'s *Caligula* making a sybaritic anthem out of the *Pervigilium Veneris* to music by Gabriel Fauré.

(ii) Supernatural music. If the beginnings of song and dance for earthbound characters can be traced to Greco-Roman antiquity, the Middle Ages made a major contribution to incidental music through the convention developed in the spoken vernacular religious drama of the time that scenes associated with heaven should in some way be musical. This was a scriptural matter in part: angels are described as 'cantantes' in the Vulgate, for example at *Revelation* xv.3. But it was also partly a philosophic one, since Pythagorean-Platonic-Boethian doctrine held that heaven in a sense was identified with music, and partly an associational one too, since the liturgy in medieval cathedrals and abbeys was wholly sung. Hence in open-air civic theatricals (French miracle-plays and *mystères*, English Corpus Christi cycles etc.) music accompanies angelic visitations; characters touched by God such as Simeon and the Nativity shepherds may sing; and there is instrumental minstrelsy around God's throne. The angelic songs were often performed by choristers from religious foundations nearby, hired specially, dressed for the part and bringing with them appropriate chanted (or on occasion polyphonic) Latin psalms, hymns, antiphons etc. (in France sometimes vernacular *chansons spirituelles* as well).

Similarly in the professional theatre of Golden Age Spain, the theatre of Lope de Vega and Calderón de la Barca, traffic with the Christian heaven (angels descending, saints ascending, the Voice of Conscience, the Word of God) was regularly presented with music. In post-Reformation Protestant countries, on the other hand, there was much less call for such things. However, stage music's links with the supernatural continued even there, though now largely under a pagan sign. Shakespeare, the crucial (because eventually a hugely influential) case in point, presents the ceremonies of fairies and elves, the doings of a magus and his familiar spirit, and (in dream-visions or inset entertainments) the epiphanies of classical deities. In almost every case some kind of music is involved: partly because such things are direct emanations of a musically ordered cosmos, partly because folklore at the time associated faery with song and dance, and partly because the entries of pagan deities in Elizabethan and Jacobean drama derive from similar entries in courtly masquing, which had music wherever it went. In the long run, Shakespeare's international fame and his pandemic restaging from the late 18th century onwards were to ensure that supernaturally connected incidental music for his works would be written in many lands and idioms – by Mendelssohn, Sullivan, Chausson and Sibelius, among others. In the shorter run, his musical scenes of the pagan supernatural take their place within the wider 17th-century English convention that music should figure in scenes of spoken drama which involved the operation of magic (white or black) and the presentation of mythological or allegorical 'visions' and 'shows' of gods, demigods and spirits: as with the moonlit rites of Hecate in Middleton's *The Witch* (incorporated in part into the First Folio printing of Shakespeare's *Macbeth*) and the Orpheus masque in Settle's *The Empress of Morocco* (1673), set for the première by Matthew Locke. (A preponderance of such invocations, epiphanies, visions and shows in the later 17th century – all of them full of song, spectacle and often dance as well – turned a 'play' into a 'semi-opera'.)

A similar convention operated at the time on the continental mainland: in the elaborate mythological plays that Calderón wrote for the court of Philip IV of Spain, for instance. During his prologue to *Fortunas de Andrómeda y Perseo* (1653), he has the personified Música declare that 'it is better that the gods do not speak as the mortals do' but rather 'have a different harmony in their voice'; and accordingly (as the anonymous surviving score for *Fortunas* shows) Calderón's Olympians discourse in song while his earthlings rely mainly on speech. North of the Pyrenees, plays with a high level of Olympian spectacle, like the *pièces à machines* of the Corneille brothers, called for music at moments of epiphany, heavenly flight, mythic combat, etc. This music, provided by Dassoucy, M.-A. Charpentier and others, added pomp, circumstance and perhaps some echo of the high-Renaissance idea of the harmony of the superlunar cosmos; but it had its pragmatic dimension as well. It ensured sonic continuity through the show. As Pierre Corneille explained in the 'Argument' to his *Andromède* (1650), the *concerts de musique* in those plays were for 'the satisfaction of the ears of the spectators while their eyes were taken with the descent or ascent of a machine, or fixed on something which stopped them attending to what the actors might have to say'.

Baroque theatre does not see the end of the tradition that in spoken drama 'the grateful and needful role of representing what is supernatural and out-of-the-ordinary falls to the lot of music', as Busoni put it in 1911 *re* his music for Gozzi's *Turandot* (1765). The tradition extends to the less precise otherworldlinesses of the 19th and 20th centuries. These have been on the biggest, most elaborate scale, as in the visions of the Mountain King's court, the Great Boyg and the singing Leaves, Dewdrops and Broken Straws in Grieg's music for Ibsen's *Peer Gynt* and the mingled mysticisms of D'Annunzio's neo-medieval *Martyre de St Sébastien* (where 'the cult of Adonis joins that of Jesus', as Debussy, D'Annunzio's composer, put it); or on a scale more easily manageable in a fairly well resourced early 20th-century theatre, as in the seductive 'call' of the Hebridean island in O'Neill's music for Barrie's *Mary Rose* (1920) and the peremptory orchestral summons from the beyond which Britten wrote for J.B. Priestley's *Johnson over Jordan* (1939); and on the

smallest scale too, as with the use of single instruments in Strindberg's *Ghost Sonata* (1907: a mysterious golden harp) and Arthur Miller's *Death of a Salesman* (1947: an invisible flute) to symbolize the desirable 'otherwheres' of those plays.

(iii) Mélodrame. Instrumentalists in the spoken theatre from the 14th century to the mid-18th did not only perform preludes and interludes, accompany songs and dances, and underscore supernatural happenings. On stage, behind the scenes or in the pit they also provided 'realistic' music: music for ceremony (flourishes, triumphal entries, dead marches, etc.), for hunting scenes, for episodes of psychotherapy and stimulus (sweet airs to cure disordered brains, induce sleep, increase desire) and for war: the whole repertory of alarms, charges, retreats, parleys and the like needed for a theatrical battle. Such music does not sound of its own accord; it is almost always attributable to and commissioned by specific human or supernatural agencies within the fiction of the play itself. It was for the later 18th century to add a further resource to a spoken drama in the shape of 'unattributable' music: music rising from the orchestra pit which seems to come directly from the minds of a play's characters or indeed the mind of the playwright, heightening the mood of certain scenes by sounding unbidden between or beneath the characters' speeches. Several factors may have contributed to the growth of this phenomenon: music's earlier use to support dumbshows and pantomimes; the spilling over of entr'acte music into adjacent dialogue scenes; the influence of ritornello and *recitativo stromentato* in opera. But the dominant influence was a new musical form, the *mélodrame*, as pioneered by J.-J. Rousseau and Georg Benda in the 1760s and 70s (*see* MELODRAMA). Spoken plays were soon borrowing and building on its techniques and related ones, and the way was open to a century and a half of within-the-scene mood music. This came in three principal kinds:

(*a*) First, there were the orchestral scores for the new kind of spoken drama which came itself to be called 'melodrama': a genre of Romantic theatre highlighting strong situations, black-and-white morality and sensational turns of events, set often against exotic backgrounds. The scores for melodrama in this sense of the word (by specialist or semi-specialist composers such as Adrien Quaisin, François Amédée, Henry Bishop, Etienne Singla, Robert Stoepel and Henry Sprake) comprised not only the by-now-expected overtures, entr'actes, dances and songs, but also music to underline all of a play's highly charged dialogue episodes, significant entrances and exits, stirring incidents, strong scene ends and striking tableaux. The music supplied could be extensive (making particular use of the varied repetition of a set of melodic motifs associated with particular characters); but in general it did not force itself on an audience, operating instead in a way rather similar to the period's versatile new stage lighting by gas, limelight and eventually electricity. Still, like that lighting, it was a crucial determinant of a play's impact.

(*b*) The second sort of mood music was something of a poor relation to the first: 'off-the-peg' melodrama music, so to speak. For this, a theatre's musical director would recycle the same all-purpose collection of tried and trusted musical devices over and over again from one melodrama to the next. He might assemble his collection personally, or buy a convenient *passe-partout* compilation like one advertised (quite late in the tradition) in 1912: 'Incidental Music Suitable for Lively Rise of Curtain, Entrance of Characters, etc., Hurry, Combat, Apparitions, Pathetic Situations, Martial, etc., etc. Price Piano 4s., Full Orchestra 5s.' Thereby in part hung the bad name that melodrama began to get in the later 19th century.

(*c*) At the other pole of mood music was musical *mélodrame* as it featured in plays other than melodramas. Quite early in the 19th century E.T.A. Hoffmann had written some observations on the use of choruses and *mélodrames* in spoken plays (*Allgemeine deutsche Theater-Zeitung*, 17–20 May 1808), warning against uncritical profligacy with under- and inter-speech music, and stressing the need for taste and economy in its deployment. It is in this spirit that most of the major composers who used *mélodrame* as an element in their scores for tragedies and other kinds of poetic drama do deploy it. Thus there is only one, four-minute *mélodrame* in the whole of Mozart's *Thamos* score, and only one – at a place indicated by the dramatist – in Beethoven's for *Egmont* (though there are more in his *König Stephan* music). The three in Weber's 1821 score for Wolff's Cervantes play *Preciosa* all focus strongly on the heroine. Mendelssohn in his music for *A Midsummer Night's Dream* (1843) restricts *mélodrame* to scenes involving fairy characters, as Elgar later restricts it in his score for Pearn and Blackwood's fantasy *The Starlight Express* (1915) to dialogue concerned with imagination and 'star-sympathy'. All but one of Schumann's *mélodrames* in his music for Byron's *Manfred* (1848) involve invocations of, or communion with, supernatural or cosmic presences, as all but one of Bizet's for *L'Arlésienne* underpin intimate scenes for the two brothers at the centre of Daudet's tragedy. Where theatrical effect is concerned, 'less' in each of these cases arguably means 'more'.

4. FULL SETS AND CHANGING CIRCUMSTANCES. An overture, songs and entr'actes, a *mélodrame* leading to music for a supernatural vision, death scene music, a concluding *Siegessymphonie*: Beethoven's score for *Egmont* lacks only dance and chorus music to make it a conspectus of all the 'incidental' modes known up to his time. His authority in the 19th century came near to making a set of such pieces in all or most of these modes a canonical 'form': a form, indeed, that was worth attempting even if there was no prospect of an actual production of the play to which one's set was incidental. Thus Schumann had no commission when he imagined an ideal performance of Byron's *Manfred* and composed his extensive score for it, detailed down to a two-bar cue to cover the exit of a witch; Sullivan chose as his 1861 graduation exercise from the Leipzig Conservatory an unsolicited set of *Tempest* pieces; and in 1905 Busoni wrote his set for Gozzi's *Turandot* on the pure off-chance that it might one day be useful for a staging of the play in Italy, where since the birth of opera (and outside the *commedia dell'arte*) incidental music had not flourished. (Weber's *Turandot* score of 1809 was not a contender, since it was written for what Busoni considered the over-germanized adaptation of the Gozzi by Schiller.)

If the *Egmont* set became canonic in status, it was also quasi-symphonic in its method: the final section of the overture is reprised at the very end of the play and one of the heroine's inset songs is developed in an orchestral entr'acte. In emulation, Schumann and Sullivan (Bizet also in *L'Arlésienne*) allude to motifs from their overtures

later in their incidental sets, Schubert in *Rosamunde* makes substantial links between his entr'actes and an inset chorus and ballet movement, and Mendelssohn in *A Midsummer Night's Dream* mines his overture (independently written 15 years before) and two of his entr'actes for *mélodrame* material. The drift towards symphonic procedures in these and other composers (something Bernard Shaw describes wittily in the 1892 article on incidental music referred to above) is matched in the late 19th and early 20th centuries by a drift towards Romantic symphonic scale. Thus the scores by Grieg, Debussy, Elgar and Sibelius for, respectively, *Peer Gynt*, *Le martyre de St Sébastien*, *The Starlight Express* and *The Tempest* are all well over an hour in length – two indeed are close to an hour and a half – and all ideally call for a large orchestra with at least two solo singers and (the Elgar excepted) a chorus as well.

However, the last of these to be written, Sibelius's *Tempest* score of 1925, proved to be something of a *ne plus ultra*. Full sets calling for such large resources and with such extended components became rarities after that, and were all but extinct by the middle of the century. Several factors contributed to this: the increasing reluctance of managements to maintain large pit bands for spoken drama; developments in stagecraft which tended to render lengthy inter-scene music (useful in the 19th century to cover elaborate scene changes) logistically unnecessary; and the spread of the feeling that anyway such music was often aesthetically superfluous ('beastly tootlings between the acts', as one objector put it). Modernism had its say too. Four years after Sibelius's graphic storm-prelude to *The Tempest*, twice as long and for forces well over twice as big as Locke's equally graphic 'curtain tune' to the play of 250 years before, Paul Claudel wrote in an essay on 'Modern Drama and Music' that his preference where theatrical storm music is concerned was in fact not for a large, hidden symphony orchestra but a single and thoroughly visible Japanese *kabuki* performer 'with a tiny cup of tea by his side and in front of a tremendous drum, which it is his role to beat'.

The idea of using a visible and minimal band for modernist stage music had already been embodied at its most radical in the single (and musically versatile) figure of the Peuple de Zanzibar in Apollinaire's 'drame surréaliste' of 1917, *Les mamelles de Tirésias*. And later in the century small 'chamber' ensembles, often hidden behind the scenes (as orchestra pits were going out of fashion outside the operatic and balletic world), but sometimes appearing on stage as a static or even actively moving part of the play's visible presentation, came more and more to be the norm for incidental scores in such theatres as chose, and could afford, to use 'live' music. These ensembles, especially when visible to audience and actors, could mesh their music intimately and extensively with their host plays, as for instance in Birtwistle's score for the *Oresteia* of Aeschylus as directed by Peter Hall in 1981 – 'composed around' (Hall's phrase) the actors' verbal responses to the text in rehearsal – and in the music, its materials prepared by Toshi Tsuchitori, that was partly improvised during the performances of Peter Brook's 1985 staging of the Hindu *Mahābhārata*.

However, resources for another kind of integration of music and stage had by then become available through 20th-century advances in acoustics and electronics. Between the 1920s and the 1980s these generated the electrical gramophone (with short-playing, then long-playing records, then compact discs) and along the way the tape recorder, synthesizer, computerized sampler and advanced theatrical sound system. This technology could be used simply to play recordings of existing incidental scores, or indeed of operatic and concert music made incidental (sometimes with strong possibilities for irony) by its new use on disc or tape in the playhouse. It could also be used to transmit recordings of specially composed scores for singers and instrumentalists performing in traditional ways. Beyond that, the technology could create its own music (*musique concrète*, electronic and computer music), either in a 'pure' form or blended with sonic 'atmospheres' and other sophisticated developments of what traditionally had been the territory of theatrical 'sound effects'.

So was produced the late 20th-century electronic equivalent, and to an extent descendant, of the assiduous orchestral scores (supplemented with 'live' sound effects) of 19th-century melodrama and spectacular drama, able to support or point up any word, mood, movement or visual aspect of a play's mise en scène. The descent was a direct one in that 19th-century practices had had an impact on the extremely complex musical contributions to the stagings of classic texts directed in the first decades of the 20th century by such consequential figures as Reinhardt (who worked with several composers, in particular Humperdinck) and Meyerhold (Mikhail Gnesin, Vissarion Shebalin etc.); and these in their turn influenced later creative directors with more various and 'advanced' sound sources at their disposal. A more oblique lineage was by way of the cinema. Melodrama music of the 19th century was the major influence on the music accompanying silent movies, and the latter's conventions infiltrated the soundtracks of the first talkies, whose influence was later to be felt in the theatre. Film music, however, is another topic, if a closely related one.

5. Afterlives. Once the sequence of performances of the play for which it was composed has come to an end, incidental music has rarely had much permanence in a theatrical context. Plays often fall out of the repertory, and where they do not, revivals have seldom felt duty-bound to revive all or any of the original score. For example, the surviving music written for *The Tempest* in its various forms on the London stage in the first century and a half of its existence reveals a complex process of evolution, with contributions from at least ten composers; Racine's *Athalie* had its choruses set at least five times; and Maeterlinck's *Pelléas et Mélisande* generated at least three different sets of incidental music (by Fauré, Sibelius and William Wallace) in the first dozen years of its stage life. Even those few sets of incidental pieces which have come in particular ages to seem all but inseparable from their host plays tend to find themselves discarded eventually by progressive directors: most notably (after about 70 years in each case) Mendelssohn's *Midsummer Night's Dream* score, dropped by Granville Barker in 1914 – Cecil Sharp found him English folkdance and song with which to replace it – and Grieg's score for *Peer Gynt*, dropped in 1948 by Hans Jacob Nilsen who preferred to commission new, tougher and rougher music from Harald Saeverud.

True, stage music has sometimes been kept alive in the theatre by transference from one show to another, as when Grigory Kozintsev re-used Shostakovich's music for

his 1941 production of *King Lear*, only slightly supplemented, in his 1954 *Hamlet*. In the name of organic unity, there have been occasional successful pleas since the time of Arnold Dolmetsch's association with the Elizabethan Stage Society in the 1890s for the re-establishment of the original (or something like the original) incidental music in the case of modern revivals of plays from the past, and less frequently (and less successfully) for special revivals of classic plays incorporating notable scores that they have inspired in intervening periods – though Stravinsky surely had a point when he opined that a modern production of Shakespeare's *Dream* with Mendelssohn's 1840s music would have to be 'clothed in the provincial German court style of the period'. But by and large, where 'live' performance is concerned, most incidental music has been bound for oblivion, unless, that is, some new use can be found for it outside the theatre. Several new uses have in fact been found.

One has been the concert presentation of a complete theatre score with a specially written linking narration performed by an actor: a *verbindender Text*, early instances being the *Egmont* narratives by Friedrich Mosengeil (1821) and Franz Grillparzer (1834). Another has been the publication of incidental items for use in non-narrative contexts: for example the several printed collections with such titles as 'the newest and best songs sung at the court and at the public theatres' appearing in the English Restoration and aimed at domestic music-making and the new-fangled public music-meetings. In 1697 London saw an ambitious and influential extension of this to purely instrumental music: the publication of *A Collection of Ayres, Compos'd for the Theatre*, which posthumously printed Purcell's pre-musics and act tunes for 13 shows (nine plays and four semi-operas), reordering the items into effective free-standing suites, each with an overture followed by a sequence of airs, dances and sometimes 'song tunes' arranged from inset songs. The collection is a notable early instance of the idea of a published sequence of incidental pieces meant for non-theatrical performance. This idea had a brief English vogue around 1700, but did not become common until the concert-loving 19th century. There was a growing taste by the 1830s for the concert performance of orchestral stage music – for instance, Henry Bishop had a great success with a programme of his own in Manchester in 1839 – and from the 1870s the published concert suite named after its source play becomes a standard form. Composers preserving some of their incidental music in this way (sometimes reorchestrating it in the process for the bigger forces available in the concert hall) include Bizet, Fauré, Grieg, Sibelius, Nielsen, Vaughan Williams, Korngold, Roussel and Milhaud.

Further, some incidental items have gained new lives as concert miniatures, almost wholly divorced from their theatrical past (the *Valse triste* of Sibelius, once part of Arvid Järnefelt's *Kuolema*; Debussy's *Syrinx*, from Gabriel Mourey's *Psyché*), and substantial sections from scores originally for the spoken theatre have been given new identities in larger forms by composers not wanting to lose sight of good material. In the 18th century, for example, Handel, loath to see the quite extensive score he had written for Smollett's unperformed (and now lost) play *Alcestis* go to waste, reworked it into the all-sung *Choice of Hercules*; Haydn used his music for Regnard's *Le distrait* in his Symphony no.60 in C; and Mozart seems to have had a hand at least in the scheme to provide the sun-worshipping choruses he wrote for Gebler's *Thamos* with Christian texts which might encourage frequent church performance. Similarly, in the 20th century, Elgar used elements of his music for Binyon's play *Arthur* in the sketches for his unfinished Third Symphony; Ibert turned his score for Labiche's *Un chapeau de paille d'Italie* into the independent orchestral *Divertissement*; and Britten recycled his music for a nightmarish dance of typists and office clerks in Priestley's *Johnson over Jordan* as the march variation of his *Diversions* for piano (left hand) and orchestra.

On the other hand, incidental music has also provided composers with the stimulus and/or part of the substance for an even more ambitious stage work on the subject of the host play. Tchaikovsky and Debussy thought well enough of their big scores for, respectively, *The Snow Maiden* and *Le martyre de St Sébastien* to plan turning them into operas, though the appearance of Rimsky-Korsakov's *Snow Maiden* put an end to Tchaikovsky's project as terminal illness did to Debussy's. But Humperdinck's very elaborate *mélodrame* score for Ernst Rosmer's *Königskinder* (1897) did develop into his opera of the same name (1910); Busoni's music for Gozzi's *Turandot* was the substantial basis for his *Turandot* opera of 1917; and Vaughan Williams's involvement before World War I with the provision of music for Shakespeare's 'Henriad' and *Merry Wives of Windsor* at the Shakespeare Memorial Theatre, Stratford-on-Avon, led eventually to his Falstaff opera, *Sir John in Love* (1924–8). But perhaps it is the travels of a few bars of a later Shakespeare score that best exemplify the afterlives of incidental music. Tippett's music for a production of *The Tempest* at the Old Vic Theatre in London in 1962 includes a setting of the invocation 'Come unto these yellow sands', which was published the same year with keyboard accompaniment as one of Tippett's three *Songs for Ariel*, was then alluded to in the *Tempest*-based Act 3 of his opera *The Knot Garden* (1966–9), and appears fleetingly in the orchestral *Songs for Dov* (1970) which grew out of the opera before being given a final home in the cumulative *Suite: The Tempest* assembled in 1995. So are incidental music's revels extended.

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ROGER SAVAGE

Incipit (Lat.: 'it begins'). The opening words or music in a text or composition. First used in the cataloguing of medieval texts – which tend not to have titles as such – the word has been taken as a noun into English. A 'text incipit' is the opening fragment of text entered below the music in certain song manuscripts; or it is the text opening in an index. A 'melodic incipit' or 'musical incipit' is the opening fragment of music used in a melodic index or THEMATIC CATALOGUE.

Incledon, Charles [Benjamin] (*b* St Keverne, Cornwall, bap. 5 Feb 1763; *d* Worcester, 11 Feb 1826). English tenor. The son of a medical practitioner, he disliked his baptismal name and took the name Charles instead. He was a chorister at Exeter Cathedral under William Jackson and was locally renowned as a boy soloist before he joined the navy, where he attracted attention as a singer. In 1784 he made his stage début in Southampton as Alphonso in Arnold's *Castle of Andalusia* and the next year moved to Bath, where he sang with the Bath-Bristol theatre company and studied with Venanzio Rauzzini, who helped him get an engagement in London at Vauxhall Gardens. He sang at Covent Garden (1790–1815) quickly establishing himself as the leading English stage tenor. He made many guest appearances in the provinces and Ireland and from 1802 toured widely with a series of solo entertainments. Incledon made a successful visit to North America in 1817–18, although his voice was then past its prime. His acting was not generally admired but his dramatic rendering of the ballad *The Storm* (with painted backdrop of a ship in distress) held audiences spellbound. His West Country accent and somewhat flashy personality limited his success as a concert artist, but he sang in several Covent Garden oratorio seasons and was a soloist in the first London performance of *The Creation* (1800). Haydn had heard him in Shield's *The Woodman* (1791) and noted: '[Incledon] has a good voice and quite a good style, but he uses the falsetto to excess. He sang a trill on high C and ran up to G'. For many of his contemporaries his impassioned performances of nautical and sentimental ballads exemplified true English singing. Robson (1846) remembered that 'never was so sound, so rich, so powerful, so sweet an English voice as Incledon's'.

His eldest son, Charles Venanzio Incledon (1791–1865), sang at Drury Lane in 1829–30 and later lived in Vienna as a teacher of English.

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OLIVE BALDWIN, THELMA WILSON

Incorporated Society of Musicians [ISM]. British organization founded in 1882 by James Dawber of Wigan and Henry Hiles of Manchester. Its objectives were 'the union of the musical profession in a representative society; the provision of opportunities for the discussion of matters connected with the culture and practice of the art; the improvement of musical education; the organisation of musicians in a manner similar to that in which allied professions were organised; and the obtaining of legal recognition by means of the registration of qualified teachers of music as a distinctive body'. At first the society grew mainly in the north of England, but in 1886 it held a conference in London to recruit members from the rest of the country, gaining the membership of a number of influential London musicians. In 1892 it was incorporated as an artistic association and took its present title; in 1893 groups were formed in Scotland and Ireland. The society was reconstituted in 1928 to become more generally representative of the musical profession. While a concern for music education remained an important part of its activities, it no longer holds music examinations. Its stated objectives – 'to promote the art of music, and maintain the honour and interests of the musical profession' – still stand in its constitution. In its day-to-day work the ISM pursues three aims: to represent and protect those who work with music; to raise standards within the music profession; and to provide its members with advice and benefits. The society is regularly consulted by government departments and agencies on matters of policy. It has established its own professional development schemes, including postgraduate diplomas for private music teachers. In the late 1990s its membership was some 5000. Past presidents have included Boult, Beecham, Menuhin, Pears, Groves, Mathias, Brymer, Hurwitz and Partridge.

HENRY RAYNOR/NEIL HOYLE

Incredible String Band. British folk-rock band. Its leading members were Mike Heron (*b* Glasgow, 12 Dec 1942) and Robin Williamson (*b* Glasgow, 24 Nov 1943). It was among the most imaginative of the many British groups which attempted to create new musical fusions as part of the underground and psychedelic cultures of the 1960s. Their eponymous début recording (on which Heron and Williamson were joined by Clive Palmer) used Celtic musical forms onto which were grafted elements of blues, pre-1945 American string band and classical Indian music. These wide-ranging stylistic interests were matched by the formidable instrumental skills of Heron and Williamson, who played over 20 instruments between them. The following albums, *The 5000 Spirits or the Layers of the Onion* (Elek., 1967) and *The Hangman's Beautiful Daughter* (Elek., 1968), brought these rhapsodic fusions to a peak in such compositions as *First Girl I Loved*, where shifting melody lines between verses mirrored the fluidity of Williamson's straggling lyrics and melismatic singing; these albums also underlined the pantheism which was a principal preoccupation of the duo's lyrics. This precarious musical and poetic synthesis began to unravel on later recordings and performances, and the Incredible String Band split up in 1974. Heron

and Williamson have continued to write, perform and record as solo artists. C. Ford: 'Gently Tender: the Incredible String Band's Early Albums' *Popular Music*, xiv (1995), 175–84

DAVE LAING

Incudine (It.). *See* ANVIL.

Indeterminacy. *See* ALEATORY.

India, subcontinent of. Cultural region of South Asia. The present Republic of India (Hind. Bharat) has an area (excluding the Pakistan- and China-occupied areas of Jammu and Kashmir) of 3,165,569 km² and an estimated population of one billion people. Before Independence and Partition in 1947, the name 'India' referred to the larger region that now includes the nation-states of India, PAKISTAN and Bangladesh (*see* BENGALI MUSIC), also known, along with the nation-states of BHUTAN, NEPAL and SRI LANKA, as South Asia or the Indian subcontinent. In addition to reflecting imperfectly the cultural diversity of South Asia, the modern political boundaries obscure the equally important continuities manifested throughout the region as much in music as in other areas of culture. This article addresses 'India' as both a cultural and political entity, and while it focusses on the state of India, much of its content is relevant to the region as a whole. The musical cultures of the other nation-states, and the regions of KASHMIR and Bengal, are separately described under their own names.

I. The region: cultural context and musical categories

1. LAND AND PEOPLE. South Asia comprises three broad physical regions: the valleys and plains of the Indus and Ganges river systems, separated from each other by the Thar desert; south India with its heartland of the Deccan plateau, surrounded by coastal regions and including the island of Sri Lanka; and the encompassing ring of mountains that separates South Asia from West, Central and South-east Asia (fig.1).

South Asia's geographical position gives rise to a climate that has three main annual divisions: winter, summer and the monsoon. These may be further divided, and the resulting seasons have played a prominent role in literature and song, particularly the coming of spring, the onset of the monsoon and, to a lesser extent, the end of the rains.

Although the surrounding mountain ranges and seas have confined and defined South Asia and its populations, people have migrated through the passes and valleys of the north-western mountains and hills for thousands of years. These migrations include the arrival of the Vedic Aryans (*c*1500 BCE), the invasion of Alexander the Great (327–324 BCE) and that of Nadir Shah (1739 CE). After Vasco da Gama's arrival at Kozhikode in 1498, however, the sea became the main medium for the passage of goods, people and ideas into South Asia. By the time of Nadir Shah's land invasion in 1739, European colonial powers and institutions had established themselves along the coast and in the Ganges delta.

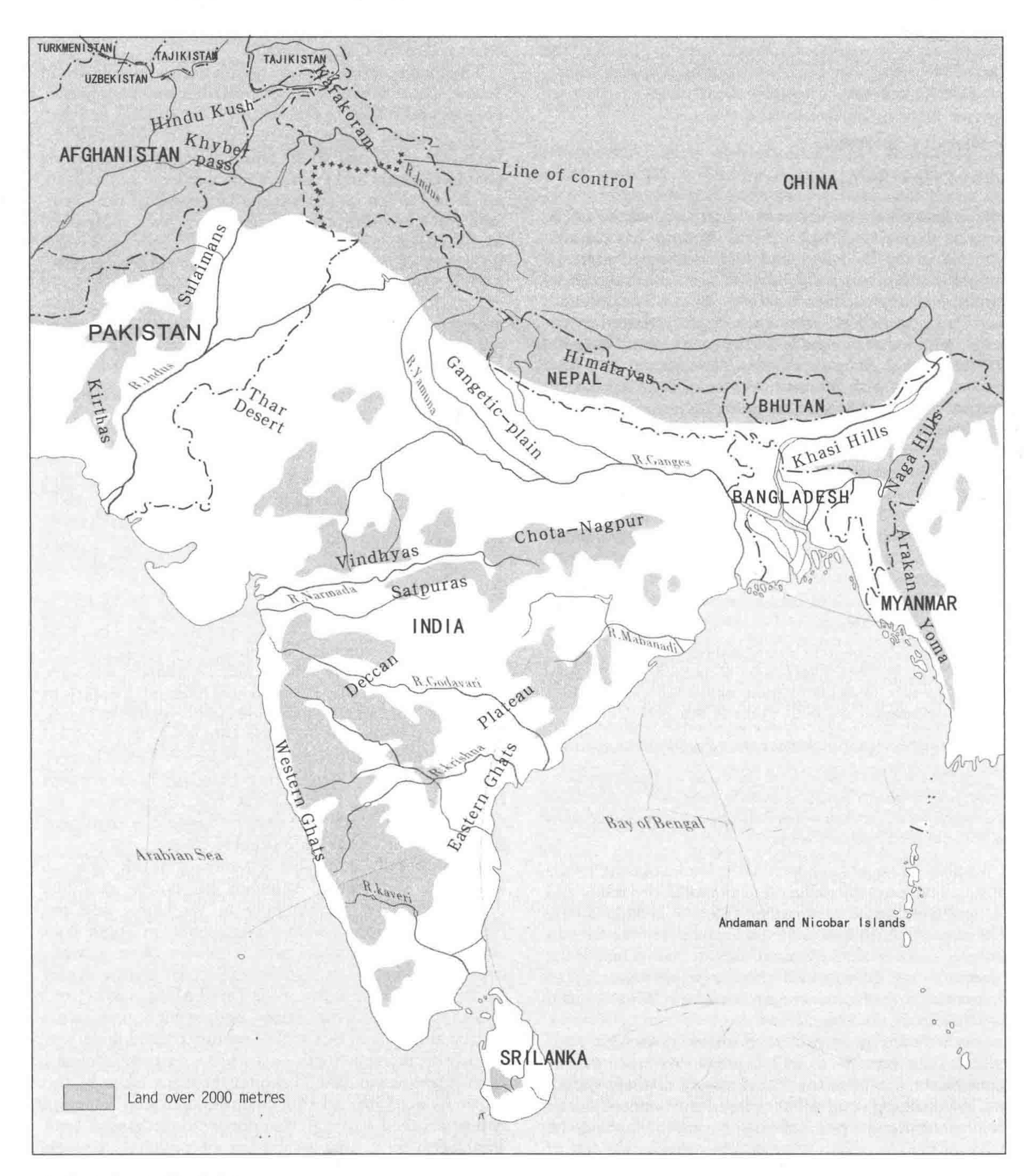
The major movements of populations and cultures in South Asia are reflected in the distribution of languages, peoples and religions, and in the broad outlines of South Asian political history. In the west and north-east the languages and populations reflect those of neighbouring peoples. Baluchi and Pushto, spoken in western Pakistan, are Indo-Iranian languages; the languages of the north-east are Tibeto-Burman. Within South Asia, principally in the central and eastern hills dividing north from south India, remnants of Ādivāsī ('indigenous') groups survive, e.g. the Santāls. They have their own religions and speak Austro-Asiatic languages known collectively as Muṇḍā. The Muṇḍā speakers are probably part of the aboriginal population of South Asia, driven into the hills by later migrations of Dravidian-speaking peoples.

Dravidian languages are spoken in south India. Kanada, Malayalam, Tamil and Telugu are the state languages of Karnataka, Kerala, Tamil Nadu and Andhra Pradesh respectively (fig.2). Another Dravidian language is Gondi. Once widely spoken, this is now restricted to small groups of hill peoples. Dravidian languages probably once dominated South Asia, but north of the Vindhyas the only remnant of (and the strongest evidence for) a once widespread Dravidian population are the Brahui in Baluchistan.

In north India most languages belong to the South Asian branch of the Indo-European group. The most widely spoken language is Hindi, used from Delhi to Varanasi. The closely related and Persianized language Urdu is spoken across Pakistan and by many Muslims in India. Punjabi and Rajasthani are closely related to Hindi, and several languages in Bihar (Bhojpuri, Maithili and Magadhi) are usually considered dialects of Hindi. Bengali is spoken in West Bengal and Bangladesh. In western India the languages of Gujarat and Maharashtra are Gujarati and Marathi respectively. Sanskrit is an ancient Indo-European literary and ritual language.

The culturally dominant religions of South Asia are Hinduism and Islam. Although substantial Buddhist populations now remain only in Sri Lanka and the Himalayan region, Buddhism originated in South Asia and, along with Jainism, was dominant there between *c*500 BCE and *c*500 CE. Around 600 CE Hinduism, driven by the *bhakti* philosophy of the Tamil Āḻvār (Saivite) and Nāyanmār (Vaisnaivite) saints, underwent a great reformation and revival. By the 10th century CE Buddhism was already declining in South Asia when a series of invasions from Afghanistan and Turkestan brought Islam to the north. By the 13th and 14th centuries the Delhi Sultanate had established a pattern that remained unchanged until 1947, despite a long succession of political changes: throughout north India a small, predominantly Muslim ruling class governed a mixed population of Hindus and Muslim converts.

In south India the patterns were rather different. By the 14th century the Tughluk sultans of Delhi had established Muslim rule in the north and west of the Deccan plateau, governing an overwhelmingly Hindu population. In the southern Deccan the Hindu population was ruled by the Hindu Vijayanagar kings (mid-14th to mid-16th century), with Hindu governors and a Hindu landed class. Even when Vijayanagar power was finally broken, predominantly by the Muslim states of Bijapur and Golconda,

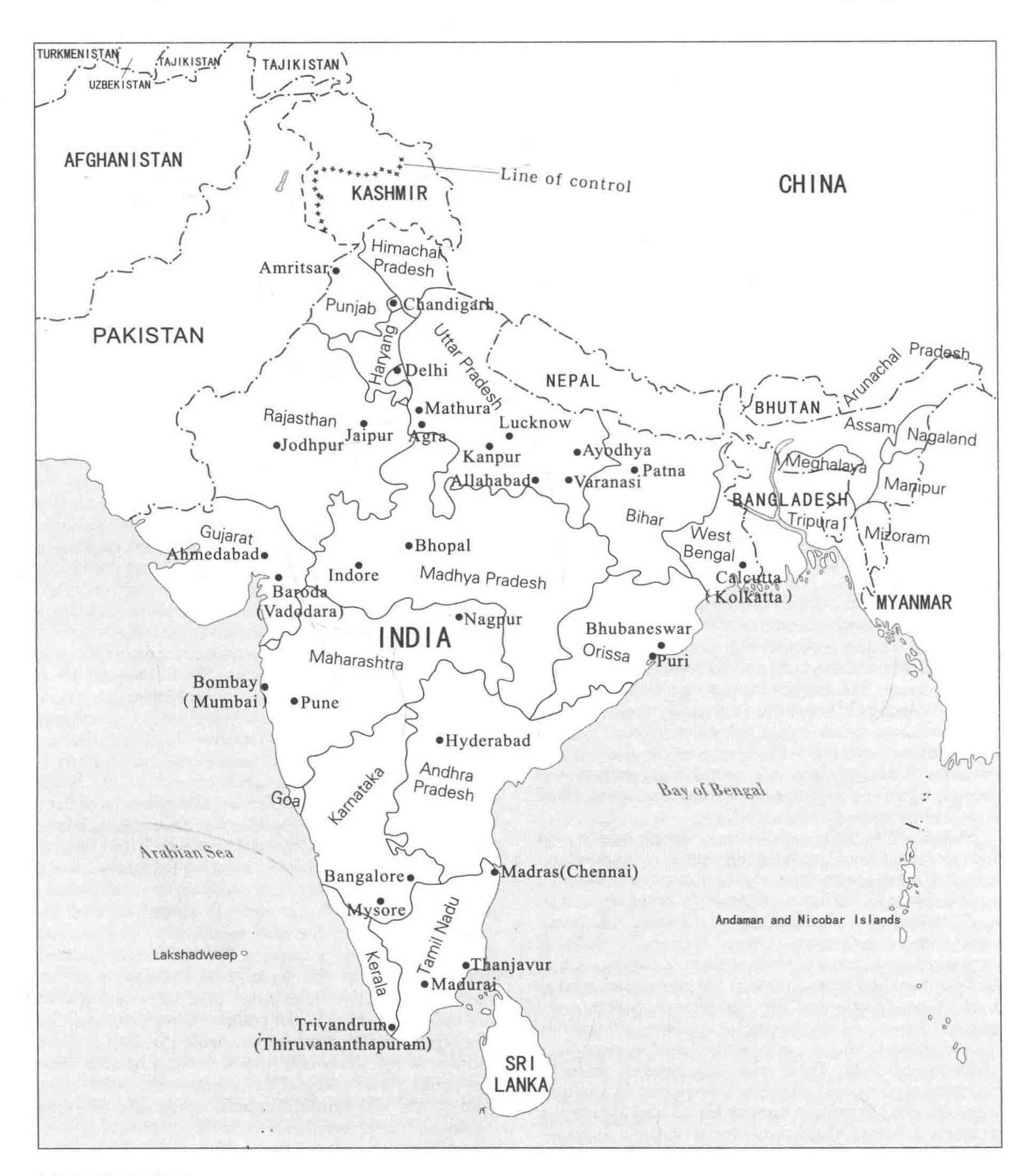


1. Physical map of South Asia

there were areas further south, such as Thanjavur and Travancore, which came under only nominal Muslim rule for no more than a few years, if at all.

These patterns were disrupted by the partition of South Asia in 1947. Independence from British rule meant the creation of the nation-states of India, a secular republic, and East and West Pakistan, an Islamic state (since 1973 Bangladesh and Pakistan). The mass exchange of populations that followed, with Hindu and Sikh refugees fleeing to India and Muslims to Pakistan, altered the religious demography of north India and, in particular, that of Pakistan.

South Asia's climate and geography combine to create extremely fertile agricultural regions, producing surplus economies that have sustained large populations, feudal rulers and non-producing specialists, including musicians. Industrialization has added to this long-established system of production, which principally served an élite and



2. Political map of India

produced an elaborate culture. Mass production, technology and urban expansion have led to an increase of the urban working and middle class, with business élites joining or replacing a landed ruling class.

A highly stratified social order has served to articulate and regulate economic, gender and power relations through group endogamy and through an asymmetry of status relations, where dominance and deference exist between patron and client, resource owner and producer, senior and junior, male and female. Marriages take place largely within the same caste, class or hereditary group, thus maintaining its relative status and preserving the transmission of heritage, including musical skills. Within extended families the asymmetrical principle of seniority permeates kinship relations. Life-cycle music plays a major role in negotiating these relations, performed by women who are the traditional managers of the domestic sphere.

Complementary gender roles run throughout the social order, resulting in gendered music-making for both men and women. However, gender may intersect with many other aspects of social identity. Women are often perceived in terms of their relationship with and to male members of their family, including their husband. This private identity has traditionally clashed with the public identity of professional female performers, from temple dancers to courtesans.

This system of social stratification draws on Hindu Vedic thought. At its heart lies the idea that any number of population groups could be accommodated together in vertical and horizontal hierarchies, provided that the groups had separate and clearly defined obligations to society as a whole. Furthermore it was necessary that (in principle at least) such groups were endogamous, so that the membership of a group was purely hereditary. Individuals could leave the group or be expelled from it, or even become the nucleus of a new group, but they could not become members of another group. Such a group is a *jāti* or caste. Each *jāti* had its proper duties and forms of behaviour, its own *dharma*. If what was required was onerous or degrading, an escape was available through the doctrine of rebirth. Faithful performance of *dharma* (performing rituals, trading, disposing of polluting wastes etc.) would ensure a higher status in the next life.

In practice, the doctrine of social identification and articulation through separate castes or sub-castes enabled invading groups and conquered groups, successful groups and depressed groups, to be accommodated easily into a larger society. Successful invaders could be seen as a warrior sub-caste high in status; a group of forest-dwelling Ādivāsīs absorbed as a low sub-caste. Other religious communities have adapted themselves to this system. Muslims, Sikhs and Christians have distinct endogamous groups, especially among artisans and musicians, albeit with some degree of social mobility.

Around 70% of the population of South Asia lives in socially interlinked regional networks of agricultural villages. Urban centres have also been important from the early Indus valley civilizations onwards. Some cities, such as Trivandrum or Varanasi, grew up around pilgrimage sites or important temples. Others developed as political centres, either because of their strategic location, such as Delhi or Gwalior, or as centres of administration, such as Lucknow or Thanjavur. Cities also grew as market towns or trading centres, including Madras (Chennai), Bombay (Mumbai) and Calcutta, which developed as port cities under British rule. These functions are not mutually exclusive, and many cities have developed in multiple ways; Bombay is now as famous for its film industry as its stock exchange. Often, however, a traditional speciality, of religion, politics or trade (mirroring those of the three twice-born Hindu castes (*varṇa*), Brahman, Ksatriya and Vaisya), may still be discerned.

2. Music and musicians.

(i) The South Asian musical realm. South Asia may be seen as a 'linguistic area', with certain phonetic and syntactic features found only in South Asian members of the Indo-European language family in the north and shared by them with the Dravidian languages of the south. Anthropologists have come to consider the special articulation and role of social hierarchies to be characteristic of South Asian societies, pointing to, among other things, the existence of caste among Muslims as well as Hindus. South Asian civilization has also accepted, assimilated and ultimately transformed whatever musical elements have come into its embrace.

The modern South Asian musical realm shares with West Asia an emphasis, at most socio-musical levels, on plucked string instruments and on melodic lines in conjunct motion. A practice shared with South-east Asia is the use of idiophones – cymbals, clappers or gongs – to mark off the spans of musical time cycles.

Another characteristic of the South Asian musical realm is a special emphasis, distinctive both in degree and kind, on drumming. Drummers in South Asia have been free to develop traditions of independence and virtuosity. As in South-east Asia, they are released from having to keep time, as that primary function is assigned elsewhere: in South Asia hand-clapping and hand-waving, cymbals and even cyclically repeating melodic phrases are also available to control the metric cycles. At the same time the South Asian drummer, as in West Asia and unlike in South-east Asia, is associated with only one melodic line at a time.

In the South Asian border regions musical styles, like languages and social practices, are likely to reflect certain features of neighbouring musical practice. Kashmiri singers use a vocal quality similar to that of Persian classical singers, and the plucked *sehtār* and the mallet-struck *santūr* are both played with the rapid repeated-note *rīz* characteristic of West Asian string-instrument technique. The songs of the Sherpas in eastern Nepal use segments of the anhemitonic pentatonic systems common to neighbouring Chinese regions. The Gonds of the hills of eastern south India also use similar systems. However, the more such peoples mix with the settled agricultural populations of the northern plains or south India, the more their song styles are assimilated with or even replaced by those of their neighbours.

Music in South Asian villages is richly diverse, especially in domestic and community song and dance genres bound to both the seasons and life-cycle events. Often linked to agricultural cycles, village music also influences, and is influenced by, urban and art music styles. A distinction may be made between art and non-art musics, with the category of 'art' or 'classical' music being distinct from those of 'folk' or 'popular'. The Sanskritic tradition recognizes this in the terms *mārga* ('way, path [to salvation]'), which implies both the universal and salvific, and *deśī* ('provincial, of the country'), implying localized to a region and a community. During the 20th century, decades of recording and broadcasting generated other pan-South Asian musical categories: devotional song, both Hindu and Muslim; popular song, especially film music; and 'folk' music in standardized versions of local traditions.

Classical or art music is identifiable not only by its highly regularized systems and rich aesthetic, but also by its patronage by dominant élites. These range from the historical temple and court establishments that included the Moghuls and regional rulers of all religions (e.g. Hindu Vijayanagar and Thanjavur, Muslim Lucknow and Sikh Amritsar), to a coalition that evolved during the 20th century among landed, commercial, professional and government élites across South Asia (e.g. Baroda, Kathmandu, Rampur, Calcutta, Bombay and Madras). The resulting 'public culture' of a cosmopolitan bourgeois art music rests on a normative synthesis of musical

principles and practices that today define Indian classical music as a cultural and sonic system. Based on the cumulative work of Indian musicologists from V.N. Bhatkhande to the contributors to the current *Indian Musicological Journal*, this normative conception of an Indian art music is articulated in teaching and performance by music academies in large urban centres (e.g. the Music Academy, Madras, and the Sangeet Research Academy, Calcutta); it also forms the basis for the teaching of South Asian music internationally.

(ii) Art music.

(a) Legitimizing criteria. In South Asia the concept of art music is based on an amalgam of scriptural foundation and oral transmission. Authoritative theoretical doctrine and a disciplined oral tradition of performance extending back over several generations are the two complementary criteria that serve to legitimize Indian art music and its theoretical and historical foundation.

The Sanskrit term *śāstra* means either a text containing an authoritative exposition of doctrine in a particular field, or the body of doctrine itself. A field of knowledge or an art must be embodied in a *śāstra* to be fully legitimate; *nāṭya-śāstra* is the theory of dramaturgy, and its junior branch, *saṅgīta-śāstra*, is the theory of vocal music, instrumental music and dance. *Nāṭya-śāstra* now generally pertains only to representational performance, including dance, and *saṅgīta-śāstra* governs only vocal and instrumental music.

Varying aspects of *śāstra* may have varying degrees of relevance to practice, or no relevance at all, but for South Asian art music the legitimizing agent is *śāstra*. For music theory and practice there is one aspect of the traditions of *saṅgīta-śāstra* that must be represented for a performance tradition to be deemed 'classical': melodic configurations must be governed by one or another rāga. *Rāga* is usually translated as 'mode' or, more accurately, 'melody type' (see §III, 2 below; *see also* MODE, §V, 3). In Hindi the formal expression for 'classical music' (besides the English) is *śāstrīya-saṅgīt*, but the common equivalent for 'classical' is simply *rāgdār* ('having a rāga'). Most widely used in the oral tradition of hereditary musicians is the term *pakkā* ('mature', 'cooked', 'perfected'). A generic term for classical music, it is always applied to vocal music, as in *pakkā gānā*.

The terms used to refer to the second legitimizing criterion of authenticated performing practice are *sampradāya* ('tradition') and *paramparā* ('succession'). These criteria and the Sanskrit terms associated with them are valid for all South Asian 'classical' traditions, Muslim and Hindu alike, with differences only in balance or emphasis. A 'pure tradition' (*śuddha sampradāya*) authenticated by a reputable 'master-disciple succession' (*guru-śiṣya paramparā*) may be considered to denote that musicians performing classical music should have a 'professional' standing; however, such a standing need not be confined to those who practise their art as a means of livelihood. The standing of an artist is determined by discipulary pedigree, by a reputation for devotion to the art, and by what the artist knows, as well as by his or her skill as a performer.

It is essential not only for an artist to have learnt from a master but also that the master have a reputable artistic pedigree. Sometimes (particularly in Muslim musical traditions) the art is a hereditary family property, and in the past the most revered items or techniques were sometimes given only to the eldest son. Usually in Hindu musical traditions, and often in Muslim traditions also, the succession from master to disciple is outside the family. However, the ideal relationship requires the disciple to live in the teacher's house and serve him devotedly, as though a member of the *guru*'s household (*guru-kula*). Although this requirement is often necessarily abrogated, it is still followed to whatever extent may be possible. Important is the religiously sanctioned tie (both Hindu and Muslim) that binds teacher to disciple, as expressed in the *gaṇḍā bandhan* (thread tying) or *shāgirdī* (discipleship) ceremony.

Honour to one's teacher and a reputation for concentrated hard practice extending over many student years (Sanskrit: *sādhanā*; Persian: *riāz*) are two of the main proofs of an artist's devotion to the artistic heritage. Another aspect is devotion of a purely spiritual kind. Although most musicians earn a living by their art, both the years of discipline and the resultant knowledge and skill would in an ideal world be a devotional act.

Finally, of course, high professional standing as a 'classical' artist entails a minimum standard of performance, and many classical artists are technically very highly skilled. Knowledge and control of a large repertory of musical items not otherwise widely known, but recognized as part of a reputable tradition, are also particularly esteemed.

(b) Northern and southern styles. In South Asia there are two traditions of art music. Hindustani (or north Indian) classical music represents the region where Indo-European languages are spoken (including Pakistan and Bangladesh). In the Dravidian-speaking areas (i.e. most of south India) the tradition is that of Karnatak (or south Indian) classical music. Hindustani and Karnatak music are the same in essential abstract features but different in detail. The basic structure of typical ensembles is common to both: in addition to a drone there are three separate and independent musical roles, assigned to three classes of medium. The primary melodic material is traditionally carried by a singer, a plucked string instrument or a reed instrument. Antiphonal or accompanying melodic material is sometimes provided by a bowed instrument (with the singer) or a second reed instrument; bowed instruments and transverse flutes are now used as solo melodic instruments. Drums provide an independent rhythmic stratum, from simple configurative cyclic patterns to complex virtuoso passages. Rhythmic and melodic parts in ensemble are held together on a third level, provided by idiophones or hand-clapping or both, marking out the time cycles. This threefold melodic, rhythmic and metric distinction of role is not only common to both South Asian classical styles but is relevant for non-classical ensembles as well. However, the specific characteristics of these three basic roles differ, and even vocal production is strikingly dissimilar in the two styles.

Likewise an adherence to rāga and tāla (time cycle) and their basic principles is common to the two styles, and many rāga and tāla names are identical, although the actual pitch content of the rāga and the measures of the tāla are usually different. In similar fashion, fundamental categories of performing practice are nearly the same, but the preferred expository techniques, ornamental styles and use of tempo are different and differently apportioned. The two musical styles are in essence very similar but not mutually intelligible.

A parallel set of observations can be made with respect to the socio-musical features of the recent past, still reflected in many aspects of the current scene. Hindustani classical musicians from the 17th to the 19th century were mostly Muslim, largely associated with courts, normally considered fairly low in the caste hierarchy, and concerned less with *śāstra* (doctrine) than with guarding their *sampradāya* (oral traditions); the common pair of terms for 'master-disciple' was the Persian *ustād-shāgird*, which carries the connotation of master craftsman and apprentice. In the south the Sanskrit equivalent *guru-śiṣya* has a cultural connotation nearer that of spiritual teacher and disciple, and the musicians were almost entirely Hindus, certain of the melodic sub-categories even being dominated by high-caste Brahmans. Art music was strongly associated with temples and with more individualized religious devotion, as well as with courts.

From the 17th to the 19th century the stylistic distinction between Karnatak and Hindustani can be closely correlated with the more general South Asian dichotomy between Hindu and Muslim, and there is a corresponding contrast between Sanskrit and Persian words in much of the technical terminology of practising musicians, particularly with reference to instruments. From this it has been almost universally inferred that the differences in the two art music styles are a result of Muslim influences and importations in the north that caused an originally unified tradition to divide into a northern, foreign-influenced branch and a southern branch that was more conservative and truer to its ancient heritage. This is true only if the categorical types are confounded: two general classes of *sampradāya* and one accepted tradition of *śāstra*. The two kinds of classical music are demonstrably quite separate and distinct from one another from at least the 16th century onwards and probably were for some time before that, yet both are equally distant from what is reported in the 13th-century treatise *Saṅgīta-ratnākara* by Śārṅgadeva.

3. Musical categories. The considerable diversity in local and regional musical practices in South Asia and the variety of contexts in which music plays an essential rôle may be distinguished in terms of purpose, setting and medium. Purpose refers to a continuum extending from entertainment to ritual and devotion, and usually incorporating aspects of both. Setting denotes in general outside versus inside, village versus temple (or shrine) and court, and city street versus concert auditorium. Medium is not concerned with only purely musical performance but also associated arts; its three basic varieties may be designated as vocal, instrumental and representational. These categories are based on the three branches ascribed to *saṅgīta* ('music') in the oldest stage of *śāstra*, namely, *gīta* ('song'), *vādya* ('instruments') and *nṛtta* ('dance'). Vocal music is linked with a verbal text; instrumental music may exist independently or accompany vocal music; representational music may be vocal, instrumental or both, and it accompanies visual representation of one sort or another. These categories interact: the voice sometimes sings no meaningful text or is otherwise treated as an instrument, and in certain kinds of representational musical performance the entire burden of evoking specific images may rest on the vividness of a spoken or sung narration.

(i) Ritual and ceremonial music. Some purely ritual music falls outside the normative domain of music; the oldest ritual music of this type is Vedic recitation. In one Sanskrit source, the *Nāradīya śikṣā*, the pitch names used for singing the *Sāmaveda* are equated with classical note names; the first half of this work is in fact a summary treatise on music theory incorporated into what is primarily a manual adjunct to the Veda. On this authority modern writers often begin historically orientated discussions of Indian classical music by referring to or discussing the chanting of the *Ṛgveda* and the elaborate transformation of some of its hymns in the *gāna* (singing or chanting) of the *Sāmaveda* through interpolated syllables and an expansion of the pitches. However, *saṅgīta-śāstra* (musical theory) does not discuss Vedic recitation or singing beyond giving the equivalent note names, nor are Vedic specialists considered musicians, by themselves or by others (see §V, 2 below).

Certain quasi-musical aspects of temple ritual are also not normally considered music, such as the sounding of bells during temple *pūjā* (worship). Similarly, the blowing of the conch-shell (*śaṅkha*) is normally a ritual, not a musical, event, although the conch is also used evocatively in a musical event, for example to symbolize divine intervention in performances of *kathakaḷi* in Kerala. On the other hand, such special instrumental practices as the accompaniment of temple ritual with the *pañca-mukha-vādyam* (five-faced pot drum) and *maddaḷam* (drum) in the temple at Tiruvarur (in the Kaveri delta) are well within the domain of music, since drums as a class are by no means exclusively ritual instruments, unlike large bells or the conch.

Also associated with south Indian temples is the processional *periya meḷam* ('major ensemble'), comprising double-reed *nāgasvaram* (shawm), the *tavil* (drum) and *tāḷam* (cymbals). The *cinna meḷam* ('minor ensemble') accompanies the temple and formerly court dance now called *bharata-nāṭyam*. The music of both ensembles is Karnatak. The Hindustani equivalents of the *periya meḷam* are based on the somewhat smaller double-reed *śahnāī* (shawm), used formerly in the ceremonial *naubat* ensembles of Muslim courts and shrines, and in most Hindu temples (see §III, 6 below). Musicians of all these ensembles belong to low-status castes; in the north they are also normally Muslims, even those employed at Hindu temples.

(ii) Representational music. The nucleus of most traditional entertainment is story-telling. Narrative in its broadest sense ranges from verbal exposition of a tale to its presentation with pictures, puppets, acting, costume, make-up or dance, in any combination, accompanied by recitation, singing and instruments. Since in South Asia the Islamic prohibition against human depiction (apart from manuscript illustration) has considerable force, representational music is almost entirely Hindu.

The Chitrakars of West Bengal paint scrolls illustrating scenes of stories from the Hindu epics and travel about telling the stories in song as the scrolls are unrolled to show the individual pictures. The same is done by travelling groups in south-western Rajasthan. Shadow-puppet theatre is found in four areas of southern India – Orissa and Andhra Pradesh to the north-east, Karnataka and Kerala to the south-west – and puppet shows are seen in Thanjavur, Orissa, Rajasthan and elsewhere. In Rajasthan the puppeteer's wife sings and plays the drum; the shadow puppets of the Andhra *tolu bom-malāṭṭam* are accompanied by singing, flute and drums.

Varying relationships with Karnatak music are well illustrated by an interlocking complex of traditional genres of musical representation with human actors in south India. In 16th-century Vijayanagar there was a genre called *yakṣagāna*, which consisted of a long narrative poem in Telegu to be sung and acted. Several varieties of *yakṣagāna* still survive, and in all cases the performing practice calls for an ensemble that includes one or more singers who sing the narrative verses freely, using traditional melodic types, and who also sing a number of set pieces. Instruments provide melodic, rhythmic and time-keeping accompaniment. In some varieties of the genre the actors too may sing, or even speak, in amplification of the text, but their main function is to enact the text in the coded performance called *abhinaya*.

Two forms of *yakṣagāna* in the south-east are the dance-drama from the village of Kuchipudi in the Krishna-Godavari delta and the *bhāgavata-melanāṭakam* ('devotee-singers' group-drama') from Melattur village, inland from the Kaveri delta. Both are in principle associated with temples. The performers are male Brahmans whose ancestors were endowed with property so that they and their descendants might continue performing *yakṣagāna* on Hindu religious myths. All three fundamental musical functions are represented in the Kuchipudi ensemble of flute (melodic accompaniment), *mṛdaṅgam* (rhythmic drumming) and cymbals (time-keeping), which are played by the leader (who also represents the most important secondary character). The musical procedures, rāgas and vocal production are those of Karnatak music.

The *yakṣagāna* of Karnataka is performed by travelling troupes. Its affinity with Karnatak music is hardly less than that of the Kuchipudi and Melattur traditions. In its musical ensemble it has a strong affinity with Kerala, in that there is no melodic accompanying instrument for the singer, the two drums are Keralan types, and the time is sometimes kept by a flat gong as well as by cymbals. Also reminiscent of Kerala is the fact that many of the male characters have elaborate stylized head-dresses.

The ensemble that accompanies the *kathakaḷi* dance-drama of Kerala comprises two singers, *maddaḷam* (barrel drum), *ceṇṭā* (cylindrical drum), *iṭekka* (hourglass drum), *ceṅṅalam* (flat gong) and *iḷatāḷam* (cymbals). The system and the tālas in *kathakaḷi* music are not those of Karnatak music, although each individual tāla has a parallel in the Karnatak system. Most of the rāgas, however, have become largely assimilated as Karnatak rāgas, and few *kathakaḷi* rāgas have different names.

Similar kinds of partial affinity with art music traditions may be observed in all other areas of South Asia. An example is the evolution of Marathi musical theatre after the 1840s from a form in which narrative and songs were sung by one person throughout in a single style, while actors handled only dialogue, to a complex musical genre using singers specializing in different styles for different roles, and incorporating not only stylistic influences but also rāgas and actual tunes from Hindustani classical and semi-classical music.

(iii) Devotional songs and musical form.

(a) Tamil: the oldest songs. The oldest surviving devotional poetry is in Tamil and dates from the 7th century to the 10th. The poems were assembled *c*1000 into two great collections: the *Tēvāram*, which contains songs to Śiva, and the *Nālāyirativviyappirapantam*, which is devoted to Viṣṇu. Hymns from these collections are still sung in temples of the respective sects in Tamil Nadu. The Saivite *Tēvāram* are sung only in temples, by a class of temple singer called *oḍuvār*; they are grouped according to melodic types called *paṇ* and specific tunes called *kaṭṭaḷai*. Most of the *paṇ* now correspond quite precisely to melody types in the current canonical roster. Songs from the Vaiṣṇava *Nālāyirativviyappirapantam* are sung not only in Vaisnava temples (such as the Ranganāthan temple at Srirangam) but also in private devotions and in concerts; tunes in Karnatak rāgas are used. Modern tunes in Karnatak rāgas are also used for singing the 15th-century *Tiruppukal̲* ('blessed praises') of Aruṇakiriyār, a devotee of the god Murukan̲, very popular in Tamil Nadu; the rhythms, however, are usually sung to follow the complex metres of Aruṇakiriyār's verse.

(b) Gīta-govinda: the model form. Sung throughout India, Jayadeva's 12th-century Sanskrit poem *Gīta-govinda* is a sequential series of 24 songs set in a matrix of verses concerning the love of Kṛṣṇa for his mistress-consort Rādhā. The *Gīta-govinda* has flourished alongside later devotional songs in other languages, and songs from it may still be heard in many areas in India, rendered in many different ways. Its content, saturated with *mādhurya bhāva*, the 'tender emotion' of erotic love, is perhaps no more than an intensification of the emotional theism of the *Bhāgavata purāṇa*; in its form, however, the *Gīta-govinda* is a departure from the traditional conventions of Sanskrit poetry and gives a clear illustration of new aspects of devotional song, ranging from syllabically sung *nāmāvali* (lists of divine names) to the complex vocal performance traditions of Hindustani and Karnatak music.

The narrative verses of the *Gīta-govinda* are set in conventional classical Sanskrit metres, each line with a fixed number and distribution of long (–) and short (˘) syllables (˘ + ˘ = –). The songs, however, use metres based on the number of short syllables to a line. The most common is the four-unit *catur-mātrā* (– –, – ˘˘, ˘˘ –, ˘˘˘˘ and, with some restriction, ˘ – ˘), but the five-unit *pañca-mātrā* (–˘–, ˘˘˘–, –˘˘˘, ˘˘˘˘˘ and, with some restriction, – –˘ and ˘– –) is used in several songs. Metres of this kind play a minor role in Sanskrit but are essential to poetry meant to be sung.

Classical Sanskrit poetry uses consecutive four-line stanzas; the songs in the *Gīta-govinda*, conversely, are closed refrain forms. Each of the 24 songs comprises a refrain (*dhruvā*) and eight stanzas, called *pada*; hence the common designation *aṣṭa-padī* ('having eight stanzas') for a *Gīta-govinda* song. After each stanza the refrain is sung, and the text is structured semantically and often grammatically so that the independent refrain is also a logical or even a necessary completion of the stanza. In the performance of *bhajan* s (devotional songs) a leader and a group normally sing the stanzas and refrain alternately. There is a musical as well as textual contrast between the theme of the refrain and the theme of the verse, and there is usually a musical and a textual end-rhyme common to refrain and verse. These three textually determined features – leading back, contrast of refrain and verse, and musical rhyme – are fundamental to the performing practice not only of *bhajan* singing but also of Hindustani and Karnatak music. The very structure of rāgas, quite apart from their embodiment in performance, has to be seen in terms of these same three features:

connections in line, contrast in registers and parallelism in melodic motifs.

(c) Devotional poetry in north India. Each of the 24 *aṣṭa-padī* of the *Gīta-govinda* is designated in the manuscript sources as to be sung in a specific rāga and tāla. In no part of India is it sung with the varying rāgas and tālas prescribed in manuscript sources, but it is often locally associated with series of rāgas and tālas; the common current south Indian traditional settings are said to date from the 17th century. Later devotional songs in the vernacular, such as the *Sūr sāgar* of Sūr Dās, are also frequently found with rāgas (not tālas) specified in manuscript sources. The sacred book of the Sikhs, the *Guru Granth Sāhib*, is a compilation completed in 1604 of devotional songs not only by the founder of the sect, Guru Nānak, but also by other 15th-and 16th-century devotional poets, especially Kabīr. The main body of the collection is divided into 30 sections called 'rāga' (the 31st was added later), each named after a specific rāga.

Devotional songs from the 15th and 16th centuries in Indo-European languages, like the 12th-century *aṣṭa-padī* songs of Jayadeva, are now not usually sung in the rāgas ascribed to them in manuscript sources, and usually not in a rāga at all.

(d) Kanada and Telugu devotional songs. The oldest repertory of Dravidian-language devotional songs to extend throughout south India are the Kanada *kīrtana* of Purandara Dāsa (*d* 1564); although their actual melodic tradition is now effectively lost, they were (and still are) sung in rāgas and tālas. Purandara Dāsa was active in the area of the Deccan where the imperial court of Vijayanagar was located and died just a year before the battle in which that court was destroyed and the remnants of the imperial family fled southwards. The tradition of *bhakti* (devotional) song in Kanada declined after his death and was revived in the 17th century.

Two important Telugu *bhakta*s (devotees) from Andhra in the 17th century were Kṣetrayya from the Krishna-Godavari delta and Rāma Dāsa from Bhadracala (in the then Muslim sultanate of Golconda, later Hyderabad). Bhadracala Rāma Dāsa's songs are sung only by *bhajan* groups, but the songs (*padam*) of Kṣetrayya devoted to Kṛṣṇa became a basic element of the temple dance of the *cinna meḻam* and an essential part of the south Indian musical repertory. Kṣetrayya spent some time at the court of Vijayarāghava Nāyak of Thanjavur (reigned 1634–73), for whom he composed several laudatory songs, but most of his *padam* compositions concern Muvva-gopāla, the image of Kṛṣṇa in the temple of his native village.

In the latter part of the 18th century the most important modern south Indian procedures of devotional *bhajan* (or *kīrtanam*) were devised, and the musical repertory assembled or provided, by devotional poets Bodhendra, Ayyavaḷ and Sadgurusvāmi. At this time Tyāgarāja (1767–1847) was undergoing his musical and spiritual training. Tyāgarāja is now esteemed as the foremost composer of the modern south Indian tradition of classical music. Early in his life he became a devotee of Rāma, who (like Kṛṣṇa) is believed to be an *avatar* (incarnation) of Viṣṇu. The characteristic devotional attitude of the Kṛṣṇa cult is *mādhurya bhāva* ('attitude of sexual love'), exemplified by the *gopī* ('milkmaids') and especially Rādhā; the devotees of Rāma, conversely, tend to favour the *dāsya-bhāva* ('attitude of devoted service'), as exemplified by Rāma's brother Lakṣmaṇa and especially by the monkey prince Hanūmān. In Tyāgarāja in the early 19th century two major streams of south Indian musical tradition were fully united: Vaisnava devotional song and the tradition of the Thanjavur court musicians. Tyāgarāja's *kriti* compositions are now part of the central repertory of Karnatak music, yet the songs he made for his own *bhajan*s also play a major role in any organized session of devotional singing.

(e) Muslim devotional music. For Hindus music was and is an integral part of worship, temple and private alike, while for Muslims even 'secular' music was frequently subjected to orthodox attack, and in principle no music was used for public worship, even the most artful cantillation of the Qu'ran being defined as non-musical reading. Thus, for Muslims, devotional music and classical music at court were necessarily much more distinct from one another than they were for Hindus. Nonetheless, there are some connections.

The most important type of Muslim devotional music is *qavvālī*, sung at the shrine of a Sufi *pīr* ('saint'), especially at the saint's anniversary, and traditionally performed by specialist musicians called Qavvāl. There is now no necessary connection with classical music, but in the 18th and 19th centuries Qavvāl-bacce sang the *khayāl* (a classical song form) and were among its important exponents. Some items of the traditional repertory of compositions for Hindustani music were drawn from *qavvālī*. A number of traditional *khayāl* dating from the 18th century, which are still sung, honour important *pīr* of the Chishtī order. These *khayāl* texts on Sufi saints differ from other *khayāl* texts only in vocabulary.

Another Muslim devotional practice that has some connection to classical Hindustani court music is the music used by Shi'a Muslim groups in the month of Muharram, lamenting the martyrdom of Hasan and Husayn. One of the songs used is called *marṣiyā*, and some classical musicians used to specialize in *marṣiyā* singing. Singers of Shi'a mourning hymns like *sōz* and *marṣiyā* still use classical rāgas.

4. Social change. Distinct musical categories are traditionally associated with distinct performing communities consisting of specialist performers who are linked to particular patrons and musical associations. Bismillah Khan playing *śahnāī* for temple rituals in Varanasi, Sufi Qavvāls at Delhi's Nizamuddin Sufi shrine, musicians at the Jaipur court, mendicant singers in north Indian villages or hereditary dancer-singers, both male and female, among the Muṇḍā in Bihar, have all provided appropriate music and dance for quasi-feudal patrons. However, urbanization and the waning of feudalism have also generated opportunities for social mobility among hereditary performers. Among the Barot, many Gujarati genealogist-musicians who by birth are attached to minor feudal patrons have moved into better paying urban métiers, leaving less endowed non-Barots to replace them and take on their caste name.

Among Muslims, social mobility has long been demonstrated by the Mīrāsīs' rise from Punjabi village entertainers to court musicians, and today to higher education and international stardom. Most remarkable has been the middle class initiative across the country to become classical performers, a move that has fundamentally altered the social structure of music-making by replacing hereditary professional identity with bourgeois professionalism. This movement has, however, also

profoundly damaged the musical standing and livelihood of lower-status hereditary musicians, especially women who as courtesans or *devadāsī*s (temple dancers) have been stigmatized by the now dominant Indian middle class.

After 50 years of independence the established musical conservatism and categories generated by nationalist agendas are beginning to give way to questions and innovations under the influence of new sound technologies that have enabled local control of musical production as well as the international dissemination of and participation in all kinds of South Asian musics.

II. History of classical music

1. INTRODUCTION. For South Asian classical music the primary historical sources are the same as the legitimizing agents: authoritative traditions (*sampradāya*) of existing musical practice (*prayoga*) and canonical theory (*śāstra*; see §I, 2(ii)(a) above). Because the two 'classical' performing traditions were until modern times transmitted entirely orally, evidence documenting musical details of actual past practices is sparse. Doctrine, however, has been transmitted through manuscripts for centuries.

Divisions in South Asian music history, therefore, are primarily determined by the nature of the sources, which are then correlated as much as possible with more general political and cultural history. Considered in this light, there are three major epochs in music history: up to the mid-13th century; from the mid-13th century to the mid-16th; and from the mid-16th century onwards. They may be termed ancient, medieval and modern respectively.

No existing *sampradāya* of classical music has any direct connection with the ancient period, whose sources for music history are only textual and iconographic. Textual sources are technical discussions in Sanskrit treatises and passing references in literature, mainly in Sanskrit, Prakrit and Tamil. Iconographic sources consist of numerous sculptures of musicians and their instruments. Both types of source suggest regional diversity as well as historical change, but the absence of immediately apprehendable evidence of incompatible musical practices and the use of Sanskrit as the language of discourse have encouraged a monolithic view of ancient music. This attitude is furthered by the monumental *Saṅgīta-ratnākara*, a treatise on music composed between 1210 and 1247 in Devagiri (modern Daulatabad), in the north-west of the Deccan, by ŚĀRṄGADEVA, a Brahman of Kashmiri descent. This work is a watershed in South Asian music history. It contains a vast amount of older doctrine and lore, organized in seven coherent sections. The substance of ancient *śāstra* was transmitted to later writers through the *Saṅgīta-ratnākara*, whose form determined the categories of South Asian music theory from then on.

Between the clearly marked end of the ancient period in the 13th century and the earliest documentation of prototypes of modern classical practices in the 16th century lies what is here called the medieval period. During these centuries the attempted southern expansion of the Delhi sultanate took place, followed by its fragmentation after Timur's invasion of 1398 and ultimately the reconquest of the fragments by Akbar. The Deccan Muslim courts and the Hindu empire of Vijayanagar in peninsular India were also established during this period. Although direct connections from these centuries to the present traditions of music cannot be firmly proved, the outlines of the modern period are unmistakable. Historical sources (although from a much later period) abound in anecdotes about historical personages and music, and some of the musical traditions reported may well be sources for those we know directly. From this period it is already possible to infer a distinction between northern and southern musical regions, a distinction that is historical and ultimately geographical in its origins. Anecdotes show that musicians moved back and forth with the shifting fortunes of the various Muslim and Rājpūt courts in the Indo-Gangetic plain and similarly between the closely neighbouring Muslim and Vijayanagar courts in the peninsula. Musical exchanges across the Vindhyas, on the other hand, are reported only as a consequence of major military excursions. The familiar equation of Hindustani–Karnatak with Muslim–Hindu, thence hybrid–pure, and ultimately foreign–native, is a result of the fact that the radial centres of the latest phases of the two styles were Muslim Delhi and Hindu Thanjavur. However, before the shift of the centre of gravity of Karnatak music from Vijayanagar in the Deccan to the Kaveri delta in the far south in the late 16th century, the Hindu and Muslim courts in the peninsula had been as close as the Hindu and Muslim courts of the Rājpūts and the Ganges-Yamuna Doab, and for almost as long.

Devotional theism had its most phenomenal development during the period from 1300 to 1600. The deep connection of not only its content but also its form with the underlying bases of the modern classical musical practices has been outlined above. Where both practices and historical anecdotes of the medieval period appear to look forward to the modern period, Sanskrit theoretical writings on music contain only fragmentary (though very interesting) foreshadowings of practices and ideas that take on a familiar look in both theory and practice only in the late 16th century.

The third period of music history is dominated by the history of *sampradāya* as embodied in the canonical traditions of Hindustani and Karnatak music. Both traditions can establish a claim to 16th-century roots, of which something demonstrably still survives. *Dhrupad* compositions of Akbar's court musician TĀNSEN are known, and many existing musical lineages are traced to Tānsen's family and immediate successors at the Mughal court. In the south the elementary teaching system for Karnatak music is attributed to Purandaradāsa (*c*1484–1564), although the *padam* compositions of Kṣētrayya (*fl* 1635–59) constitute the oldest repertory whose actual performance tradition is reasonably certain to be continuous. From succeeding centuries evidence for the continuity of northern and southern traditions becomes more plentiful and more consistently dependable, and by the mid-19th century, names are known and practices confirmed that belong wholly to the modern era. In addition, some regional traditions of religious, devotional or dramatic music have been formalized with theoretical and

procedural terminologies. In Bengal there are well-developed traditions of *kīrtan* performance, and attempts have been made to secure for Orissan music a canonical status analogous to Hindustani and Karnatak music.

The beginning of the modern period is even more clearly marked by the abrupt appearance of new theoretical work. Between 1550 and 1800 many technical treatises were written that are recognizably connected with practices musically ancestral to the present performance traditions. These treatises, by their attempts to incorporate or refute the doctrines of the *Saṅgīta-ratnākara*, often show that their understanding of the written remnants from the ancient period was no better than ours. During the 19th century, however, little theoretical work was produced, and almost none in Sanskrit; important new theory appeared only in the 20th century.

Before 1250, South Asian musical historiography is concerned with icons, literature and especially treatises. So little can be inferred of actual musical practices that it is practicable, even desirable, to consider the subcontinent as a whole. After 1250, and particularly after 1550, treatises continue to play a major role in musical historiography until the 19th century, but they now have to be considered from several angles. The history of *saṅgīta-śāstra* ('musical doctrines') can still be studied in its own right, but treatises should also be examined carefully for the considerable light they shed on ever more recognizable features of modern canonical performance traditions. Furthermore, the sources after 1550 generally have clear affinities to either northern or southern musics, affinities that must be established and discriminated as closely as possible. Nijenhuis (1977) made a survey of the Sanskrit works then printed, and several treasties have been published since then.

2. To the mid-16th century.

(i) The ancient period.

(a) Treatises. Because of the nature of the sources, the ancient period can be divided further, in terms of music theory, at the 8th century. The first part of the period comprises material contained only in the *Nāṭyaśāstra*, whose musical portions probably belong to the Gupta period (4th and 5th centuries). New theoretical material in the *Bṛhad-deśī* from the 8th or 9th century, and from later treatises up to and including the *Saṅgīta-ratnākara* (13th century), belongs to the second part of the ancient period.

The *Nāṭyaśāstra* ('dramaturgy') is the earliest surviving source not only of dramatic theory but also of musical theory, poetics, metrics and general aesthetics. Although parts of the treatise had been summarized, verses from it quoted and Bharata, its traditional author, regularly cited and revered, when the rediscovery of the *Nāṭyaśāstra* began in 1865 it had in fact been many centuries since the work had been known as a whole. Furthermore, although the *Nāṭyaśāstra* has now been published several times, a properly critical edition is still a remote prospect, with numerous problems of textual transmission and recension. One of the major obstacles to such an edition is the music section, which is full of technical discussions and long lists of terms, most of which have not been understood or used for more than a millennium.

Musical doctrine was originally included in dramaturgy because music was (and still is) an essential part of theatre. It was an element of production, along with gesture, movement, level of language, vocal inflection, costume and make-up, all of which were highly stylized. In the *Nāṭyaśāstra* (chaps.1–27) important references to music occasionally appear in connection with other elements of production technique; other parts of it are devoted exclusively to music. There is a discussion of instrumental music in general, dealing with tunings, scales, modal patterns (*jāti*, which may or may not be melody types) and modal functions (chap.28). There is one chapter on each of the four classes of instrument: strings, wind, idiophones and drums. The sections on strings (chap.29) and drums (chap.33 or 34) include discussions of playing technique, manner of accompaniment for songs and how the instruments are used in connection with the actions and the sentiments of the drama. The discussion of idiophones (chap.31) deals not with the instruments themselves but with their function, which was marking off the time cycle (tāla). The flute section (chap.30) is very brief. There is a discussion of *dhruvā*, the kinds of song with which a play was ornamented in production, their texts and character and their dramatic applications (chap.32). An extra chapter in the Baroda edition lists the good and bad points in singing and the playing of instruments. Another interesting text surviving probably from this early period is the *Dattilam*, ascribed to the sage Dattila. This is more restricted in scope than the *Nāṭyaśāstra*, and if we are to assume that it has survived in its entirety and was intended by its author to be self-sufficient, it appears to deal with *gāndharva* (music), defined as a discrete form or body of forms of music different in nature and function from the later *saṅgīta*. It seems that the repertory of music it describes was that of the ritual preliminaries (*pūrva-raṅga*) of Sanskrit drama, while the *Nāṭyaśāstra* was concerned with the drama as a whole.

A later important work or compilation, originating in part perhaps as early as the 8th or 9th century, is the *Bṛhad-deśī* attributed to Mataṅga. The first published edition of this work was based on two incomplete manuscripts from the same place in Kerala. No other primary sources for the work have yet been found, but the new edition (1992 etc.) takes into account the frequent and sometimes lengthy paraphrases and quotations from the *Bṛhad-deśī* in later works. The surviving portions of the *Bṛhad-deśī* reproduce, augment and supplement material in the *Nāṭyaśāstra* and incorporate lengthy passages from otherwise unknown early works, along with original material. On two counts the *Bṛhad-deśī* marks a turning-point in South Asian music theory. Firstly, theories of sound based on the metaphysical and physiological theories of Tantric yoga are propounded for the first time and argued with standard logical techniques, for the *Bṛhad-deśī* is a work of learning, not a practical manual. Secondly, the term rāga is introduced and defined, with the specific observation that it had not been discussed 'by Bharata and others'. In the *Nāṭyaśāstra* the closest equivalent to rāga is *jāti*. This term and its doctrine continued to be carried in the later treatises as part of the inherited *śāstra*. It is generally assumed that an evolutionary process is indicated by the addition of the new term rāga to the old one *jāti*, but it seems more likely that two different traditions are represented. In the *Bṛhad-deśī* much of what is reported about rāgas and related entities called *bhāṣā* is attributed to other named writers

as well as to its own author, Mataṅga. In any case, the *Bṛhad-deśī* supplies for its rāgas and *bhāṣā* the kinds of names, and many of the actual names, which still designate rāgas, sometimes exactly, as with Varāṭī, Hindola and Gurjarī, sometimes in slightly different forms, such as Sauvīrī (Sāverī), Saurāṣṭrī (Sorațh, Sūraṭī, also Saurāṣṭram) and Mālava-kaiśika (Mālkoś). For both the old *jāti* and the newly reported *bhāṣā* and rāgas not only are modal functions and dramatic applications reported, but musical illustrations in scale degree letters are given as well. These reappear in the corresponding portions of the *Saṅgīta-ratnākara* and some later medieval works.

Additional evidence for early Indian tonal and melodic systems is found in the 7th- or 8th-century rock inscription beside the temple at the fort of the hill of Kuḍumiyāmalai in Tamil Nadu. Recent work on the notated musical examples of this inscription suggests that they relate to actual melodic practice and may represent a didactic tradition reflected also in the conservative music examples found in the considerably later *Saṅgīta-ratnākara*. In the late 11th or early 12th century, Nānyadeva, ruler of Tirhut in north India, wrote or commissioned a commentary called *Sarasvatī-hṛdayālaṅkāra* or, more simply, *Bharata-bhāṣyam*, on the *Nāṭyaśāstra*. In addition to its explanation of theoretical and technical matters, this contains some valuable early notated musical examples of song compositions (see Widdess, 1981 and 1995).

More is added to the store of ancient doctrine by ABHINAVAGUPTA's commentary on the *Nāṭyaśāstra*, which includes another long list of rāgas with their dramatic applications from another ancient writer. Much of both the *Bṛhad-deśī* and Abhinavagupta's *Abhinava-bhāratī* is incorporated bodily into the highly syncretic *Saṅgīta-ratnākara*. In this work all the threads of ancient doctrine are woven into a complex but systematic pattern. It is divided into seven large chapters, hence its frequent sobriquet *saptādhyāyī*. The first chapter discusses sound, including its generation, microtones and intervals, scales and scale degree patterns, and the *jāti* (ancient modal patterns). The second chapter discusses rāga (melody type), both doctrinal and current. The third chapter is miscellaneous, dealing largely with performing practice, including ornaments, improvisation and ensembles. The fourth chapter is on composition (vocal) and includes discussions of metres, form and songs in vernaculars. The fifth chapter deals with tāla (time cycle), both doctrinal and current. The sixth chapter discusses instruments (strings, wind, drums and idiophones) and includes lists of rāgas with a few of their characteristics for the *kinnarī-vīṇā* and the flute, plus playing techniques for strings (both doctrinal and current) and for drums, along with drum syllable patterns. The seventh chapter is on dance.

(b) Instruments in iconography. Paralleling the distinction of older and newer layers of content in the treatises is a very significant change in the type of string instrument depicted in sculpture. Iconographic remains from the 2nd century BCE to the 8th century CE, the era when Buddhism was still powerful in South Asia, abound in bow harps and short-necked ovoid lutes. From the 7th century CE to the 13th and after, these two string instruments disappear from sculpture and are replaced by stick zithers with one or more strings and often with bowl-shaped resonators or supports. These instruments are direct ancestors of the modern *bīn* of Hindustani music.

In the *Nāṭyaśāstra* (chap.29) the two principal types of *vīṇā* are called *vipañcī* and *citrā*. They correspond to the bow harp and the ovoid lute, respectively, of iconography. The names of these instruments continue to appear in later treatises, including the *Saṅgīta-ratnākara* (they are a part of inherited *śāstra*), but to them are added descriptions of several varieties of the later stick zither *vīṇā*. Furthermore, one passage in the *Nāṭyaśāstra* (chap.29, 95–100 in the Ghosh edition) describes playing techniques for the *vīṇā*. Although the variety of *vīṇā* is not specified, some of the techniques clearly refer to an instrument with open strings, plucked with the left hand as well as the right, such as a harp.

The *Saṅgīta-ratnākara* reports this by then purely historical material, but it also describes in some detail a very different playing technique for the one-string *eka-tantrī vīṇā*, a variety of stick zither. Furthermore, the technique is declared applicable to all instruments of the class. It is based on a separation of the functions of left and right hands. The right hand has nine modes of plucking, whereas the left hand, while holding a stick against the string, can produce either a shake or a slide; 13 special two-hand techniques are also described.

Whenever *a priori* pitch relationships have been important in South Asian music theory, the instrument of reference has always been the current form of *vīṇā*. A radical change in string instrument types and their techniques, therefore, should be correlated in some way with an equally radical change in the underlying concept of pitch relationships. On open-string instruments (such as the bow harp) the basic pitch collection has to be tuned in advance. Any pitch is potentially as important as any other, and in different musical contexts different pitches will assume the central role.

A stopped-string instrument differs in that all the stopped pitches can easily be conceived as a function of the pitch of the open string, and ultimately as subordinate to it. That a conceptual change moving towards the notion of a single system tonic had occurred is explicitly confirmed early in the medieval period, but it may have been well under way during the last centuries of the ancient period.

(c) References in general literature. There are many references to music and musical instruments in Sanskrit, Pali and Prakrit (e.g. the *Vāsudevahiṇḍī*) literature (see Jain, 1977). On the whole they confirm the technical terminology and names and descriptions of instruments available from the treatises and iconography, but they also provide some further context and several entertaining anecdotes. Śrīvāstav (1967) located and discussed musical references in Sanskrit literature from the Vedas to the end of the 6th century, including references in Kālidāsa and other classical playwrights. For a wider sweep, of both literary and other early Indian sources, see Premalatha (1983). Many secondary studies and commentaries on classical works and authors have examined musical references among other cultural areas, but much remains to be discovered and systematically discussed. An important source for the music of southern India in the early centuries CE is the extensive section on music theory in the Tamil narrative work *Cilappatikāram*. It is even possible that some of the origins of later Sanskrit theory may be identifiable in this work and in the tradition it represents.

(ii) The medieval period.

(a) Treatises. There are few musical treatises available between the *Saṅgīta-ratnākara* and the new theory that appeared in the later 16th century. Of those considered here the most influential are the two commentaries on the *Saṅgīta-ratnākara*. There are also two historically important works by Jain authors, a large-scale compendium of music theory of 1428 and a single enormous treatise from Rajasthan. The commentaries on the *Saṅgīta-ratnākara* are Siṃhabhūpāla's *Sudhākara* (*c*1330) and Kallinātha's *Kalānidhi* (*c*1450), both written in peninsular India. The earlier one quotes extensively from the first of the two Jain treatises, Pārśvadeva's *Saṅgīta-samaya-sāra*, which makes the latter nearly contemporaneous with the *Saṅgīta-ratnākara*, or possibly earlier. The later Jain treatise is the *Saṅgītopaniṣat-sāroddhāra* by Sudhākalaśa. It is from Gujarat and was completed in 1350. The *Saṅgīta-śiromaṇi* (1428) was compiled at the behest of Sultan Malik Shah of Kaḍa (near present-day Allahabad) by a circle of scholars who used, and to some extent commented on, a large number of earlier Sanskrit works. The treatise from Rajasthan, which quotes from the *Saṅgīta-śiromaṇi*, is the *Saṅgīta-rāja*, written under the direction of King Kumbhakarṇa of Mewar and dated 1453.

The Jain treatises may well represent a tradition of *śāstra* independent of the *Saṅgīta-ratnākara*. The *Saṅgīta-samaya-sāra* covers material similar to the *Saṅgīta-ratnākara*, but with many differences of detail. The great importance of the *Saṅgītopaniṣat-sāroddhāra* is as a link between ancient and modern phenomena. Firstly, in its chapter on tāla (time cycle), both the arrangement (by length of time cycle) and the association of a particular configurative drum pattern with each particular tāla point towards modern Hindustani usage. Secondly, the rāga chapter provides the oldest known set of verse iconographies for melody types. Six rāgas, each with five sub-types called *bhāṣā*, are depicted as quasi-Tantric images, in several cases many-armed, holding various emblems, each with an associated animal (*vāhana*). Nawab (1956) contains a set of paintings, a *rāga-mālā*, representing these melody type icons.

These are the only known rāga icons of this Tantric type, the various later traditions all having a basis in secular poetics. The historical significance of this material is heightened by the fact that most of the individual iconographies of the system in the *Saṅgītopaniṣat-sāroddhāra* appear again in the *Saṅgīta-rāja*, but not as part of a symmetrical classification system. The *Saṅgīta-rāja* is on the whole simply an enormous collection of lore. It follows the categories of the *Saṅgīta-ratnākara* in principle and often paraphrases its descriptions. The iconographic rāga verses are simply attached where appropriate, usually with the observation 'according to some'. These are the most striking materials in the portions of the *Saṅgīta-rāja* so far published, but the very size of the work implies the inclusion of a number of miscellaneous details not available elsewhere.

Of the commentaries on the *Saṅgīta-ratnākara*, Kallinātha's *Kalānidhi* in particular is a tantalizing link between ancient and modern music. Kallinātha expanded considerably on the material in the *Saṅgīta-ratnākara*, in several places identifying 15th-century equivalents of its rāgas by names still in use, and he clarified the important section on improvisation. In one passage he confirmed and illustrated a fundamental contradiction (*virodha*) between ancient doctrines and practices he himself knew in 15th-century Vijayanagar (*Saṅgīta-ratnākara* ii, 114ff; see also Bṛhaspati, 1969, pp.20ff). Part of this passage speaks of 'the same formation being in all the rāgas' due to the 'immobility of the 5th', and of the scales of rāgas in the old system as 'done in the [modern] practice as though [all] beginnings were at the middle *ṣaḍja* ', *ṣaḍja* being the degree that evidently had already become the single permanent system tonic that is now familiar. In another place, Kallinātha seems to have referred quite explicitly to a common tonic, saying 'Thus in regional [rāgas] those beginning with *niṣāda* [degree 7] are fixed on the place of middle *ṣaḍja* [degree 1], and so then in all [rāgas] there is a common primary [degree]' (*Saṅgīta-ratnākara* iii, 298–9). He had introduced the matter as an explanation for Śārṅgadeva's mention of '[coming] from a common primacy', and thus implied that the system tonic was already prevalent in the early 13th century, at the end of the ancient period.

Siṃhabhūpāla's *Sudhākara* is less helpful as a guide to the transition which had been and was still taking place, but like Kallinātha he supplied much useful material from earlier sources.

(b) Traditions. One of the major cultural consequences of the Muslim hegemony in the Indo-Gangetic plain and northern peninsular India was the introduction of the written chronicles of Muslim historians, with their regular use of dates, names and places. It is largely for this reason that medieval predecessors of the modern performing traditions seem somewhat more discernible for the Indo-Gangetic plain and Hindustani music than they are for Karnatak music. Most of the accounts, however, come from sources dating from the mid-16th century to the mid-18th, thus in some cases considerably later than the period in question.

In the decades before and after 1300 the outstanding Indo-Persian poet AMIR KHUSRAU was at the court of the sultans of Delhi. Most of the stories about his connections with music are found in late sources, and many are apocryphal, but of his knowledge of and devotion to Indian music there can be no doubt. Whether or not he invented the devotional *qavvālī* singing of the Sufi orders and introduced the singing of *ghazal*, he certainly established and legitimized them as South Asian musical items. He was also a friend and disciple of the great Chishtī saint Nizām-ud-dīn Auliyā, who successfully argued the propriety of using music for Sufi devotions, taking the case against the Muslim divines to the sultan in the early 1320s.

Timur's sack of Delhi in 1398 scattered the court establishment, and during the 15th century the effectively independent rulers of Bengal, Jaunpur, Gujarat and Gwalior were the chief patrons of music. Sultan Husain 'Sharqī' of Jaunpur, who reigned from 1458 until his principality was reabsorbed by the sultanate of Delhi in 1477, is often credited with the invention or revival both of a number of rāgas and of the musical form *khayāl*. The Hindu king of Gwalior, Man Singh Tomar (who reigned from 1486 to 1516), is lauded as a great patron, and the names of several of his musicians are recorded. Tānsen, the leading musician of Akbar's court and the paramount figure at the source of the most respected of the Hindustani music traditions, came from Gwalior and was first trained there.

The earliest Persian treatises on Indian music are largely dependent on Sanskrit sources. The *Ghunyat-ul-munya*

(1374–5) also contains, however, some interpretive comment on both theory and observed practice. The Delhi court itself became a musical centre once more during the reign of the Afghan king Sikandar Lodi (who reigned from 1489 to 1517). Later historians list the sultan's favourite rāgas. According to the earliest two accounts (1572), these were Kānaḍā, Kalyāṇ, Gauḍ and the Western Asian *maqām* called Husainī, which is listed simply as a rāga in later 16th-century peninsular Sanskrit treatises. The *Lahjat-i-sikandar-shāhī*, dedicated to the sultan, follows the seven-chapter plan of the *Saṅgīta-ratnākara* without deviation, using the commentaries along with their citations from other sources such as the *Saṅgīta-samaya-sāra* and the *Bṛhad-deśī* (Delvoye, 'Indo-Persian Literature' (1994), pp.101–2; Lal, 1963, pp.242–3; Ahmad, 1954).

About professional musicians and their patrons in southern India there is less specific information, although devotional poems survive with their composers' names and sometimes also names of rāgas. An exceptional survival is the set of copper plates from Tirupati containing texts and rāga names for *kīrtanam* by the 15th-century Tāllapākam composers (Sambamoorthy, 1952–71, ii, p.367 and plates 21 and 22).

The fountain-head of modern Karnatak music was the Vijayanagar empire. Several passing anecdotal references in Muslim and Portuguese chronicles suggest that the fundamentals of musical practices in the Hindu Vijayanagar court and in the Muslim Bahmani court and its successors were not substantially different. In addition, Kallinātha's testimony (cited above) that the system had changed shows that in the Deccan some sort of syncretism of old and new practice had taken place that was as much a departure from ancient lore as that occurring north of the Vindhyas in the same period.

3. MUSIC AND THEORY AFTER THE 16TH CENTURY. The modern period of South Asian art music may be thought of in two main divisions, separated by the second half of the 18th century. For Hindustani music, the dominance of the Mughal musical establishment for nearly two centuries characterizes the first division. In 1562 the Emperor Akbar took personal control of his government and in the same year brought TĀNSEN from the court of Reva to his own court. The Mughal musical establishment endured, supplying and taking from smaller courts, until the period following the last years of Muhammad Shah (reigned 1719–48).

The second division begins in the years after Muhammad Shah, when many of the Delhi musicians dispersed to regional centres of semi-independent power, as their predecessors had done in the 15th century. The most important patronage outside Delhi was at Lucknow, the court of the nawabs of Avadh, but other princely states and the newly rich tax-farmers and businessmen in Calcutta also patronized musicians. Traditions from the mid-19th century onwards are then securely traceable up to Independence in 1947 and beyond.

In south India the modern period begins from the last years of Vijayanagar in the mid-16th century. During the next two centuries musical predominance became concentrated in the former Vijayanagar viceroyalty of Thanjavur, first under the rule of independent Nāyak viceroys until 1673. After 1675 Thanjavur was ruled by Maratha kings who maintained and enlarged the existing cultural traditions until the death of Tukojī II in 1736. Following his death the principality of Thanjavur was in turmoil for several decades. Patronage revived under Amar Singh, who reigned from 1787 to 1798. Śarabhojī Serfoji II (reigned 1798–1832) signed away his ruling prerogative to the British in 1799 in exchange for the preservation of his court and his royal dignity. He was then left free to devote himself to developing, among other luxuries, the musical establishment inherited from his predecessors. The three Brahman musician-devotees whom Karnatak musicians credit with the modern transformation of their heritage – TYĀGARĀJA, MUTTUSVĀMI DĪKṢITAR and ŚYĀMA ŚĀSTRI – also flourished during his reign.

In 1855 the royal succession in Thanjavur lapsed, but by then other south Indian courts and wealthy landed proprietors were supporting Thanjavur-trained musicians. In the second half of the 19th century a number of professional musicians learnt the *kīrtanam* compositions of Tyāgarāja from his immediate disciples and began singing and elaborating them as concert pieces. They were established by these musicians and those of the early 20th century as the nucleus of the present concert style. During this same period the support for musicians provided by the princes, wealthy landlords and temples began to be supplemented by *saṅgīta sabhā* ('music societies') in Madras and elsewhere, formed by Brahmans and others in business, government and the professions who had an interest in music.

(i) History of music theory in the modern period. Beginning in 1550 a great many new treatises appeared, attempting to rationalize aspects of current practice and sometimes to reconcile it with inherited doctrine. In most cases these works come to terms with the *Saṅgīta-ratnākara*. As a rule, much of the old material is retained, often in the old seven-chapter format (see §2(i)(a) above). The novelties in the new works are largely confined to the general categories of tonal system, rāga (melody-type) and instruments. Many of the works in fact deal only with rāga, touching on the tonal system and on the *vīṇā* as an instrument of reference only to the extent necessary to elucidate their rāgas.

There are three diagnostic variables for the new theoretical works: first, whether they introduce a new tonal system based on the fretted stick zither (*vīṇā*) and try to reconcile it with the tonal material of the *Saṅgīta-ratnākara*, or merely reproduce it; second, whether the classifications of the rāgas are open-ended and based on scale-type, or closed and symmetrical and not based on any clearly discernible musical criteria; and third, whether individual rāgas are associated with iconographic verses describing people in poetic situations, or are discussed only as musical entities.

Looked at in this way, it can be said that treatises clearly associated both geographically and in terms of content with the modern Karnatak tradition introduce a new tonal system, classify rāgas by scale-type and treat them as purely musical entities: RĀMĀMĀTYA's *Svaramelakalānidhi* (*c*1550) belongs to this tradition. Treatises most closely connected with Hindustani music, above all Dāmodara's *Saṅgīta-darpaṇa* (*c*1625), do not concern themselves with precise tonal relationships in practice but classify rāgas according to symmetrical schemes based on a fixed number of main rāgas (usually six), each with the same number and patterning of subordinate types, and attempt to correlate the classification with traditional poetic icons for each individual rāga.

There are also treatises that combine features of both groups: scale-type classifications with verse iconographies (Somanātha's *Rāga-vibodha* of 1609) and symmetrical rāga systems whose rāga scales are clearly described (Puṇḍarīka Viṭṭhala's *Rāga-mālā* in the late 16th century). These originated in north-west peninsular India or in western India. Finally, there is one main treatise, the *Saṅgīta-pārijāta* by Ahobala Paṇḍita, in which a tonal system is uniquely described (by string divisions) but whose rāgas are merely listed, neither classified nor associated with poetic icons.

(ii) South Indian sources for mela (scale-type). The oldest surviving treatise of the modern period is Rāmāmātya's *Svaramelakalānidhi*, composed around 1550 in the court of Vijayanagar, 15 years before the capital was destroyed. This is the only independent theoretical work surviving from the Vijayanagar period and at the same time the first of the modern southern treatises. Its distinguishing theoretical feature is the description and grouping of rāgas according to the number of scale-types necessary to accommodate the varying intervallic structure of rāgas in current practice. This feature appears for the first time in the *Svaramelakalānidhi* and is still central to the purely southern group of treatises and to theory in Karnatak music. Scale-type description and classification could not have been newly invented by Rāmāmātya, however, and in the first of a series of later treatises from Thanjavur, the scale-type approach is credited to the sage Vidyāraṇya (the brother of the Vedic commentator Sāyaṇa), who is traditionally associated with the foundation of Vijayanagar itself in the mid-14th century. The first Thanjavur treatise is Govinda Dīkṣitar's *Saṅgīta-sudhā*, produced in the early 17th century by the great chief minister of Raghunātha Nāyaka of Thanjavur. It follows the seven-chapter plan of the *Saṅgīta-ratnākara*, although the last three chapters are lost. It chiefly recasts the material of the *Saṅgīta-ratnākara* in a different metre, but in the last two-thirds of the rāga chapter new rāgas and scale-types are presented, the doctrine being attributed to Vidyāraṇya, and there are several passing criticisms of Rāmāmātya's *Svaramelakalānidhi*.

A treatise developing scale-types into a closed system is the *Caturdaṇḍī-prakāśikā* by Govinda Dīkṣitar's son VEṄKAṬAMAKHIN, who showed how the semitonal scale of pitches produced by the VĪṆĀ with fixed frets could be systematically permuted to produce 72 seven-degree scale-types with fixed tonic and 5th and five variable degrees. Included among these 72 were the 19 that Veṅkaṭamakhin recognized as necessary for the rāgas of his time. However, any rāgas with new scales that might develop in the future could readily find a scale-type available in the system.

The third of the 'Thanjavur treatises' is *Saṅgīta-sārāmṛta* composed under the direction of Tukojī II (reigned 1728–36). This work is based to some extent on its predecessors, yet its musical substance is quite recognizably a predecessor of the Karnatak music of today. After this, no significant new treatise on Karnatak music appeared in south India until the publication of Subbarāma Dīkṣitar's monumental Telugu work, *Saṅgīta-sampradāya-pradarśinī*, in 1904. This includes hundreds of *kīrtanam* and other compositions in letter notation (mostly from the Dīkṣitar family tradition), as well as biographical sketches of many important 18th- and 19th-century musicians; it is a basic historical source. Dīkṣitar also dealt seriously and fundamentally with the problem of notation and ornamentation in Karnatak music. In this he was influenced by his friend and adviser A.M. Chinnaswamy Mudaliar, compiler of *Oriental Music in Staff Notation* (Madras, 1892).

(iii) 16th- and 17th-century rāga-rāgiṇī treatises. Until the appearance of V.N. Bhatkhande's work in the early 20th century, the traditional theoretical classifications for Hindustani rāgas (*rāg*) were symmetrical systems comprising a small number of rāgas (usually six), to each of which was assigned an equal number of what came to be called in Sanskrit *rāgiṇī* and in Hindi *rāginī* (usually five for each rāga, making 36 in the whole system). In some systems a second sub-set of rāgas was added to each of the groups, and since rāgas and *rāgiṇī* were mainly personified as lords and their ladies, the supplementary sub-sets were personified as *putra* ('sons').

Symmetrical rāga classifications are known from a large number of treatises. After 1600 they are generally accompanied by verse iconographies as well. Symmetrical rāga systems with iconographies also occur in the structured sets of miniature paintings called *rāga-mālā*. Curiously, there is no known musical treatise expounding the particular symmetrically structured set found in most painted *rāga-mālā*. For several centuries this 'painters' system' of rāgas and *rāgiṇī* led a quite independent existence. (Individual rāgas with their iconographies, painted or versified, were in principle quite independent of classification systems. Not only do they wander from system to system but there are also important works giving iconographies that do not use a *rāga-rāgiṇī* symmetrical classification at all, such as Somanātha's *Rāga-vibodha* of 1609.)

Apart from the unique mid-14th-century Tantric system of rāgas and *bhāṣā* in the *Saṅgītopaniṣat-sāroddhāra* by Sudhākalaśa, the oldest treatises in which symmetrical systems and verbal iconographies are found together are Puṇḍarīka Viṭṭhala's *Rāga-mālā* (1576) and Śubhaṅkara's *Saṅgīta-dāmodara* (*c*1500) from eastern India. Puṇḍarīka used a symmetrical six-rāga system with a pattern of its own. Śubhaṅkara provided two sets of 36 rāga names (many in common), of which one is a symmetrical *rāga-rāgiṇī* set without iconographies, the other an unordered list, but with an iconography for each rāga.

In the third part of the *Ā'īn-i akbarī* (1597), the chronicle of Akbar by Abul Fazl, there is a summary of Indian music theory as it was evidently understood in Delhi and Agra at that time. It follows the seven-chapter plan of the *Saṅgīta-ratnākara* but with important replacements of the contents in a number of places, the whole being set forth in an abridged form. The new material is in the sections on rāga (to which are added regional song types), instruments and various classes of performers. Rāga names are provided for three different symmetrical sets (including the 'painters' system'), but nothing is said of iconographies.

The *Saṅgīta-darpaṇa* of Dāmodara (*c*1625) is the first source for the 'Hanūmān doctrine', a *rāga-rāgiṇī* system of 36 which by 1800 had become standard. The *Saṅgīta-darpaṇa* is in seven chapters, of which all but the chapter dealing with rāga are summaries of the corresponding chapters of the *Saṅgīta-ratnākara*. The chapter on rāga sets forth three *rāga-rāgiṇī* schemes, two older ones and the *hanuman-mata* (the system of the Hanūmān doctrine), which is the only one exposed in detail. For each entity of the Hanūmān doctrine the scale degrees are given,

specifying whether the scale has five, six or seven of them. The three modal functions (initial, medial and final) are also designated. The precise intervals, however, cannot be determined, since only names of scales, taken over verbatim from the *Saṅgīta-ratnākara*, are given. Each rāga and *rāgiṇī* of the Hanūmān doctrine is accompanied by an iconographic verse. Most of these verses are known from earlier sources, such as the *Saṅgīta-dāmodara* or *rāga-mālā* paintings.

(iv) Deccani and western Indian treatises. The characteristic feature of the north-west peninsular and western Indian group of treatises of the 16th and 17th centuries is classification by scale-type combined with an interest in the rāgas as individual visual icons.

Śrīkaṇṭha's *Rasa-kaumudī* was composed *c*1575 in Gujarat and comprises two five-chapter divisions, the first of which is devoted to music. Most of the musical material is taken directly from the *Saṅgīta-ratnākara*, but two extensive passages in the chapter on rāga are not. One of these passages is a description of the new forms of *vīṇā* and an outline of the general tonal system based on its tuning and fretting. It is the tonal system described in Rāmāmātya's *Svaramelakalānidhi* and other southern treatises, yet it is actually taken over from a treatise by Puṇḍarīka Viṭṭhala, the *Sadrāgacandrodaya*. The other novel passage of the *Rasa-kaumudī* is the description of the rāgas, which are grouped according to a system of 11 *mela* (scale-types) in the southern fashion. To each, however, is added a verse iconography like those found with northern *rāga-rāgiṇī* schemes, and not only the contents but also the wording are often like verses of the *Saṅgīta-dāmodara* and the *Saṅgīta-darpaṇa*.

Even more curious than the mélange of lore from the *Saṅgīta-ratnākara*, the iconographic verses and the scale-types found in Śrīkaṇṭha's *Rasa-kaumudī* is the work of the author Puṇḍarīka Viṭṭhala, from whom the *vīṇā* material in *Rasa-kaumudī* is largely borrowed. The rāgas in Puṇḍarīka's *Sadrāgacandrodaya* are arranged entirely on the southern plan, by whatever scale-types were needed, with neither the symmetry of overall system nor the individual iconographic personifications characteristic of the northern works. Conversely, the *Rāga-mālā* (late 16th century) presents a symmetrical scheme of rāgas, *rāgiṇī* and even *putra* ('sons', see §(iii) above), although unlike the characteristic northern treatises it does not blindly reproduce the interval and scale material of the *Saṅgīta-ratnākara*. Although the tonal system in the *Rāga-mālā* is not described according to *vīṇā* fretting, Puṇḍarīka did set up an interval description of his own that is precise enough to be interpreted. Evidently as Puṇḍarīka wrote for his different patrons, he adapted his discussions to the local mode of theory. Taking his works as a whole, and notably the *Rāga-mālā* and *Sadrāgacandrodaya*, he is one of only two available theorists who dealt with all three new aspects of South Asian music theory from the 16th century to the 18th, writing on interval and *mela* (scale-type), *dhyāna* (iconographic verses) for melody types, and *rāga-rāgiṇī* systems (symmetrical schemes of classification). The other such theorist is Locana, whose *Rāga-taraṅgiṇī* (eastern Ganges valley, *c*1675) recounts *rāga-rāgiṇī* material and sets forth a system of *mela*.

The most interesting of the Deccani works providing both precise scalar intervals and pictorial iconographies for the rāgas is Somanātha's *Rāga-vibodha* (1609). Somanātha was the only writer to provide a theoretical foundation for the association of rāgas and pictorial content. He proposed that each rāga has two forms: *nāda-rūpa* ('sound-form' or audible shape, which is variable according to performance) and *devatā-rūpa* ('icon-form' or contemplative or expressive shape, which is permanent and unchanging). His unique notations (each of which is only one among many possible manifestations of the *nāda-rūpa* of a rāga) are made as precise as possible in an effort to evoke in writing as much clarity of outline and vividness in colour for the mind's ear in the realm of sound as can be evoked for the mind's eye by a written evocation of the shape and colour of a visible entity or scene.

(v) Eastern Indian treatises. From eastern India a number of *saṅgīta* texts of the 16th, 17th and 18th centuries survive. Their purpose, apart from representing the *śāstric* theoretical tradition as such, seems to be to embrace the eastern (Bengali and Orissan) regional forms of music, especially devotional *kīrtana*-type compositional forms, within the main *śāstric* corpus. The *Saṅgīta-nārāyaṇa*, probably a 17th-century work by Puruṣottama Miśra (though attributed to his royal patron Nārāyaṇadeva of Parlakimidi), quotes from a number of earlier eastern texts and contains some valuable information on local musical, especially compositional and metric-rhythmic, practice. It also offers additional *rāga-rāgiṇī* material, with both classification systems and *dhyāna* verses.

(vi) Treatises leading to modern Hindustani theory. In one group of 17th-century works a new way of specifying intervals appears: numerical string-length measurements are specified for fixing the position of frets on the *vīṇā*, leading to a directly measured general scale of 12 untempered semitones. Several of these treatises are described in Bhatkhande (1930). They include short works by Hṛdaya-nārāyaṇa and Bhāva Bhaṭṭa (an important source for *dhrupad* song texts (Delvoye, 'Dhrupad Songs' (1994), pp.407–8)), and the major work, the *Saṅgīta-pārijāta* by Ahobala Paṇḍita, with its successor, Śrīnivāsa's *Rāga-tattva-vibodha*. Hṛdaya-nārāyaṇa was from the Jabalpur area of Central India, Bhāva Bhaṭṭa from Bikaner in western Rajasthan. The geographical origin of the *Saṅgīta-pārijāta* is unknown. The author's name is southern, and there is an important religious centre called Ahobilam in Andhra Pradesh. Furthermore, there are many passing references to rāga names and to musical forms that only a southern Indian pandit would have known. The work and its contents are distributed in the north, however, and the characteristic string division technique and its resulting scale (see §III, 1(ii)(d) below) have no connection with south Indian interval and scale systems or the tuning and fretting method used to derive them. The *Saṅgīta-pārijāta* was probably written in the north by someone from the peninsula, in a similar way to the Deccani Puṇḍarīka Viṭṭhala, who wrote his *Rāga-mālā* on a *rāga-rāgiṇī* basis for a northern patron. The *Saṅgīta-pārijāta* is an important source. It follows the overall divisions of the *Saṅgīta-ratnākara* (without the last chapter on dance), but the content of the chapters on rāga and on instruments is completely replaced, and there is other extensive new material throughout. The work was translated into Persian in 1724.

An important Persian source in its own right is Mīrzā Khān's *Tuḥfat al-hind* (third quarter of the 17th century). The *Tuḥfat al-hind* is an enormous compilation of what were held to be the chief Indian artistic sciences, those

dealing with language, poetics, music and erotics. The section on music (book 5) is a compilation of the theoretical lore then current (including what was still being transmitted from the *Saṅgīta-ratnākara*) and stories about Hindustani music and its patrons in the medieval period. Several *rāga-rāgiṇī* systems are described (including the Hanūmān doctrine), and there is a chapter on Persian *maqām* and their subdivisions. The work was read and quoted by Sir William Jones (1792; see §6 below). This and other Persian sources from the 17th and 18th centuries show some interest in the actual practice of music and its technical terminology as used by musicians as well as theoreticians. Valuable studies of these sources are N.P. Ahmad (1984) and Delvoye, 'Indo-Persian Literature' (1994).

At the end of the 18th century the maharaja of Jaipur, Pratāp Singh (reigned 1779–1804), had an enormous compilation called the *Saṅgīt-sār* written in Rajasthani. It is structurally an amalgam of the *Saṅgīta-ratnākara* and the *Saṅgīta-pārijāta*, but there is a great deal of important supplementary material giving extensive musical illustrations for both rāga and tāla, as well as names of modern instruments as equivalents for Sanskrit instrument names.

In 1813 in Patna the first north Indian classification system based on purely musical affinities was produced. The *Nāghmāt-i āsafi* of Muhammad Reza presents a closed *rāga-rāgiṇī* system, but one in which there are genuine musical affinities (often as much melodic as scalar) between each *rāgiṇī* and the main rāga. VISHNU NARAYAN BHATKHANDE published the *rāga-rāgiṇī* system from Reza's *Naghmāt-ī āsafī* in translation and paraphrase, with music examples.

Bhatkhande's *Hindustānī-saṅgīta-paddhati* appeared from 1910 to 1932 in Marathi. In the 1950s it was made available to a wider public through a Hindi translation; it is the product of decades of travel, repertory collection and research. Bhatkhande followed the principles of his predecessors in trying to reconcile theoretical sources with current practice. He found that written sources from the first part of the modern period (1550–1750), several of which he himself discovered and had published, were of both historical and theoretical relevance to current Hindustani practice, but that the traditional material carried on from the *Saṅgīta-ratnākara* and other ancient works was useless for his purposes. Without wishing to detract from either the historical value or the immense cultural prestige of the *Nāṭyaśāstra* and *Saṅgīta-ratnākara*, he dropped them forthwith as sources of musical theory for Hindustani music.

Bhatkhande went to south India in 1904 and met Subbarāma Dīkṣitar in Ettayapuram (near Madurai in Tamil Nadu). After studying the southern *mela* system as propounded in Dīkṣitar's manuscript of Veṅkaṭamakhin's *Caturdaṇḍī-prakāśikā* (see §(ii) above), and in the light of other southern rāga-systems based on scales, he set about devising a scale-type classification for Hindustani rāgas. He based his scheme on the settings of movable frets used by SITĀR players for the different rāgas, called *ṭhāṭ*. One scheme probably current in Bhatkhande's youth is a set of 12 *ṭhāṭ* published in Safdar Husain Khān's *Qānūn-i sitār* (Delhi, 1870). Bhatkhande's own scheme comprised ten *ṭhāṭ* named for ten important Hindustani rāgas. All other rāgas are assigned to one or another of the *ṭhāṭ*, making use of accidentals where necessary. Aspects of Hindustani musical practice other than rāga are touched on rarely and in passing in Bhatkhande's writings on theory. However, between 1916 and 1937 he published, for pedagogical purposes, the multi-volume *Kramik pustak-mālikā* series, which included hundreds of vocal (many of them *dhrupad*) compositions arranged under rāga headings. Very many were collected by him from oral tradition, but unfortunately he gave no precise details concerning the exact provenance or the authenticity of transcription of the individual songs.

Bhatkhande's *ṭhāṭ* classification theory and a number of his decisions about the designation of the predominant modal degrees for each rāga have been criticized as arbitrary and over-systematized. In fact, Bhatkhande was not dogmatic about his results, but there are grounds for concern about the inevitable over-simplifications resulting from their widespread use in elementary music education and in the analysis of rāgas. The most cogent criticisms are in OMKARNATH THAKUR's *Saṅgītāñjalī* (1938–62). Thakur, one of the great singers and music educators of the 20th century, completely rejected the idea of scale-type classification and preferred to deal with each rāga individually.

4. ORAL TRADITIONS AFTER THE 16TH CENTURY. South Asian classical music is regarded as pre-eminently vocal. Instrumental music, whether as an accompaniment to the voice, an imitation or extension of the voice, or a tradition parallel to the vocal tradition, is regarded as secondary. Hence the *paramparā* (succession) in *sampradāya* (performing traditions) is traced primarily through its most prestigious carriers, the poet-composers and singers of Karnatak music and Hindustani music; instrumental traditions are normally deemed ancillary.

(i) The Karnatak tradition. Tamil is the mother tongue of most of the leading carriers of the modern Karnatak music tradition, and Madras is its cultural centre. However, many song texts and writings are in Telugu, because the existing tradition is to a great extent an outgrowth of the musical life of the principality of Thanjavur in the Kaveri delta. Thanjavur was the heart of the Tamil empire of the Chola dynasty (from the 9th century to the 13th), but in the second quarter of the 16th century a Nāyak viceroy was appointed by the emperor at Vijayanagar, thus establishing a court whose language was Telugu.

After the destruction of Vijayanagar in 1565 the royal house was re-established farther south, but during the next century formerly tributary rulers (such as the Wodeyars of Mysore) and the direct imperial viceroys (the Nāyaks at Thanjavur, Madurai and other provincial capitals or forts) established themselves as rulers of independent states, although Thanjavur observed a nominal loyalty to the ruling house until well into the 17th century.

As a consequence of the Nāyak viceroyalties and of further stimulation by the turmoil of the later 16th century, large numbers of Telugu-speaking functionaries and learned persons settled in Tamil Nadu, particularly in Thanjavur. Consequently the Telugu-speaking ruling group was culturally buttressed by a large educated class of Telugus, most of whom were *niyogī* Brahmans, that is administrators, scholars, poets etc.

During the time of Raghunātha Nāyak (reigned 1614–34) the principal vehicles for music were *yakṣagāna* (originating from Vijayanagar) and other forms involving dance as well as song, such as the *padam*. The treatise

Saṅgīta-sudhā dates from Raghunātha's reign. Kṣētrayya, the composer of *padam*, visited the court under Vijayarāghava Nāyak (reigned 1634–73). After his reign Thanjavur came under the rule of Maratha kings, of whom Ekojī Bhonsle (brother of the Maratha leader Śivājī) was the first. The new dynasty fully supported and patronized the cultural patterns established during the Nāyak period, and alongside the growth of Marathi literary forms, Telugu and Sanskrit continued to be the languages of culture and learning respectively.

During the successive reigns of Ekojī's three sons the outlines of modern traditions became clearly discernible. Śahājī (reigned 1684–1712) was an enthusiastic patron of music and letters; among those whom he endowed with land was Śrīdhara Vēṅkaṭeśa (Ayyavaḷ), who originated the tradition of devotional Kṛṣṇa *bhajan* (song) followed to this day. Girirāja Kavi, a composer of devotional songs and *yakṣagāna*, and the paternal grandfather of Tyāgarāja, was a court poet. Śahājī instructed his musical scholars to assemble a number of manuscripts in letter notation containing typical samples of the current methods for the vocal and instrumental elaboration of many rāgas, a few of which have been published. From these, taken in conjunction with the *Saṅgīta-sudhā*, one can see that the present rāgas and improvisatory techniques of Karnatak music reach back at least to 17th-century Thanjavur.

In the succeeding reigns of Śahājī's two younger brothers, Thanjavur continued as a musical centre. The treatise *Saṅgīta-sārāmṛta* is accredited to the youngest, Tuḷajā, or Tukojī (reigned 1728–36). In the third quarter of the 18th century the leading court musicians were Soṇṭi Vēṅkaṭasubbayya and Pachimiḷiam Ādiyappayya. The former was the teacher of Tyāgarāja's teacher, Soṇṭi Vēṅkaṭaramaṇayya. Another of his disciples, Paidāla Gurumūrti Śāstri, was one of the first Karnatak musicians to settle in Madras. Ādiyappayya was the composer of a *varṇam* (an advanced study piece) in Bhairavī rāga beginning 'Viriboni', which every music student must still learn. He was also the teacher of several important musicians of the next generation, including Pallavi Gopālayya (several of whose compositions are still in the repertory), and Śyāma Śāstri was also his student for a time. Another Thanjavur court musician in the third quarter of the 18th century was the *vīṇā* player Kalahastri Śāstri, believed to be Tyāgarāja's maternal grandfather.

The three great names of Karnatak music – ŚYĀMA ŚĀSTRI, TYĀGARĀJA and MUTTUSVĀMI DĪKṢITAR – were never directly patronized by the court establishment, but their teachers or forebears, or both, had been. Although the Indian ideal of a musician who sings for divinity instead of royalty is embodied in them, and particularly in Tyāgarāja, they are nonetheless part of the general musical tradition of the Thanjavur establishment. Śyāma Śāstri's son and principal disciple Subbarāya Śāstri (1803–62) was one of the central figures of mid-19th-century Karnatak music. His compositions are widely sung, and his discipular line includes not only his adopted son but also Sundaramma, whose mother had been a Thanjavur court dancer and whose daughter was the great *vīṇā* artist Veena Dhanam (1867–1938). Another student of Subbarāya Śāstri was the teacher of Taccūru Siṅgarācāryulu (1834–92), whose *Gāyaka-locana* was the first printed book of Karnatak music in (letter) notation. Muttusvāmi Dīkṣitar's most important disciple was his youngest brother Bālasvāmi Dīkṣitar (1786–1858), who was one of the first musicians to adapt the European violin to Karnatak music. He was the chief musician at the small court of Ettayapuram (near Madurai) and grandfather of Subbarāma Dīkṣitar (1839–1908), author of the *Saṅgīta-sampradāya-pradarśinī*.

Most prominent modern Karnatak musicians claim to be in some way part of Tyāgarāja's *guru-śiṣya-paramparā* ('master-disciple succession'). Tyāgarāja's enormous prestige both as singer-composer and as saintly devotee make him the pivotal figure of the Karnatak tradition. Two outstanding musicians of the generation after him, Subbarāya Śāstri and Vīṇā Kuppayyar, are said to have learnt from Tyāgarāja, but the transmission of most of Tyāgarāja's compositions up to the late 20th century was not through them. Most of Tyāgarāja's students were in fact devotees rather than active professional musicians, and the modern concert renderings of Tyāgarāja's KRITI compositions originated from the professionals of the second generation after Tyāgarāja. For instance, both Mahāvaidyanātha Ayyar (1844–97) and Patnam Subrahmanya Ayyar (1845–1902) learnt Tyāgarāja's compositions (from his disciple Mānambucāvaḍi Vēṅkaṭasubbayya) as fully trained professional musicians. Mahāvaidyanātha Ayyar's father and grandfather were musicians, and he and his elder brother were trained by a former Thanjavur court musician. Among the few people he and his brother taught were Sabheśa Ayyar (1872–1948), who was the great-grandson of the Thañjavur court *vīṇā* player Pallavi Doraisvāmi Ayyar (1752–1816) and the principal teacher of several important 20th-century performers, among them Musiri Subrahmanya Ayyar (1899–1974). Patnam Subrahmanya Ayyar passed Tyāgarāja's *kriti* on to Rāmnād Śrīnivāsa Ayyaṅgār (1860–1919), the principal teacher of Ariyakuḍi Rāmānuja Ayyaṅgār (1890–1967).

An artist of a still later era, Kumbhakonam 'Nayana' Pillai (1887–1934) learnt many of Tyāgarāja's compositions from the descendants of Tyāgarāja's disciples from Walajapet. One cannot now know for certain to what extent the later 19th- and 20th-century renderings of Tyāgarāja's *kriti* may reflect the need of professional musicians of two and more generations after Tyāgarāja to have compositions that reflect both the aura of sanctity and the complexity or bravura of concert performance. The underlying melodic configurations of pieces in known traditional rāgas and traditional rhythmic conformations, along with patterned transformations of simple text rhythms and the principle of *saṅgati* (increasingly varied melodic elaboration) for the simple melodic lines, are fundamental and must be Tyāgarāja's genuine and original contribution. But specific melodic variations of a given line, or the actual tunes of small pieces in rāgas hitherto and elsewhere unheard of, are probably not his.

The spread of the classical Karnatak style of Thanjavur to other parts of south India began in the latter part of the 18th century. During the unsettled period of the mid-18th century, culminating in the occupation of Thanjavur by the nawab of the Karnatak (1773–6) and Haidar Ali's second raid (1781), a number of Thanjavur musicians had found refuge in the state of Travancore (now southern Kerala). The chief minister of the ruler Svati Tirunal (reigned 1829–47) was from Thanjavur, and Thanjavur musicians were prominent at the court. The young ruler was himself an expert musician and is regarded in south

India as one of the great composers. Among other important Thanjavur musicians in Trivandrum were a *vīṇā* player who was a grandson of Pachimiḻiam Ādiyappayya, and Vaḍivelu, one of the most important mid-19th-century musicians. Vaḍivelu was an expert in court dance, had been a disciple of Muttusvāmi Dīkṣitar and was another early exponent of the violin. Until modern times members of the Travancore royal family continued to be outstanding patrons of Karnatak music, and Trivandrum is still a major centre of Karnatak music, quite apart from the indigenous music of Kerala such as *kathakaḷi* music and the drum ensembles of *tayambakam* and *pañcavādyam*.

The court of Mysore was also a centre for Karnatak music originally brought in from Thanjavur. After the defeat of Tipu Sultan in 1799 the family of the Wodeyar chiefs who had ruled Mysore in the 17th century was installed as a ruling dynasty by the British. During the minority of the first king, the former chief minister and regent Pūrṇayya brought in Vīṇā Vēṅkaṭasubbayya (*d* 1838) from Thanjavur as the prince's music teacher. Vēṅkaṭasubbayya's grandson Subbaṇṇa (1855–1938) and grand-nephew Śēṣaṇṇa (1852–1926) brought the (by now) Mysore tradition of *vīṇā* playing into the 20th century. The Tyāgarāja *paramparā* ('succession') was first represented in Mysore by Sadāśiva Rao (1802–82), who had studied with one of Tyāgarāja's Walajapet pupils. The *vīṇā* players Śēṣaṇṇa and Subbaṇṇa in turn learnt compositions from Sadāśiva Rao.

Small princely states as well as large ones played a vital role in the spread of Karnatak music or in its preservation and transmission to the late 20th century. An example is the estate of Vizianagaram in north-east Andhra Pradesh. Around 1800 Guruvācāryulu, a *vīṇā* player from Thanjavur, was invited to the Vizianagaram court and began a tradition of *vīṇā* playing that was brought into the 20th century by his great-grandson, Vēṅkaṭaramaṇa Dāsa (1866–1948). Another estate in the same region was Bobbili, whose *vīṇā* player, Saṅgameśvara Śāstri, was the teacher of the older brother and teacher of the violin virtuoso Dwaram Venkataswami Naidu (1900–64).

A very small estate that played a large role in Karnatak music was Ettayapuram, associated with the Dīkṣitar family. The ruling family of Telugu-speaking Nāyaks came south after the destruction of Vijayanagar and established itself as a subordinate house to the Nāyaks of Madurai. In the last years of the 18th century the *pāḷaiyakārar* ('poligar') of Ettayapuram made himself conspicuously useful to the British and in 1803 was permanently confirmed in his estate. From then on he and his successors cultivated the arts, particularly music.

(ii) Hindustani traditions from the 17th century to the mid-19th. The contribution that Tyāgarāja made to Karnatak music was paralleled by that of TĀNSEN to Hindustani music. He was respected as the legendary supreme artist and the ultimate starting-point claimed for most highly esteemed master-disciple successions. Tānsen's musical roots are universally said to be in Gwalior under the reign of Man Singh Tomar (1486–1516) and his son (1516–26). The genre called *dhrupad* developed in Gwalior, and in the 17th century a manuscript collection of the *dhrupad* of the earlier Gwalior court musician Nāyak Bakhśū was made under the title *Sahasras* ('The thousand delights'). Tānsen was born about 1500 and was a professional musician. There is no evidence that he was a Brahman or that he ever became a Muslim, although some of his immediate family of the next generation did (by the end of the 17th century most Hindustani musicians were Muslims). When Tānsen was brought from Reva to Akbar's court musical establishment in 1562 he was probably already over 60. His fame as musician and poet (the *dhrupad* song texts were composed in literary forms of Braj-bhāṣā) became legendary, and in written and oral traditions numerous songs are attributed to him (cf. Bṛhaspati, 1979; Delvoye, 'Dhrupad Songs' (1994)).

The contemporary source for music in Akbar's time is the court chronicle *Ā'in-i akbarī* (1597) of Abul Fazl. Between the section on music itself, which is based on the 'seven-chapter' form, and the list of the imperial musicians, it is possible to get a good impression of the classes and nationalities of musicians and of their repertories. Most significantly, the vocal musicians are without exception South Asian. There are four Ḍhāṛhī with Muslim names and 15 musicians from Gwalior with wholly or partly Hindu names, Tānsen and one of his sons being among them; there is also a singer from Agra and the deposed usurper of Malwa, Bāz Bahādur. The instruments associated with the Gwalior singers are the *bīn* and the *surmaṇḍal*; one Ḍhāṛhī plays the *karnā*, a trumpet of the *naubat* (a processional band). Otherwise the instrumentalists (all Muslim) are either from outside Hindustan (Khorāsān or Central Asia) or are of unspecified origin.

After referring to dance as the seventh and last 'chapter', Abul Fazl describes about a dozen categories of musicians and entertainments, but only two – Ḍhāṛhī and Kalāvant – can be connected with the list of court musicians. Ḍhāṛhī are specifically mentioned as singers of Punjabi songs in praise of heroes, accompanying themselves on a small drum and on a two-string plucked instrument (smaller than a *bīn*). In the list of genres in his second 'chapter' Abul Fazl referred to heroic songs called *karkhā* and *sādrā*, in various languages. Imam wrote in 1857 that the Ḍhāṛhī were said to be the oldest of the musician communities, and that they were originally Rājpūts who sang *karkhā*. In his list of entertainers Abul Fazl described the class called Kalāvant as singers of *dhrupad*. In the second 'chapter' *dhrupad* is said to belong to the region including Gwalior, Agra and Bari. Between Abul Fazl's list of musicians and two of his music 'chapters', then, one can confirm a category, a locality and a repertory for two classes: Kalāvant from Gwalior, including Tānsen, sang *dhrupad* (and some played the *bīn*); Ḍhāṛhī from the Punjab sang heroic songs to the accompaniment of a small drum and string instrument.

The third musician class of continuing significance that is mentioned in Abul Fazl's seventh music 'chapter' are the Qavvāl, who are said to be of the same class as the Ḍhāṛhī but to sing Delhi songs (and Persian songs in the same way). In the second music 'chapter' Delhi songs are identified as *qaūl* and *tarānā* and are said to have originated with AMIR KHUSRAU. Amir Khusrau's *ghazal* (couplets) were sung both at the Sufi gatherings of Nizām-ud-dīn Auliya and at Sultan Alā-ud-dīn Khiljī's court. The characteristic semantic ambiguity of the *ghazal* (a secular love song to which an allegorically devotional interpretation can be given) made it 'an oblique cultural link between the Sufi hospice and the court' (Ahmad, 1969). The Qavvāl, then, were connected with but outside the

range of purely court musicians, so that no Qavvāl appear on Abul Fazl's list of court singers. Nonetheless, it may be inferred from Abul Fazl that the Qavvāl were in some sort of close contact with the Ḍhāṛhī in the 16th century.

In later sources it is said that four *bānī* (styles) of *dhrupad* descended from four Kalāvant musicians of Akbar's court. Of these, two are of particular interest, partly because of secondary associations with instruments. Firstly, a line of *bīn* players is believed to have begun from the marriage of Tānsen's daughter Sarasvatī to Misrī Singh, the son of Tānsen's colleague, Sammokhan Singh. Historically the most important representative from this line was Niyāmat Khān (Sadāraṅg), of the court of Muhammad Shah (reigned 1719–48). Secondly, Tānsen himself is supposed to have played the plucked RABĀB, and his son Vilās Khān founded a line of *rabābiyā*. The important 18th-century musician MASĪT KHĀN is believed by some to have been a descendant in this line; others have him in Sammokhan Singh's line.

Niyāmat Khān, known as SADĀRAṄG, and Masīt Khān are traditionally said to have devised what are now the two most widespread representatives of Hindustani music: the vocal *khayāl* and the modern form and basic playing style of the Indian SITĀR. The origins of *khayāl* have long been a matter of debate. It is reputed to have its roots in 15th-century Jaunpur or earlier, but the oldest examples in the repertory are Sadāraṅg's compositions. The genre appears to have been in existence already in the 17th century, but it is particularly associated with the Kalāvant *dhrupad* singer Sadāraṅg and his family and their taking over certain special features from the Qavvāl musicians. Since their family heritage was *dhrupad*, Sadāraṅg and his nephew Adāraṅg perhaps did not themselves commonly perform *khayāl*, but they could teach it to others, in particular to disciples who were not their own sons.

An illuminating source for the cultural life of Muhammad Shah's Delhi is the contemporary Persian account, *Muraqqa'-i Delhī*, of Dargah Quli Khān (*b* 1710), who resided in the capital between 1737 and 1740. He recorded a wide range of musical and artistic practices and genres, and described the apparently happy coexistence of different forms; Niyāmat Khān, he tells us (without mentioning the name Sadāraṅg), was indeed a distinguished singer of *khayāl* as well as a *bīn* player (Blake, 1991, pp.156–7; Delvoye, 'Indo-Persian Literature' (1994), p.116; Lath, 1988, pp.9–10).

During the latter part of the 18th century the collapse of the Mughal Empire and the establishment or re-establishment of other centres of power resulted in the dispersal of Muhammad Shah's musicians and dancing girls. An early attraction was the court of Faizabad in Avadh, which had achieved a reputation for prosperity and patronage under the nawab Shuja-ud-Daula.

Many went to small courts in Rajasthan, to the west. As the Maratha Wars gradually drew to a close in the first two decades of the 19th century, other small states were reconstituted or devised under the Pax Britannica, and they developed court musical establishments. Among them were three musically important states, ruled by Maratha dynasties descended from soldiers of fortune: Indore, Baroda and the old state of Gwalior. The gradual drift of professional musicians to wealthy Bengali patrons, both landlord and merchant, in Calcutta also began in the early 19th century, and Varanasi has always supported musicians. The largest number of musicians, however, went to Lucknow, to the court of the nawabs of Avadh and to the employ of wealthy courtiers there, many of whom became accomplished and recognized artists in their own right, although on an amateur basis. For about 75 years Lucknow was the premier centre of art music of north India. Its hegemony ended only with the deposition of Nawab Wājid Alī Shāh in 1856 and the war of 1857. In these two years Hakīm Muhammad Karam Imām wrote his *Ma'danu'l-mūsīqī*, a vivid account of music at Lucknow and elsewhere in north India in the first half of the 19th century (see also Willard, 1834).

Courtesans (*tawāif*) are also known to have played an important role in the musical life of north Indian urban centres, especially Lucknow, from the late 18th century and into the 20th. There were women who were highly trained in *khayāl* and perhaps even *dhrupad* (as well as in the lighter, and increasingly popular, *ṭhumrī* and *ghazal*), as represented for example in the Urdu novel *Umrāo jān adā* (1899) by Mirzā Muhammad Rusvā.

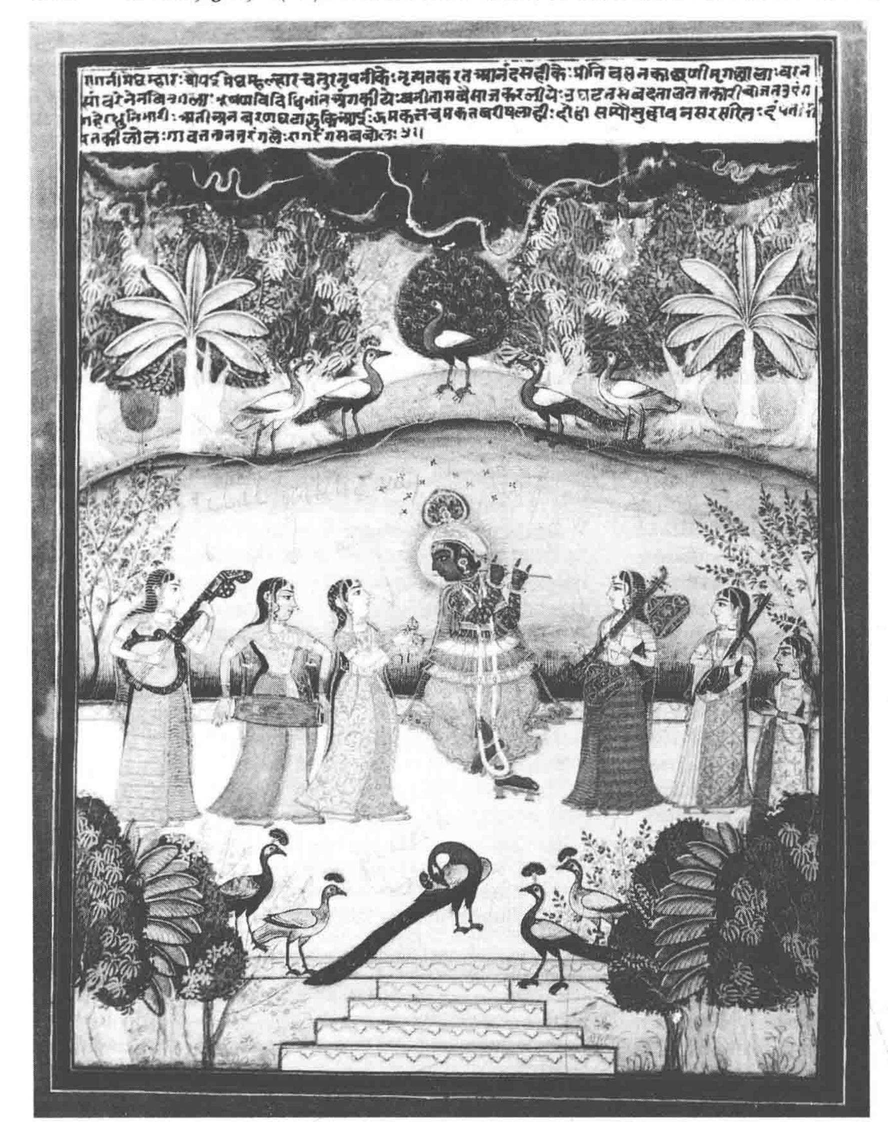
During the 260 years between the composition of Abul Fazl's *Ā'īn-i akbarī* (1597) and Ḥakīm Imām's *Ma'danu'l-mūsīqī* (1857), Kalāvant, Qavvāl and Ḍhāṛhī, the three chief categories of musician, continued to form the socio-musical basis of Hindustani music, but both status and repertory altered somewhat. Some Kalāvant traditions now included *khayāl* as well as *dhrupad*, although the Qavvāl too were still important as *khayāliyā*. Between Kalāvant and Qavvāl, however, there were substantial differences in the manner of rendition. Imām reported that

> ... the singing of *Khayāl* has been prevalent among Qavvals but they do not have *Ālāp* [introductory exposition of rāga without text, metre, or pulse]. Instead they begin with words of *Tarānā* that are in Persian and after exercising these words for some time they straight come to *Khayāl*, etc., and quickly create a highly colourful effect. So much so, that the people who practice *Ālāp* appear inferior before them. But to Kalavants, however, the primary thing is *Ālāp*.

Qavvāl also continued to sing Sufi devotional music such as *qaūl*, and they did not sing *dhrupad*. All musician communities had lost status, but the Ḍhāṛhī community, regardless of where it had stood in the 16th century, had lost the most. The Ḍhāṛhī still accompanied with drum and a small string instrument, but most were now reduced to earning their living by accompanying dancing-girls. Indeed most, though not all, of the musicians identified by Imām as Ḍhāṛhī played the SĀRAṄGĪ (then and until modern times closely associated with courtesan singers *tawāif* or *bāī*) and the TABLĀ, both used to accompany *khayāl* as well as *ṭhumrī* but not to accompany *dhrupad*.

For the whole of this period a hitherto little used historical resource is found in iconography and miniature painting (fig.3). The Mughal and provincial courts provided patronage for painters, who alongside portraiture and literary themes richly represented scenes of court life in their work, including many details of musical activity. From the numerous published collections and catalogues much may be learnt about musical life and its organization as well as the nature of musical instruments and their playing methods.

(iii) Hindustani traditions from the mid-19th century to the 20th. The process of shifting repertories and categories continued rapidly after 1857. The Ḍhāṛhī lost their group identity as professional musicians; their role as *sāraṅgī* accompanists for singing-girls (and later for *khayāliyā*) was taken over by a formerly rural community



3. Painting illustrating Rāga-meghmalhār, Jaipur School, 18th century (Shri Bhavani Museum and Library, Aundh); instruments (left to right) are rabāb (lute), pakhāvaj (drum), kāsya (hand cymbals), flute (played by Kṛṣṇa), bīn (stick zither) and tambūrā (lute)

called Mirāsī and by Kathaks. The Qavvāl continued to interact professionally and to intermarry with Kalāvant until they were effectively absorbed by the latter in their secular professional capacities; Qavvāl today are only a category of specialists in *qavvālī* (Muslim devotional music). The Kalāvant community meanwhile added *khayāl* to *dhrupad* in vocal music, and the sitar and later *sarod* (both plucked string instruments) to those that were already part of their heritage (the *bīn* and *rabāb*, and a now obsolete derivative of the latter called *sur-śṛṅgār*). The term 'Kalāvant' now usually has the sense of any professional vocalist (other than a singing-girl).

The *sampradāya* ('traditions') of Hindustani music were strongly family-orientated, and by the end of the 19th century Hindustani *sampradāya* were being called *gharānā* ('family'). In almost all circumstances non-family disciples could also associate themselves with a *gharānā*, but some musicians would reserve part of what they knew for their sons alone. The *gharānā* were named after the place of their origin.

(a) Discipular gharānā: Agra and Gwalior. One of the two or three most admired musicians of modern times was FAIYĀZ KHĀN, who was chief musician of the Gaekwar of Baroda from about 1915 until his death. Faiyāz Khān's paternal grandfather and father belonged to the so-called Sikandra (or Rangīle) *gharānā*, but because of the early death of his father, Faiyāz Khān was trained by his maternal grandfather, Ghulām Abbas Khān, a representative of the Agra *gharānā*. Ghulām Abbas Khān was the eldest son of Ghagghe Khudā Bakhsh (*c*1800–*c*1855), who in turn was the youngest son of one Śyāmaraṅga, about whom little more is reported than that he was a descendant of Sujān Singh, said to have been a musician of Akbar's court. Ghagghe Khudā Bakhsh, the founder of the Agra *gharānā*, learnt *dhrupad* from his father and uncle, but owing to his *ghigghu* ('choked-up') voice they gave him little encouragement. Hence he set out for Gwalior to learn *khayāl* from Nathan Khān and Pīr Bakhsh, hoping they would be able to clear up his vocal problem. The two men agreed to take him as a student, and in exchange, Ghagghe Khudā Bakhsh taught them *dhrupad* belonging to his own family tradition. As a result of this contact both the Agra *gharānā* and the Gwalior *gharānā* have reflected something of an

admixture of *dhrupad* improvisatory techniques in their rendition of *khayāl*.

Another important representative of the Agra *gharānā* was Vilāyat Husain Khān (1895–1962), whose *Saṅgīt-jñō saṃsmaraṇ* (New Delhi, 1959) is a basic source for information on the family and discipular successions that formed modern Hindustani music.

The Gwalior *gharānā* is one of the oldest of the recognized modern *sampradāya* and the one most generally significant for Hindustani music in the 20th century. The first remembered names are two brothers who are said to have come from somewhere near Delhi in about 1800 and to have spent their entire careers in the service of the Scindia (Maratha) ruler of Gwalior. Beyond the fact that the brothers were only *khayāl* singers, nothing is known of their antecedents. The next generation was represented by Nathan Khān and Pīr Bakhsh. As mentioned above, they learnt *dhrupad* from Ghagghe Khudā Bakhsh of Agra.

The following generation was represented by Haddū Khān (*d c*1870) and Hassū Khān, who are considered the founders of the *gharānā*. The characteristic eclecticism of the Gwalior *gharānā* is illustrated by the way in which they absorbed yet another tradition. The Gwalior ruler Jhankojī II (reigned 1827–43) heard the great Qavvāl musician Muhammad Khān (*d c*1840), who was at the court of Reva. Jhankojī determined that his musicians Haddū and Hassū Khān should acquire Muhammad Khān's repertory and above all his style. Muhammad Khān was the son of Qavvāl Shakkar Khān and the grandson of the 18th-century Lucknow Qavvāl musician Ghulām Rasūl. In addition he had himself developed a brilliant new style of passage-work, which none so far had succeeded in imitating. Over a period of years the Gwalior ruler invited Muhammad Khān for long stays and frequent performances, during which Haddū and Hassū Khān, hiding behind a curtain, gradually picked up Muhammad Khān's repertory and worked out his technique.

The ways in which the earliest generations of the Gwalior *gharānā* built up their stock of compositions, styles and techniques (by inheritance from their own relatively obscure forebears, by barter with a Kalāvant musician and by theft from a Qavvāl musician) indicate how music and musicianship were regarded as something to be treasured, as the private property of the family and the ultimate foundation of its prosperity. Haddū Khān and his brother, however, were as generous in sharing their musical wealth as they and their father and uncle had been zealous in acquiring it. The *gharānā* was represented by family descendants and disciples, but the enormous impact of the Gwalior *gharānā* on Hindustani music today has been through musicians from Maharashtra. The Gwalior ruling house being Maharashtrian, a number of Maharashtrians became resident there; among them was Joshi Bua (Vāsudeva Buvā Jośī), a senior disciple of Haddū Khān and a court musician. Balakrishna Bua (Bālakṛṣṇa Buvā; 1849–1926) came to Joshi Bua for musical studies from a small estate in Maharashtra called Ichalkaranji. Balakrishna Bua too became a distinguished disciple of the Gwalior *gharānā*, accepted as full colleague and equal by Haddū Khān's sons Muhammad Khān and Rahīmat Khān (*c*1860–1922).

Balakrishna Bua's disciple VISHNU DIGAMBAR PALUSKAR probably did more than any other single person to bring Hindustani classical music into the 20th century from the 19th-century world of princely courts, high artistic secrets and low social status. In 1897 he gave what was probably the first concert of Hindustani classical music where admission was by public ticket sale rather than private invitation. In 1901 in Lahore he opened the first public music school, the Gandharva Mahāvidyālaya. In later years his best disciples and their disciples opened branches in other cities. Vishnu Digambar was a convinced nationalist and linked Hindustani music (as an indigenous high art neither stifled nor adulterated by European rule) with the nationalist movement. He helped to make Hindustani music respectable by enabling students of middle-class families to perform publicly under the auspices of the music school. In a comparable stratagem of a purely musical sort, he took the beautiful and supple rāgas used for *ṭhumrī*, with their associations with courtesans, and made tunes in them for the favourite devotional songs of the medieval Hindi poets, thus making those rāgas also respectable.

Vishnu Digambar's own great musicianship and his popular appeal as a performer made his propaganda for classical music ultimately successful. However, in addition to training thousands of future supporters of music through the Gāndharva Mahāvidyālaya, he trained his own professional disciples as rigorously as he had himself been trained, and more systematically. A senior disciple, Vināyak Rao Patwardhan, in turn taught Vishnu Digambar's only son, D.V. Paluskar (1921–55).

Vishnu Digambar's most successful disciple was OMKARNATH THAKUR, who added a strong emotional element to what he received from the Gwalior tradition. After a brilliant public career of over 30 years, Omkarnath Thakur accepted an invitation to institute a college for music as part of Banaras Hindu University. For the degree courses he provided, with the assistance of two of his students, a six-volume textbook, *Saṅgītāñjali*, which is the fullest existing source of Hindustani classical music in notation, providing complete typical improvisatory elaborations as well as compositions. Two further volumes remain in manuscript.

(b) Court gharānā: Jaipur and Rampur. The word *gharānā* is also sometimes applied solecistically to a particularly brilliant local assemblage of musicians, not necessarily otherwise connected by blood or training. During the latter part of the 19th century princely houses that had chosen the winning side in the 1857 war were in a position to build up their musical establishments rapidly if they so chose, and one that did was Jaipur. Two of the last generation of concert musicians identified as Qavvāl came there in 1870 from the state of Alwar, which had been put under a regency council by the British. One was the son of that Qavvāl Muhammad Khān from whom Haddū and Hassū Khān of Gwalior had stolen the secret of his passage-work. The other was his nephew, who was also the son-in-law of Haddū Khān.

Also at Jaipur was the *sitāriyā* Imrat Sen (1813–93), who inherited the *masītkhānī sitār* tradition on both sides of his family. His father, Rahīm Sen, had been taught by his maternal grandfather, Dulhe Khān, and both were descendants of Masīt Khān. Yet another Jaipur line springs from the *dhrupadiyā* Bahrām Khān of the so-called Saharanpur *gharānā*. Through his brother's grandchildren Bahrām Khān was the musical progenitor of the musicians who now have the surname Dagar and who are

the best-known of the few remaining representatives of *dhrupad* singing and Hindustani *bīn* playing (see §(c) below).

Another lineage at Jaipur is historically important for its connection with VISHNU NARAYAN BHATKHANDE. The ancestors of the Jaipur musicians Isḥāq Alī Khān (*d* 1915) and his father Muhammad Alī Khān came from Faruqābād (where an important modern tradition of the *tablā* also originated). Around 1900 Isḥāq Alī Khān, hard-pressed financially, agreed to teach *khayāl* to V.N. Bhatkhande for a few months on a monthly stipend. Because of his fluency in using his own (letter) notation Bhatkhande could collect not a few but a few hundred compositions, many of which were ultimately published in his *Kramik pustak-mālikā* (see §3(vi) above).

The musical establishment at the court of Rampur was Bhatkhande's other major source of repertory, and according to K.C.D. Bṛhaspati (1966), it was also a source of his notion of basing a rāga classification on ten scale-type *ṭhāṭ*. The Rampur establishment was founded by Nawab Yūsuf Alī Khān (reigned 1840–64), who brought a number of musicians to Rampur from Lucknow after the last nawab of Avadh was deposed in 1856. The next nawab's younger brother Haidar Alī Khān (1846–*c*1905) was one of the enthusiastic noble amateurs not uncommon in princely India and the foremost disciple of two important musicians of the court. Haidar Alī Khān is said to have given one of these musicians 100,000 rupees for 307 compositions belonging to the Tānsen tradition. Haidar Alī Khān was himself the teacher of the *bīn* player Wazīr Khān (1863–1926) after the death of the latter's father; he also taught his own son, known as Chamman Sahib (1879–1922). Chamman Sahib was in turn one of Bhatkhande's principal collaborators in his work at Rampur after 1917. The other, reluctantly, was Wazīr Khān. Bhatkhande made himself a formal disciple of the then reigning nawab, who thereupon required Wazīr Khān to teach the repertory handed down in oral tradition from Tānsen, lest it be lost, and the Tānsen *dhrupad* published in the *Kramik pustak-mālikā* were thus obtained from Wazīr Khān.

Wazīr Khān also had distinguished disciples of a more traditional sort; one was the *sarod* player Hafiz Alī Khān (*d* 1972). Hafiz Alī Khān's great-grandfather, who played the (plucked) *rabāb*, came from Afghanistan and took service at the court of Reva, learning classical Hindustani music there. Hafiz Alī Khān's grandfather Ghulām Alī Khān went to Gwalior after 1857 and is supposed to have developed the modern *sarod* from the *rabāb*. After his father died Hafiz Alī Khān went to Rampur to learn from Wazīr Khān. Wazīr Khān's best-known disciple was ALLAUDDIN KHAN, who came to Rampur from what is now Bangladesh. Allauddin Khan's son ALI AKBAR KHAN and his son-in-law and disciple RAVI SHANKAR are now artists with international reputations.

(c) Other gharānā and the later 20th century. Vastly improved communications and widened public patronage (see §5 below) have brought numerous performers, including those of the earlier days of broadcasting and performing, to popular and even international fame. Performers of the Gwalior and Agra *gharānā*, the Kirana *gharānā* (ABDUL KARIM KHAN, Hirabai Barodekar, Gangubai Hangal, BHIMSEN JOSHI), the Patiala *gharānā* (BADE GHULAM ALI KHAN), the 'Alladiya Khan' or Jaipur *gharānā* (Mallikarjun Mansur, Kesarbai Kerkar, Mogubai Kurdikar, Kishori Amonkar), the Sahaswan/Rampur *gharānā* (Mushtaq Hussein Khan, Nisar Hussein Khan), the Mewar *gharānā* (Pandit Jasraj) and others like Kumar Gandharva and the Indore singer AMIR KHAN, whose formative influences were more diverse, strengthened the position of *khayāl* as the leading classical Hindustani vocal genre of the century. Some (Abdul Karim Khan, Bade Ghulam Ali Khan and others) were also noted *ṭhumrī* singers. *Ṭhumrī* has also been prominently performed and recorded by specialist singers such as SIDDHESWARI DEVI and GIRIJA DEVI of Banāras (now Varanasi). The same widening of access and patronage has more recently come to reduce the emphasis on *gharānā* as such, while some singers (Bhimsen Joshi, Kishori Amonkar, and most notably Kumar Gandharva) extended their *gāyakī* (vocal styles) deliberately and experimentally. In the meantime *dhrupad*, which for much of the 20th century was in relative obscurity or decline, has in the last quarter of the century seen a revival of interest and patronage, first through the work (performing and teaching) of the vocalists and *bīn* players of the Dagar family and their pupils, and latterly at functions in north India arranged to revitalize the many lesser known regional and familial traditions (Widdess, 1994). Hindustani instrumental music has particularly flourished, enjoying as it does a greater independence from vocal music than in the Karnatak tradition, and here again, changing (including international) patronage has played a role. Certain instruments (*śahnāī*, *bānsurī*, *sāraṅgī* etc.) have emerged as solo performers from a previously more subordinate function, while others (*sitār*, *sarod*) have longer histories as solo instruments. In the case of the *tablā* even a decline in solo demand is sometimes noted (Miner, 1993; Kippen, 1988, p.100).

5. CLASSICAL MUSIC, THE STATE AND THE MIDDLE CLASS. During the 19th century the source of patronage for Indian art music was the princely court (in south India the temple as well). By the mid-19th century older courts and newly established ones alike had come under British control. The British rulers themselves, controlling more than half the subcontinent directly, did nothing for music. Nor was this just a matter of deliberate non-interference in indigenous affairs, for they involved themselves in areas such as archaeology and philology. However, unlike the Mughals whom they succeeded, the British rulers were generally hostile to Indian art music, at best seeing it as the decadent legacy of a golden past. Only a few, outstanding among them Augustus Willard, seem to have been able to hear and come to understand it in its own terms (see §6 below).

The new clerical and professional middle class that founded the All-India National Congress in 1885 was also becoming a new source of patronage for musicians. The Gāyan Samāj was established in Pune in 1874, a branch was started in British Madras in 1883, and from 1895, many *saṅgīta sabhā* ('music societies') were established. In British Bengal the pioneering researches and creative achievements of SOURINDRO MOHUN TAGORE (who like the south Indian musicologist Chinnasvami Mudaliyar became centrally involved in the debate over the appropriateness of Bengali and Western notation to Indian music; cf Capwell, 1986, 1991; Farrell, 1997) and RABINDRANATH TAGORE contributed to this growing awareness, as did the scholarly and artistic example and the promotional activities of V.N. Bhatkhande and Vishnu

Digambar in British Bombay. When the Indian National Congress met in Madras in 1927–8, national independence was declared for the first time to be the goal of the movement, and it is symbolic that surplus funds from the congress were used to found the Madras Music Academy for the research, teaching and sponsorship of Indian classical music.

When independence came in 1947 it was the beginning of profound changes in the patronage of the performing arts. All-India Radio (AIR), established in British days, was made the medium for state patronage of classical music as a matter of deliberate policy by B.V. Keskar during his tenure as Minister for Information and Broadcasting. While some professional musicians subsist through teaching and concerts as well as broadcasts, for most AIR provides a reasonably steady income, depending on the connection and the status that the artist has. Both 'staff artists' in the regular employ of AIR and 'casual artists' who give occasional broadcasts are graded, and salaries or fees for broadcast performances are adjusted accordingly. A few top-ranking musicians are ungraded. Performing artists are among those who teach in schools and music colleges as well as taking private pupils. Classical music is commonly cultivated by the urban middle class as a worthwhile educational pursuit.

In 1916 the first All-India Music Conference was convened under the guidance of V.N. Bhatkhande and sponsored by the Gaekwar of Baroda. Both performers and scholars were invited. In subsequent decades the expression 'music conference' has come to mean a concert series. Such series constitute a principal venue for classical music in north India. In south India the annual Music Academy conferences have been the model for other conferences, and the patronage of the numerous *saṅgīta-sabhā* continues, but with an ever-increasing proportion of non-musical events.

Important patronage has also been provided by commercial recording companies. Within the first decade of the 20th century the Gramophone Company (later called HMV) and its sister companies in Calcutta, Lahore, Varanasi and elsewhere had made a large number of recordings. Other companies came into being in the 1930s, and shortly after independence foreign companies began to record Indian artists, thus promoting interest in Indian music abroad. From the 1980s audio cassettes began to supplant vinyl discs, and in the 1990s CDs, though still a luxury in India, appeared in rising numbers there and abroad. The repertory recorded is vast and widening, and there are inevitable consequences in both the professional and the public perception of a music that was formerly largely dependent on single, unrepeated and open-ended performances. As a promoter of music, the power of recording is beyond dispute (see also §VIII, 2 below).

6. INDIAN MUSIC AND THE WEST. In the 20th century Indian classical music enjoyed some prestige outside the subcontinent itself. Hindustani practice and theory exerted considerable influence in the higher musical culture of Afghanistan, and Indian communities around the world have to varying degrees fostered their cultural traditions. The roots of Western awareness of Indian music (never extensive before the late years of British rule) may be found in the late 18th century. Until then, apart from some rather random observations (mainly of dancers) by travellers, there was little serious interest among Europeans. A few brief accounts or comments of greater value are exceptions, such as those by the 17th-century Italian Pietro della Valle (including a description of a string instrument, apparently a *vīṇā*, and its player), Marin Mersenne in his *Harmonie universelle* of 1636–7 (also observations, some misunderstood, on instruments that had found their way into European collections), the German-born Danish missionary Bartholemaeus Ziegenbalg, whose *Malabarisches Heidenthum* of 1711 contained a substantial pioneering account of Indian musical theory and instruments, and the French traveller Pierre Sonnerat, whose *Voyages aux Indes Orientales et à la Chine*, published in 1782, again contained information on musical instruments.

In the 1780s a small group of prominent English women resident in Calcutta began to take an interest in Indian music and to employ musicians to play melodies which they then transcribed, sang and played on the harpsichord, and eventually published in part. The 'Hindostannie Air' was promoted especially by Sophia Plowden (wife of an East India Company employee), whose friends Margaret Fowke and her brother Francis supplied her with songs collected in Banaras (where Francis Fowke was Govenor). Sophia Plowden was able herself to collect material from Lucknow. In 1789 a collection of 'airs' transcribed for harpsichord was published in Calcutta as *The Oriental Miscellany: being a Collection of the most Favourite Airs of Hindoostan* by the musician William Hamilton Bird. Around 1795 a further collection appeared, compiled by Charles Trinks, and this was followed by others in London. An important further manuscript collection, also containing depictions of instruments, is in the Fitzwilliam Museum in Cambridge. The melodies, many of them apparently of 'light' musical forms in simple metres like *dādrā*, and many of which seem to have been considerably 'adapted' despite an aim to maintain authenticity, proved to be of some passing interest to composers in England in the early 19th century, who even based some compositions on them.

It appears to have been such collecting that first attracted the English Oriental scholar Sir William Jones (founder of the Asiatic Society of Bengal) to the study of Indian music. Together with the Governor-General Warren Hastings he helped Margaret Fowke in her collecting of songs, and in the first volume of the Society's *Asiatick Researchers* (1788) he published a detailed letter on the *vīṇā* by Francis Fowke. Through Fowke he was able to hear a *vīṇā* player, probably Jivan Shah of Banaras, and in 1784 he wrote his treatise *On the Musical Modes of the Hindoos*, which he published in the third volume of the *Asiatick Researches* in 1792. Such interest as followed was largely due to Jones's impetus, though his pioneering essay was before long superseded. Captain N. Augustus Willard's remarkable 1834 *Treatise on the Music of Hindoostan* shows a more direct acquaintance with actual musical practice than Jones's work, which relied more on what he could determine of ancient theoretical precepts.

A valuable pictorial resource is the systematic portrayal of musical instruments and players made by the Flemish artist François Balthazar Solvyns (1760–1824) in the 1790s. He made a collection of drawings depicting many areas of life in Bengal, and in the second volume of the later edition (Paris, 1810) 35 plates of musicians and one of a *nautch* (dance) are introduced and accompanied by detailed notes. Some 19th-century works of universal and

comparative musicology (William C. Stafford: *A History of Music*, 1830; François Joseph Fétis: *Histoire générale de la musique*, ii, 1869; J. Adrien de la Fage: *Histoire générale de la musique et de la danse*, 1844) and works by Carl Engel, Meadows Taylor, Alexander Ellis and others, show a gradual (if somewhat haphazard and often exoticist) increase of European interest in, and awareness of, Indian as well as other non-Western musics.

Fresh impetus came from S.M. Tagore, who corresponded and met with Western scholars, published many works on music himself (including a still useful anthology of writings by Jones, Willard, Fowke and others) and sent collections of Indian instruments, some of them fanciful hybrids, abroad to leading scholarly and musical institutions. These collections were studied by Western scholars including CURT SACHS and Joanny Grosset. Grosset's major article in the *Encyclopédie de la musique et dictionnaire du Conservatoire* (Paris, 1913) may be counted the beginning of modern interest in Indian music in the French-speaking world, as were, for the English, C.H. Day's *The Music and Musical Instruments of Southern India and the Deccan* (1891) and A.H. Fox Strangways's *The Music of Hindostan* (1914; see §X below). The emphasis on music as it was practised, rather than as reflecting classical theory, was a departure from much of the Western writing of the 19th century.

Hardly any performances of Indian classical music were heard in the West before the end of the 19th century, though there is some evidence of migrant Indians active in the late Victorian popular culture of London. Day refers to a Jaipur *bīn* player in London in 1886, and some other instrumentalists and dancers subsequently performed at international exhibitions in Britain and in Europe, affording composers like Debussy and Holst some limited contact with Asian music. Certainly Debussy met the musician and Sufi, Hazrat Inayat Khan, who was on a European tour with a troupe of performers in 1912–14 and who enjoyed a somewhat more enthusiastic, though equally uninformed, response in France than in England. In Moscow, Inayat Khan impressed Sergei Tolstoy and others with his attempts to blend Eastern and Western music, and well into the 1920s, until his return to India, he continued to propagate Indian music and Eastern philosophy in England, Europe and America.

Inayat Khan's Western experience was partly a missionary venture, and the following he found among his audience combined religious and artistic interests. Rabindranath Tagore first visited England in 1880 and returned to the West many times, exerting some influence as a philosopher and educationist. His meeting with the Englishman Leonard Elmhirst in New York in 1921 resulted in the establishment of the school, college and theatre at Dartington Hall in Devonshire, England. Dartington developed as an important centre for Indian arts, where Indian music continued to be studied with Western and with visiting Indian artists and teachers up to the early 1990s.

The dancer UDAY SHANKAR worked with the Russian ballerina Anna Pavlova (1881–1931) in London in the 1920s, and in collaboration they produced a number of dance productions that mixed Indian and Western forms. In the later 1930s Shankar, with a troupe of musicians, presented to American and European audiences concerts of Indian music somewhat tailored to Western requirements. Among those they presented for the first time in the West were the *sarod* player Allāuddin Khān (*d* 1972) and his pupil Ravi Shankar (*b* 1920), younger brother of Uday Shankar. From the 1950s Ravi Shankar, the *sarod* player Ali Akbar Khan and the *tablā* players Chatur Lal and Alla Rakha (1919–2000) became the best known and most influential of an increasing number of Hindustani instrumentalists touring the West. In the later 1960s a brief period of exoticism in Western popular music made some of the sounds of Hindustani music superficially familiar, but at the same time Ravi Shankar and others were also beginning to play to large audiences in concert halls and to record with major Western companies. Some syncretistic experiments followed as a result of encounters between Indian and Western composers and jazz musicians. It would be hard to claim that many of these have stood the test of time, but Indian music in its own right has increasingly prospered in the West. From the 1970s international interest became engaged with vocal and with Karnatak performances, and practical teaching and academic research (see §X below) in Indian music have gradually established a footing in European and American institutions.

III. Theory and practice of classical music

This section addresses the styles and structures of Indian classical music as it is performed today and as it has been described over centuries in the theoretical works introduced in §II above. While practice has always moved ahead of theory, theory has articulated the underlying concepts and provided a technical vocabulary that is still used by musicians today. Study of the theoretical sources reveals how Indian music has constantly changed and developed while remaining faithful to certain underlying principles.

The science of music (*saṅgīta*) is traditionally divided into vocal music (*gīta*), instrumental music (*vādya*) and dance (*nṛtya*). This sequence underlies the highly influential treatise *Saṅgīta-ratnākara* by the 13th-century writer ŚĀRṄGADEVA. Śārṅgadeva further divided his account of vocal music into (1) tonal systems; (2) rāga; (3) melodic elaboration and (vocal) ensembles; (4) compositions; (5) tāla (as articulated by rhythmic instruments); (6) instruments and instrumental music; (7) dance. This sequence is followed in the present section, except that the topic 'Rhythm and tāla' (§4 below), which applies to both vocal and instrumental music, precedes 'Compositions, genres and performance of vocal music' (§5 below).

1. TONAL SYSTEMS.

(i) Svara. *Svara* can have two senses: an abstract pitch class, a scale degree; or a melodic element, a scale degree in a melodic context. The names of the seven *svara* and the syllables by which they are solmized in teaching and performance are set out in Table 1. The syllables can

TABLE 1: The seven *svara*

Sanskrit note-name	*Solmization syllable*	*Meaning of note-name*	*Equivalent western pitch-class (by convention)*
ṣaḍja	sa, sā	'born of six'	C
ṛṣabha	ri, re	'bull, hero'	D
gāndhāra	ga	a province and people of NW India	E
madhyama	ma	'middle'	F
pañcama	pa	'fifth'	G
dhaivata	dha	unknown	A
niṣāda	ni	a people of W India	B

function as an oral and a written notation. Three octave registers (*sthāna* 'position' or *saptak* 'group of 7') called *mandra* ('soft', 'low'), *madhya* ('medium') and *tāra* ('carrying', 'high') are associated with the chest, throat and head registers of the voice respectively. Additional lower and higher octaves (*atimandra*, *atitāra*) are encountered in instrumental music.

Since the 16th century the first scale degree, *ṣaḍja*, has functioned as a universal reference-pitch or tonic for all rāgas and is sustained or reiterated as a drone accompaniment (*kharaj*, *sur*, *śruti*). The *svara* refer to relative pitches, not to a common pitch standard, since each soloist fixes the *ṣaḍja* at a pitch to suit his or her voice or instrument.

The chosen pitch may be defined with reference to the keys of the harmonium: *kālī ek* 'first black [key]' (C♯), *safed do* 'second white' (D) etc. In Western writings, and in this article, *ṣaḍja* is equated by convention with C. In most rāgas, either the perfect fourth or the perfect fifth degree, *madhyama* or *pañcama*, is also structurally important and is usually included in the drone. The functions and pitches of the remaining *svara* vary from rāga to rāga.

Svara can be construed as scale degrees, defined in terms of the 22 microtones (*śruti*) of ancient theory or the 12 pitch positions (*svarasthāna*) of modern practice. In addition there are particular ways of treating each scale degree in specific musical contexts, referred to as *gamaka* ('ornament'), *lāg* ('way of taking'), *uccār* ('pronunciation') etc. Sometimes the way of treating a *svara* is designated by reference to a well-known rāga: Kānaḍā ga or Toḍī ga, Aḍānā ni or Bhairavī ni etc. A pitch becomes a *svara* by virtue of a particular mode of approach, prolongation and release (see §3(i) below).

Svara are also defined in terms of intervallic relationships. Theory from the *Nāṭyaśāstra* onwards identifies three such relationships: 'consonant' (*saṃvādī*), perfect 4ths and 5ths; 'dissonant' (*vivādī*), minor 2nds and major 7ths; and 'assonant' (*anuvādī*), all other intervals. Consonance (*saṃvāda*) is required between the predominant note of a rāga (called the *aṃśa* or *vādī*) and its companion a 4th or 5th distant, the *samvādī*. It also obtains between other notes, melodic motifs and registers (see §2(iii)–(iv) below). Therefore it is an important factor in the structure and evolution of scales, rāgas and melodies, especially in Hindustani music. Intervallic relationships are important not only between the successive pitches of a melody, but also between each individual *svara* and the ever-present drone.

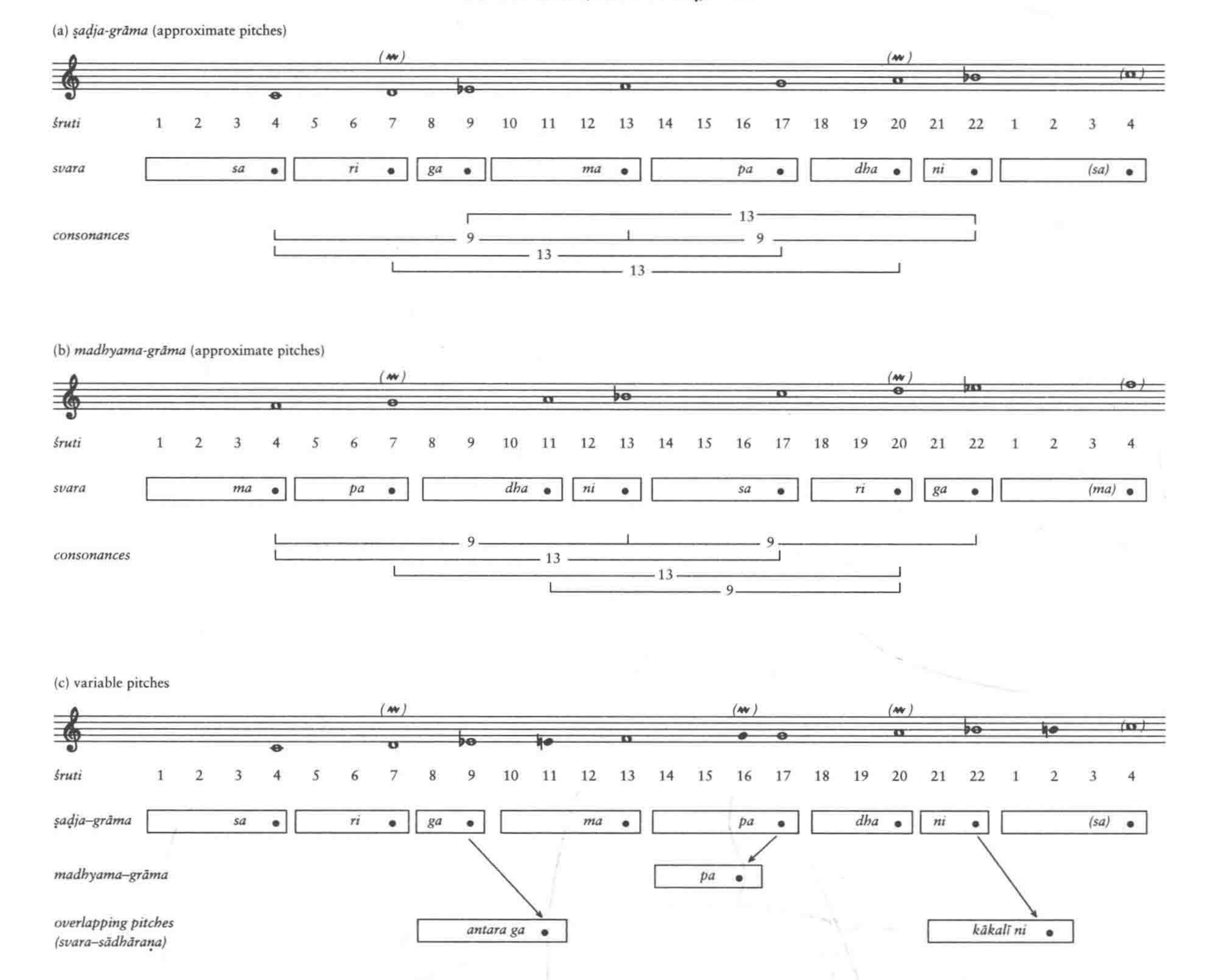
(ii) History of tonal systems. The history of Indian tonal systems shows a gradual change, (1) from a microtonal to a semitonal division of the octave; (2) from a variable tonic system, where each *svara* can serve as the ground-note of scales and modes, to the use of *sa* as a universal system-tonic; and (3) from a system in which only three *svara* are of variable relative pitch to systems in which all are variable except *sa* and *pa*. The relationship of modern practice to older systems, and of each to Pythagorean and other tonal theories, has been the subject of intense debate among Western and Indian scholars. The theoretical primacy of heptatonic scales may reflect distant links with other Asian systems of antiquity, but hexatonic and especially pentatonic structures have been equally important. Scales with augmented 2nds appear in theory from the 16th century onwards and presumably reflect the arrival at Indian courts of musicians from Islamic Central Asia and Iran.

(a) Ancient Indian terms: grāma, śruti, mūrcchanā. In chapter 28 of the *Nāṭyaśāstra* the *svara* are arranged in two scales, or rather pitch-collections (*grāma*), named *ṣaḍja-grāma* and *madhyama-grāma* after their starting pitches. The *grāma*s are defined in terms of 22 equal microtonal intervals (*śruti*) and in terms of consonant intervals (*saṃvāda*) between specified *svara*. Each *svara* is considered to comprise both the pitch of the note itself and the interval of two, three or four *śrutis* separating the note from its lower neighbour (see Table 2). Representation in Western notation can only be approximate, because the *grāmas* included three sizes of scale-step, measuring two, three and four *śruti*. In practice the three-*śruti* steps (*ri* and *dha* in *ṣaḍja-grāma*, *pa* and *ri* in *madhyama-grāma*) may have been rendered as undulating rather than as steady pitches, at least by singers and flute-players.

The consonant intervals are defined as measuring nine *śruti* (perfect 4th) and 13 *śruti* (perfect 5th); 4ths of ten or 5ths of twelve *śruti* were not considered consonant. Thus in the *ṣaḍja-grāma*, *pa* is consonant with *sa* but not with *ri*, but vice versa in the *madhyama-grāma*. Each *grāma* may be conceived of as chains of consonant 4ths or 5ths. In the *ṣaḍja-grāma*, these are *pa–sa–ma–ni–ga* plus *ri–dha*; in the *madhyama-grāma*, *sa–ma–ni–ga* and *pa–ri–dha*. However, the interval *ma–ni*, though measuring nine *śruti* in both *grāma*, is not listed as a consonance in the *Nāṭyaśāstra*, perhaps because these two *svara* are of unequal size (four and two *śruti* respectively) and therefore occur in different melodic contexts.

In the *grāma* system only three *svara* (*ga*, *ni* and *pa*) were of variable pitch relative to the others. In all other instances the *śruti* between the *svara* were not recognized as scale degrees. *Ga* and *ni* could each be raised by two *śruti* to serve as sharpened leading-notes to *ma* and *sa*. The raised pitches are called *antara ga* and *kākalī ni*. The

TABLE 2: Tonal system of the *Nāṭyaśāstra*



process of pitch alteration is called *svara-sādhāraṇa* ('overlapping of pitches').

Pa is consonant with *sa* in the *ṣaḍja-grāma* and *ri* in the *madhyama-grāma*. Consequently it is one *śruti* lower, relative to its neighbours, in the *madhyama-grāma* than it is in the *ṣaḍja-grāma*. This difference, as demonstrated in the *Nāṭyaśāstra* by a hypothetical experiment with the tuning of two *vīṇās* (here referring to harps), is the *pramāṇa-śruti* (the 'measuring' *śruti*), the unit of measurement by which all other intervals were theoretically defined.

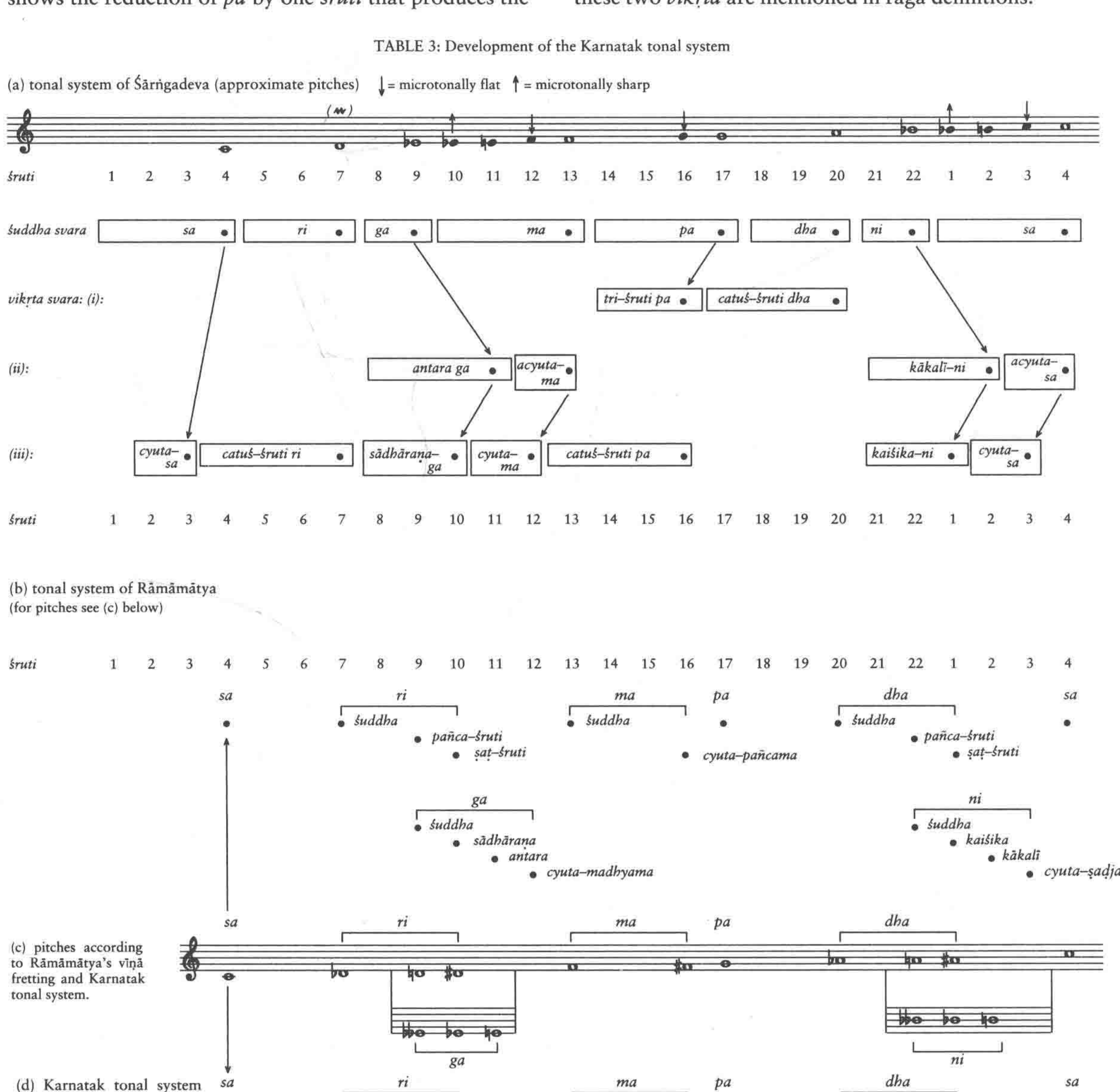
A seven-string bow harp (*vipañcī-vīṇā*) could be tuned in either *grāma* with any of the seven scale degrees as its lowest pitch. Each of the resulting scales, seven in each *grāma*, was called a *mūrcchanā* and was a specific scale-type. However, the ancient *mūrcchanā*, with their different ground-notes, have been replaced in modern theory by scales with a common ground-note (*melā* and *ṭhāṭ*: see §(iv) below). A hexa- or pentatonic *mūrcchanā* was called a *tāna*; this term has survived in modern usage, but with different meanings. In Hindustani music *tān* means a phrase of a rāga, or rapid passage-work in *khayāl* (see §5(iii)(b) below). *Tānam* in Karnatak music refers to a pulsed but unmeasured improvisatory style (see §5(iv) below).

(b) The tonal system of the Saṅgīta-ratnākara. By the 13th century the *grāma-śruti* system of the *Nāṭyaśāstra* was almost certainly defunct in practice, though still of fundamental importance to theory. One result was the re-interpretation of the system in metaphysical terms, another was the recognition of 'modified' (*vikṛta*) pitches in addition to the primary or 'pure' (*śuddha*) pitches of the *ṣaḍja-grāma*. The process begins in the *Bṛhad-deśī* of Mataṅga (perhaps 8th or 9th century), which restates the *grāma-śruti* system and discusses the nature and number of *śruti* and their ontological relationship to *svara*. It also presents theories of sound (*nāda*) based on Tantric metaphysics and physiology. In the *Saṅgīta-ratnākara* of Śārṅgadeva these two strands are combined, so that an existential reality is ascribed to the 22 *śruti*. When Desire brings the *nā* of Breath and the *da* of Fire together to form *nāda* (sound), that primordial *nāda* passes upwards through the body until it reaches the lowest *cakra* at which sound becomes material enough actually to be heard: the heart; this corresponds to the chest register of music. Here there are 22 channels from which the 22 *śruti* are produced. The 22 *śruti* in the two higher registers are produced in the throat and head. The reality of the 22 *śruti* is then supposedly demonstrated through the hypothetical tuning of two *vīṇā*, each with 22 strings.

Table 3*a* shows how Śārṅgadeva expanded the *grāma* system of the *Nāṭyaśāstra* by introducing 12 'modified' (*vikṛta*) pitches. The impetus for this development may have been a trend in practice towards a 12-semitone scale. However, Śārṅgadeva's system provides additional pitch positions only in the regions *ga–ma* and *ni–sa*, where there were already the alternative notes *antara ga* and *kākalī ni* in the *Nāṭyaśāstra* system (Table 2*c*). In Śārṅgadeva's system, furthermore, wherever one *svara* is transformed by being on other than its own proper *śruti*, the *svara* immediately above it is also transformed, even if it has not moved, since it now no longer has the proper number of *śruti* below it. Table 3*a*, line (i), for instance, shows the reduction of *pa* by one *śruti* that produces the *madhyama-grāma*. *Pa* is now a *vikṛta svara* because it has been lowered, but *dha* is also *vikṛta* since it now has four *śruti* ('*catuś-śruti* ') instead of its proper three *śruti*. The *sa* and *ma* in line (ii) are also *vikṛta* because they now have only two *śruti*, even though they are 'not fallen' (*acyuta*) from their proper positions.

Another curious feature of Śārṅgadeva's system (Table 3*a*, line (iii)) is the introduction of a 'fallen' (*cyuta*) *sa*, perhaps by analogy with the lowered *pa* of the *madhyama-grāma*, and similarly a 'fallen' *ma*. Unfortunately Śārṅgadeva does not explain the practical application of any of these new modified pitches. He gives only the *musica ficta*-like rules for using *antara ga* and *kākalī ni*, in direct or indirect returns to *ma* and *sa* respectively, and only these two *vikṛta* are mentioned in rāga definitions.

TABLE 3: Development of the Karnatak tonal system



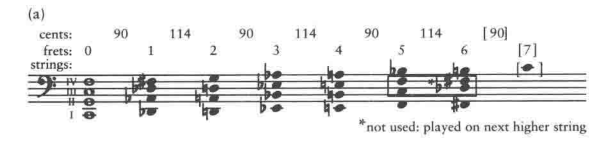
(c) The development of the Karnatak general scale. Whether intentionally or not, Śārṅgadeva provided the first step towards theoretical recognition and definition of the 12-step general scale that is now the basis of Karnatak music. The process was completed in south India by Rāmāmātya, whose stated purpose in writing his treatise *Svaramelakalānidhi* (*c*1550) was to reconcile outdated theory with current practice. He did so by a radical reinterpretation of the *grāma* system as previously modified by Śārṅgadeva. The illusion of continuity was maintained by the retention of much of the traditional terminology. His system, which forms the basis of the modern Karnatak rāga classification, is represented in Table 3*b*. Four changes to Śārṅgadeva's tonal system were made. (1) The pitches *sa* and *pa* were fixed at *śruti* numbers 4 and 17 respectively, with no modifications allowed; these pitches were by this time provided with drone strings on the *vīṇā*, as they are on many string instruments today. (2) Śārṅgadeva's 'fallen' *sa* and *ma* are now treated as raised variants of *ni* and *ga* respectively, which consequently now have four pitch values each. Śārṅgadeva's names for all these pitch values are preserved. Similarly, the lowered *pa* of the *madhyama-grāma* is now considered a raised *ma*. (3) Rāmāmātya eliminates those four of Śārṅgadeva's modified *svara* that are at the same *śruti* positions as primary *svara*. (4) *Ri* and *dha* are each given two additional higher positions, called 'five-*śruti*' (*pañcaśruti*) and 'six-*śruti*' (*ṣaṭśruti*). These coincide, however, with the two lowest positions of *ga* and *ni* respectively. They do not introduce any new pitch positions into the system but merely provide alternative names.

Thus far Rāmāmātya's changes appear relatively superficial. The scale still comprises 14 pitch positions, located at the same *śruti* as in Śārṅgadeva's system. However, he then proceeds to locate these pitch positions on the *vīṇā*, which was by this time no longer an arched harp as in the *Nāṭyaśāstra*, but a long-necked, fretted zither resembling the modern Hindustani *bīn* (see §6 below). This had four melody strings tuned to *sa–pa–sa–ma* (*C–G–c–f*). In doing so he reduces the 14 theoretical pitch positions to 12 by allocating a single fret to two of the positions of *ni* (*kākalī* and *cyuta-ṣaḍja*), and a single fret to two of the positions of *ga* (*antara* and *cyuta-madhyama*), on the grounds that the pitch differences thereby eliminated are negligible. Rāmāmātya's fretting yields a 12-semitone division of the octave as shown in Table 3*c*. With small changes of terminology this remains the general scale used in Karnatak music today (Table 3*d*).

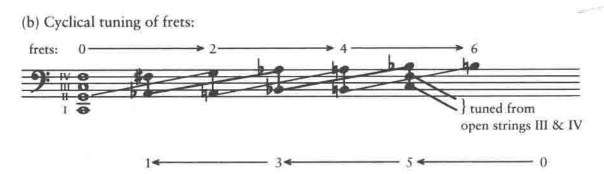
Table 4*a* shows Rāmāmātya's placement of the frets on the *vīṇā*. Rāmāmātya states emphatically that their

TABLE 4: Rāmāmātya's *vīṇā* fretting (*Svara–mela–kalā–nidhi*, *c*1550)

(a)



(b) Cyclical tuning of frets:



positions are predetermined (*svayambhū*, 'self-existent'), not open to choice. He demonstrates how the frets are fixed by two sets of octave or unison equivalence, as shown in Table 4*b*. Fret 2 must be positioned so that the *pa* (*g*) on string IV at that fret is an octave above the open string II. Assuming that the frets are at right-angles to the strings, this also determines the pitches at the same fret on strings I to III. Of these, *śuddha ni* (*A* ♮) on string II fret 2 provides the pitch for fixing the octave higher on string IV fret 4. This in turn fixes *kākalī ni* (*B* ♮) (string II fret 4) from which the octave (string IV fret 6) can be positioned. A similar but descending sequence, beginning with open string III equals string II fret 5 (or IV open equals III fret 5), fixes the positions of the remaining frets (5, 3 and 1). The resulting pitches on fret 1 are out of tune with their namesakes at fret 6, but two of the latter were not used, being available on the next higher strings. *Cyuta-pañcama ma* (*f* ♯) on fret 1 is also out of tune with *kākalī ni* (*B*/*b* ♮) on frets 4 and 6. These discrepancies may not have been significant in practice.

As this system is presented by Rāmāmātya the original *grāma* system of the *Nāṭyaśāstra* appears to be intact: all the *svara*s of that system are still present and allocated to the same *śruti* positions. But in practice Rāmāmātya's system exhibits three fundamental differences: (1) the actual intervals of the scale now bear little relation to the theoretical *śruti* positions (compare Table 3*b* and *c*); (2) all scales and modes are now transposed to a common tonic, *sa*, which requires all other *svara* (apart from *pa*) to become movable; (3) Rāmāmātya's system makes it possible, for the first time in the Indian tradition, to express the interval of an augmented 2nd (e.g. between *śuddha ri* (*d* ♭) and *antara ga* (*e* ♮)). Scales featuring this interval are prominent in his classification of rāgas, and it is possible that the influence of West or Central Asian musical systems played a part in this development.

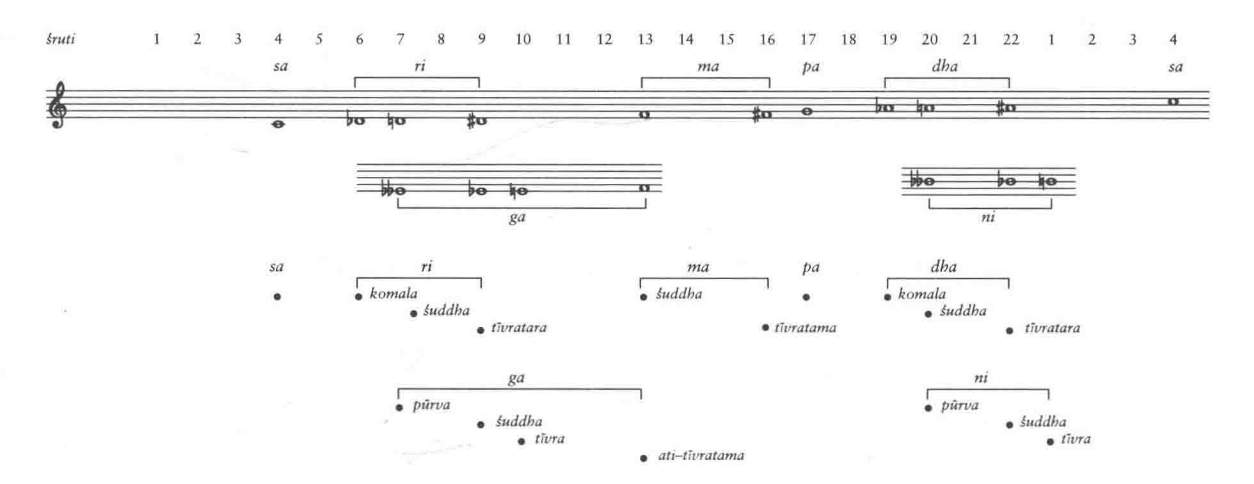
(d) The development of the Hindustani general scale. A different approach to reconciling the 22 *śruti* with the semitonal scale of the stick zither *vīṇā* is followed in another group of treatises, of which the *Saṅgīta-pārijāta* by Ahobala-paṇḍita is the most extensive, and probably the oldest. Like the *Svaramelakalānidhi*, it retains the traditional positions of the seven primary (*śuddha*) *svara* on the 22-*śruti* scale, at *śruti* nos.4, 7, 9, 13, 17, 20 and 22 (Table 5*a*). Thereafter it differs, first in that downward as well as upward alterations are proposed, second in that the designations for all the 'modified' (*vikṛta*) *svara* are new.

Sa and *pa* are unalterable, as in Rāmāmātya's system. Every other *svara* may be raised from its primary position to one or two higher positions on the *śruti* scale, up to and including the *śruti* where it becomes equivalent to the next higher primary *svara*, except that *sa* and *pa* have no equivalents. Every variable *svara* except *ma* may also be altered downwards along the *śruti* scale in the same way, and with the same avoidance of *sa* and *pa*. The terminology for higher and lower modified positions is the same for every *svara*: two *śruti*s lower is *pūrva* (first); one lower is *komala* (soft); the primary position is *śuddha* (pure); one *śruti* higher is *tīvra* (sharp); two higher is *tīvratara* (sharper); three higher is *tīvratama* (very sharp); four higher is *ati-tīvratama* (extremely sharp).

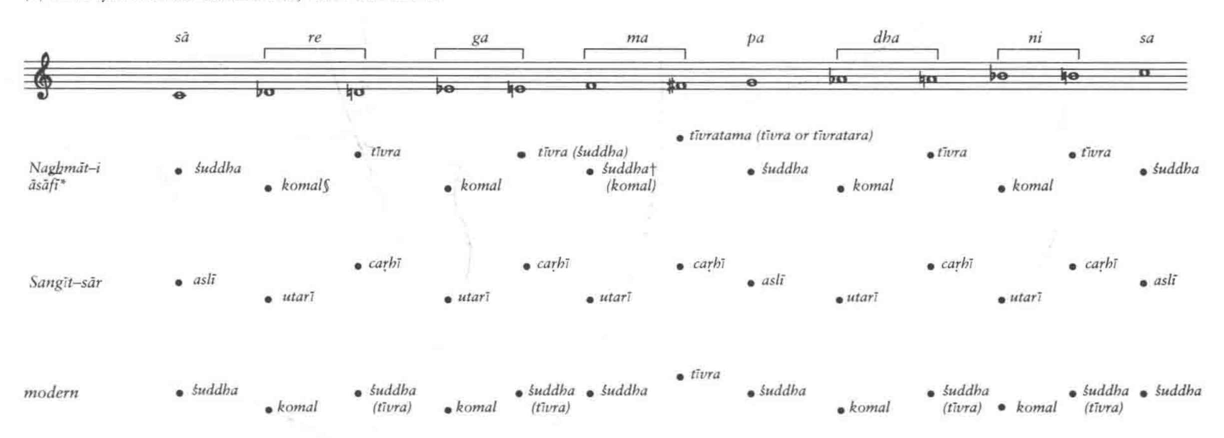
No single *svara* uses all these terms, but every term is used somewhere, as seen in Table 5*a*. Except for *ati-tīvratama ga*, the pattern is the same as in Table 3*b* and

TABLE 5: Development of the Hindustani tonal system

(a) Tonal system of Ahobala-paṇḍita (17th century) [approximate pitches]



(b) Tonal systems of Hindustani music, *c*1800 and modern



* = after Bhatkhande: *Hindustānī-sangīt-paddhati* (1910 – 32), iii
† = [*ati-*]*tīvratama ga* (E♯) in the rāga Sārang
§ = *re* is *ati-komal* ('very low') in the rāga Vasant

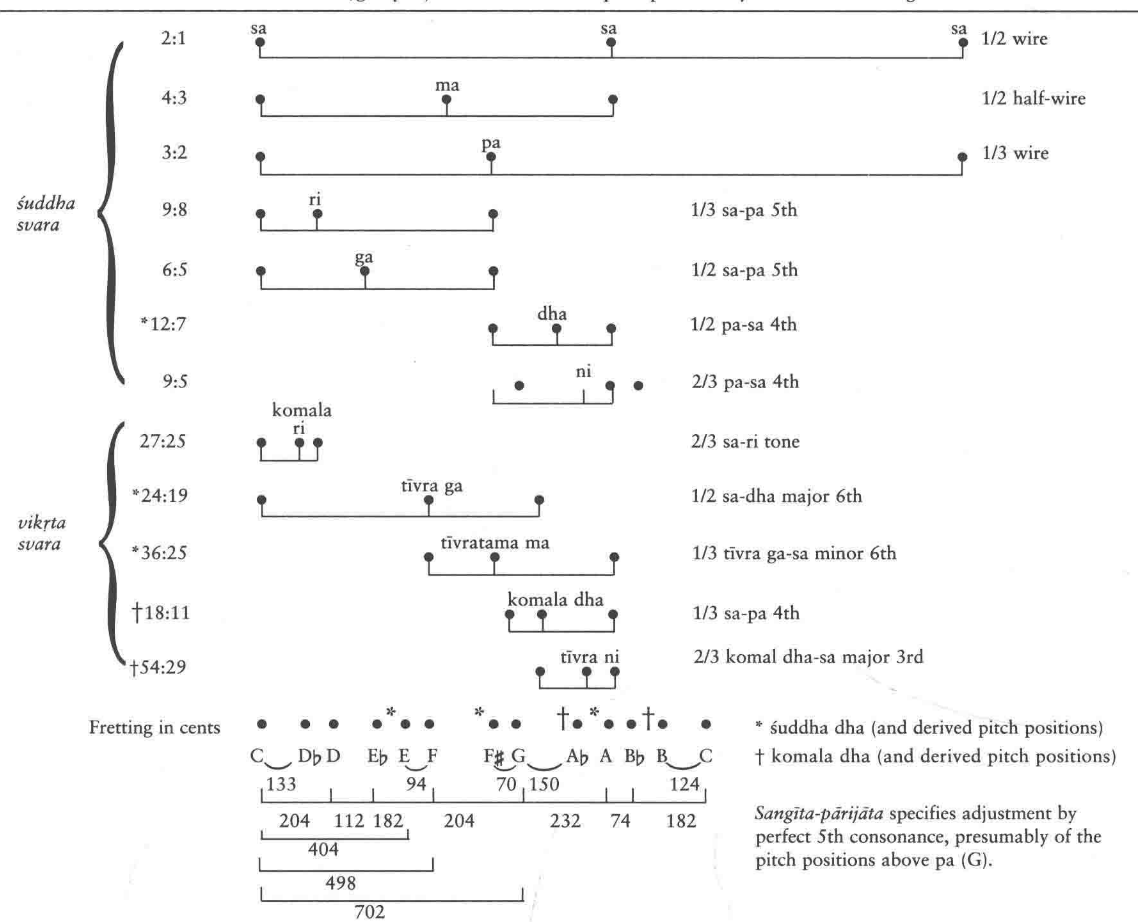
3*c*. There is a general scale of 12 pitch positions, with an unalterable *sa* and *pa* and a natural and a raised *ma*. The *svara* pairs *ri–dha* and *ga–ni* have three varieties for each *svara*, in overlapping sets such that only the lowest *ri* and *dha* and the highest *ga* and *ni* do not have equivalents.

The *Saṅgīta-pārijāta*'s equation of *ati-tīvratama ga* with *śuddha ma* plays no role in either modern Indian tonal system. It was not merely a theoretical construction, however, but rather accounted for a still important feature of rāgas of the Sārang type. (What is now described as *śuddha ma* in both Hindustani and Karnatak Sārang rāgas was then called *ati-tīvratama ga*.)

The pitch positions in the *Saṅgīta-pārijāta* (like those in the *Svaramelakalānidhi*) are demonstrated instrumentally. Rather than by consonant cross-fretting, however, a monochord-like method is used, based on divisions of a single string of the *vīṇā*. The procedure is shown in Table 6. The basic principle is extremely simple. Every division must be made either in halves or in thirds, and of course the length to be divided must already be established. Dividing the whole string from bridge to mid-point establishes the system tonic (*sa*) and its upper octave. Half of that (a quarter of the whole) produces *śuddha ma* (*f*), and a third of the whole gives the immovable *pa* (*g*). The remaining intervals are determined by successively subdividing intervals already established (see Table 6). The *śuddha dha* (*a*) seems improbable (it is a quarter-tone higher than the harmonic major 6th, $^5/_3$, and an eighth-tone higher even than the Pythagorean major 6th). The *komala dha* also appears roughly a quarter-tone too high. But the approximation to natural intervals produced by this method is good in the lower half of the octave. Ahobala-paṇḍita adds that even if the division method were used at first, the resulting positions should then be adjusted by ear.

Here, as in the *Svaramelakalānidhi*, it is clear that a general scale of 12 semitones has been adopted and that its connection with the 22-*śruti* scale is tenuous. The *Saṅgīta-pārijāta*'s reconciliation works better on the whole. Even so, both diatonic semitones and diatonic

TABLE 6: *Saṅgīta-pārijāta*: measurement of pitch positions by divisions of a string



tones can be reckoned as three-*śruti* intervals (see Table 5*a*), and there are other anomalies.

The transition from the tonal system of the *Saṅgīta-pārijāta* to the modern Hindustani terminology was a little more complex than the corresponding transition in south India, since further changes took place. Firstly, the alternative names for equivalent pitches disappeared altogether; secondly, there were shifts of usage in the designation of the five variable *svara*, particularly in the use of the term *śuddha* (see Table 5*b*).

In the treatise *Naghmāt-ī āsafī*, whose author, Muhammad Reza, claimed he was associated with Lucknow musicians at the court of Nawab Āṣaf-ud-daula (reigned 1775–97), only *sa*, *pa* and *ma* are regularly referred to as *śuddha* (Table 5*b*). The higher variety of *ga* is twice referred to in passing as *śuddha*, but normally the higher *ga* is called *tīvra*, and the lower variety *komal*. The *svara ri*, *dha* and *ni* are always called either *tīvra* or *komal* (*ri* is once called *ati-komal*), never *śuddha*. The higher *ma* is usually called *tīvratama*, as in the *Saṅgīta-pārijāta*. It is also included in lists of *tīvra svara*, and is once or twice called *tīvratara*. It is clear from the frequent use of the expression 'both *ma* ' for rāgas such as Lalit, however, that the author was thinking in terms of only two pitch positions for *ma*. The lower *ma* is usually called *śuddha*, but it is also included in lists of *komal svara*. Only one of the *Saṅgīta-pārijāta*'s alternative names for equivalent pitches survives: [*ati*]-*tīvratama ga* is equated with *komal ma* in the description of the rāga Sārang.

The traditional distinction between a set of seven 'pure' (*śuddha*) *svara* and some number of 'modified' (*vikṛta*) *svara* has effectively disappeared in the *Naghmāt-i āsafī*. The word *śuddha* is used mainly to designate the invariant system tonic *sa* and its unalterable 5th *pa*. Each of the remaining scale degrees has two equally valid pitch positions. This is more clearly shown in the terminology used for the music examples in the chapter on rāga of the Rajasthani treatise *Saṅgīt-sār*, compiled by Pratāp Singh in about 1800. The fixed *sa* and *pa* are *aslī* (a colloquial Perso-Arabic synonym for *śuddha*). Each of the five variable *svara* must be either *utarī* ('lowered') or *caṛhī* ('raised'), a notion quite different from that of 'pure' as opposed to 'modified' (see ex.5*b*). There is no basic scale of seven from which others deviate; rather, there is a general scale of 12, from which seven are chosen with certain restrictions.

In modern times the notion of seven *śuddha svara* has been revived. However, the *śuddha svara* are now the degrees of the major scale; *vikṛta svara* are *komal re*, *ga*, *dha* and *ni*, and *tīvra ma* (Table 5*b*). The pre-modern opposition of *komal* and *tīvra* is still in occasional use, however, and there is no reason either in theory or in practice for the major scale to be considered more 'pure' (*śuddha*) than any other.

TABLE 7: The 72 scale types (*melakarta*) of Karnatak music theory

Lower tetrachord: / Upper tetrachord:						
	1 (37)	2 (38)	3 (*39)	4 (40)	5 (41)	6 (42)
	7 (43)	*8 (44)	9 (*45)	10 (46)	11 (47)	12 (48)
	13 (49)	14 (50)	*15 (*51)	*16 (52)	17 (*53)	18 (54)
	19 (55)	*20 (56)	21 (*57)	*22 (58)	23 (59)	24 (60)
	25 (61)	26 (62)	27 (63)	*28 (64)	*29 (*65)	30 (66)
	31 (67)	32 (68)	33 (69)	34 (70)	35 (71)	*36 (72)

Scale types 37 – 72 take F♯ in place of F♮ * = important scale type

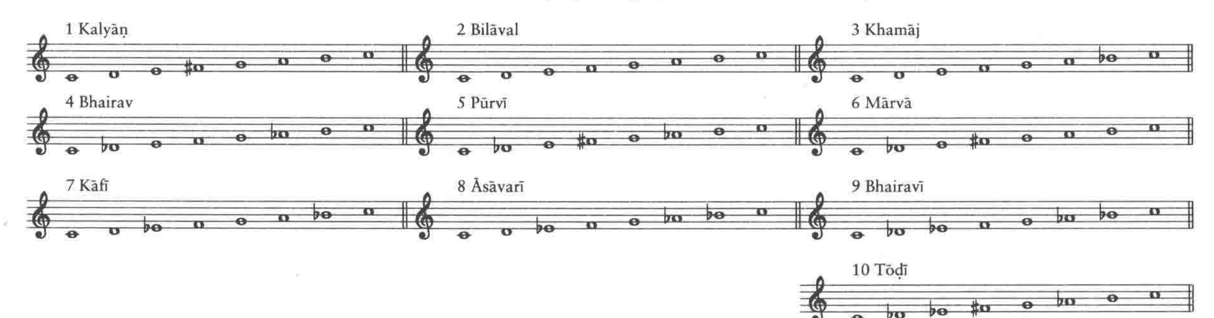
(iii) Scale-types in modern theory. Just as the *grāma* system of the *Nāṭyaśāstra* was the basis of the *mūrcchanās*, so the modern tonal systems generate a number of derived scale-types. Each scale-type is a selection of seven *svara* from the general scale of 12 pitch positions (*svarasthāna*). A given scale-type may be common to several rāgas, so scale-types are an aspect of the general tonal system.

The south Indian system of 72 scale-types (*melakarta* or *mela*) is produced by a systematic permutation of the variable *svara* positions shown in Table 3*c*. The invariable *sa* and *pa* are common to all 72. The octave is divided into two tetrachords, *sa–ma* and *pa–sa*. Within each tetrachord the variable *svara* – *ri* and *ga* or *dha* and *ni* – are systematically rotated through all possible combinations, as shown in Table 7. Scale-types 1–36 are formed by combining each of the six lower tetrachords, having *śuddha ma* (F) as the fourth degree, with each of the upper tetrachords in turn. By substituting *prati ma* (F♯) for the natural fourth degree, a second, otherwise identical set of 36 scale-types is formed, nos.37–72. This system includes scale-types with augmented seconds and scale-types with consecutive semitones.

When Veṅkaṭamakhin outlined the scheme of 72 *melakarta* in the *Caturdaṇḍī-prakāśikā* he gave names only to those 19 scale-types that were needed for rāgas in use in 17th-century Thanjavur. He named each of these scale-types after the most prominent rāga belonging to it. Subsequently, the remaining scale-types have also been named, and there are now rāgas and compositions in every scale-type. Some have acquired important constituent rāgas as composers and performers have found musically effective ways of exploiting the scale. Nevertheless, there are still no more than a couple of dozen scale-types of real musical significance, having either a large number of constituent rāgas (such as scale-type 28) or one important rāga (such as Nāṭa rāga from scale-type 36).

The *melakarta* system has become endowed with a complex nomenclature intended to render it memorable. Each of the 12 lower tetrachords defines a set or 'circle' (*cakra*) of six scales, each consisting of combinations of the lower tetrachord with six different upper tetrachords. Each set has a name denoting its serial number in the system (thus 'Moon' is one, 'Eye' is two, 'Veda' is four etc.). Each individual scale-type also has a name, sometimes derived from that of a prominent rāga belonging to it. The name also bears a two-syllable prefix that encodes in reverse the serial number of the scale-type (thus scale-type 28 is Hari-kāmbhojī, where 'ri' is two and 'ha' is eight).

TABLE 8: Bhatkhande's 10 ṭhāṭ (scale types) for Hindustani music theory



An alternative term for scale-type, *ṭhāṭa*, first appears in the southern *Rāga-vibodha* of Somanātha (1609), but it has subsequently been adopted in place of *melakarta* in the Hindustani tradition. It was used in the 19th century by *sitār* players to denote the 'setting' or positioning of the movable frets on the neck of a *sitār* necessary to produce the intervals required by particular rāgas. Six *ṭhāṭ* are listed by Day (1891), who states that they 'have no names, but are usually known from the rāgas that are commonly played upon them'. Because the *sitār* has more than seven frets to the octave, each of these settings can be used to produce more than one heptatonic scale-type, or rāgas that require more than seven pitch positions. Subsequently the term *ṭhāṭ* was adopted by V.N. Bhatkhande for his system of ten heptatonic scale-types, which he named after prominent Hindustani rāgas (Table 8). This system lacks the logical rigour of the Karnatak *melakarta* system, but it does not include any scale-types that are not in common use. As shown in Table 8, it is an interrupted sequence of six diatonic scales with progressively more 'flats' (nos.1–3 and 7–9), plus four scale-types with augmented seconds (nos.4–6 and 10). The ordering is based on what Bhatkhande deemed significant degree relationships: the natural second, third and sixth in 1–3, the flattened second with natural third and seventh in 4–6, the flattened third and seventh in 7–9, and Toḍī *ṭhāṭ* in a class by itself.

Despite their pragmatic convenience for classifying rāgas, the *melakarta* and *ṭhāṭ* systems suffer from a number of limitations, as Hindustani musicians in particular are wont to point out. Pentatonic or hexatonic rāgas can only be allocated to heptatonic scale-types on the sometimes arbitrary assumption that particular pitches are omitted. The scale-types make no allowances for variations in intonation of the *svara*, they separate into different categories rāgas that are closely related by melodic movement (see §2(iii) below), and they bring together rāgas that have no melodic features in common beyond their basic pitches.

(iv) The 22 śruti in modern theory. The 'microtonal scale' of Indian classical music has attracted much attention both in South Asia and internationally, particularly since the discovery and publication of chapter 28 of the *Nāṭyaśāstra*. It has been claimed that the *śruti* are evidence for the existence of complex mathematical acoustics in ancient India, or that they are evidence of nearly superhuman pitch discrimination and control on the part of performers. What can and cannot be inferred about the 22 *śruti* in the ancient period was made plain by Bhandarkar in 1912. The proposition of an unusually consistent microtonal control, advanced by Daniélou (1954) and others, has been experimentally refuted by Jairazbhoy (1963) and others. It is true that the numerous inflections of *svara* in musical contexts cannot be described fully in terms of a system of 12 pitch positions. But to say that particular shadings of pitch are essential in a particular musical context is not to say that those shadings are best described in terms of a microtonal scale.

Modern South Asian uses of the 22 *śruti* have usually built from the existing 12-position general scale and the system tonic. The fixed *svara sa* and *pa* provide two pitch positions and the five variable *svara*, each in two positions (*komal* and *tīvra*), provide ten more. Then the five *komal svara* are given five lower variants called *ati-komal*, the five *tīvra svara* five higher (*ati-tīvra*) variants. This generation of a scheme of 22 has nothing to do with either the *Nāṭyaśāstra* or *Saṅgīta-ratnākara*, but it is neat and suggestive.

Sometimes precise frequencies are proposed, based on a Pythagorean and a just intonation for each pitch position other than *sa* and *pa*. However, this supposed precision not only disregards the flexible realities of intonation but in seeking to explain ancient schemes in modern terms fails to account for them.

2. Rāga.

(i) The concept.

(a) Rāga as melody type. The central element of South Asian classical music is rāga. A rāga is not a tune, nor is it a 'modal' scale, but rather a continuum with scale and tune as its extremes (*see* Mode, §V, 3). Many rāgas can share the same intervallic structure, that is, the same scale-type (*mela*, *ṭhāṭ*); at the same time, any number of compositions or improvisations can be in the same rāga.

A rāga can be described with emphasis on both 'scale' and 'tune' aspects. From the scale side, individual scale degrees may be assigned specific modal functions. The predominant degree was called *aṃśa* in traditional *śāstra*. It is called *vādī* in modern Hindustani music (along with its co-predominant *saṃvādī*; see §1(i) above), and in Karnatak music it is called *jīva-svara* ('life degree'). Initial and final degrees in traditional *śāstra* were called *graha* ('taking') and *nyāsa* ('settling'). These terms relate to a period when there was no system tonic, and the predominant and final of a rāga could be different *svara*. With the transposition of all rāgas to a common system tonic (*sa*: see §1(ii)(c) above) by the 16th century, the three functions of predominant, initial and final tended to become identified with the system tonic. In some modern texts (e.g. Thakur's *Saṅgītāñjali*) the terms *graha*, *nyāsa* and *aṃśa* have been revived to denote respectively phrase beginnings, phrase endings and the predominant degrees in the rāga as a whole.

A rāga can also be described by its melodic features, that is, in terms of successions of scale degrees. The nearest to a scalar description is the *āroh-avaroh*, the ascent–descent pattern. The *āroh-avaroh* of a rāga can show which scale degrees never appear and where any regularly occurring turns in the line occur. More elaborate descriptive samples of characteristic melodic configuration are called *calan* in Hindustani music and *sañcāra* in Karnatak music. In Karnatak music a motif especially characteristic for a rāga is called *rāga-chāya-sañcāra* ('rāga-image-phrase') or, in Tamil, *piṭippu* ('catch'). In Hindustani music such a motif is called a *pakaḍ* (also 'catch') for the rāga or, in a more Sanskritized fashion, its *mukhyāṅga* ('chief part') or the *rāgāṅga* ('part [that shows the] rāga').

The number of rāgas in practical use both in Hindustani and Karnatak music is of the order of a couple of hundred, so that every rāga is itself an element in a larger system. The recognizability of a rāga may turn on one or more of a number of heterogeneous factors of different orders of abstraction: these include intervallic structure (scale-type), prominent and transitory pitches, a particular way of ornamenting one or more scale degrees, characteristic motifs, characteristic tessitura or pace etc. Such factors in turn are perceived in terms of contrasting possibilities: two rāgas may have the same intervallic structure but different predominant notes or characteristic motifs;

another two rāgas may share melodic configurations but differ in intervallic structure. Sometimes a whole group of rāgas shares some distinctive common melodic material, while at the same time each individual rāga has its own distinguishing features.

(b) Non-structural aspects. The word *rāga* itself points to the importance of non-structural aspects of the concept. It derives from the Sanskrit root *rañj*, 'to be coloured, to redden', hence 'to be affected, moved, charmed, delighted'. As a noun, rāga is that quality of an object that arouses feeling or delight, and in early literature it refers in a non-technical sense to the beauty of a song, its 'passion'. Only from Mataṅga (8th–9th century) onwards is it used in a technical sense to denote a melodic construct or melody-type. The aesthetic impact of such a melody-type, its ability to delight the hearer, is attributed to the particular notes and melodic movements that render it distinct from all other melody-types. Thus the term implies the prime importance of aesthetic effect, but this is considered to be inseparable from melodic individuality.

Aesthetic and extra-musical aspects of rāga have been, and remain, profoundly important in Indian culture. They have included supernatural powers over the physical universe and associations with particular divinities, human characters, seasons and times of day. The earliest associations were with drama, since music played a central part in ancient Indian theatre. In the *Bṛhad-deśī* (see §II, 2(i)(a) above) certain rāgas were prescribed to introduce particular sections of a drama or particular characters, scenes, situations and *rasa* (aesthetic flavour; see §7 below). When the theory and practice of music became gradually divorced from drama, more esoteric associations were put forward. These included the association of each rāga with a presiding deity (13th century, *Saṅgīta-ratnākara*), leading to its further identification as a deity, male or female (14th century, *Kalpasūtra*). Consequently, many rāgas bear the names of deities and are still sometimes believed to present themselves as spirits or *jinns* to the musician when correctly performed. From the 16th century, however, a secularization of this concept occurred, especially at the Mughal and Rājput courts, whereby rāgas were associated with the literary typology of erotic heroes and heroines (*nāyaka* and *nāyikā*) rather than with deities. Male rāgas and female *rāgiṇī* were accordingly depicted as persons or tableaux in Sanskrit verses (*rāga-dhyāna*) and sets of miniature paintings (*rāga-mālā*; see §II, 3(iii) above).

The belief that rāgas can exercise power over the physical world, as well as or instead of the aesthetic one, is perhaps an extension of their earlier identification as divinities. The power of rāga Dīpak to produce fire and of Malhār to produce rain, for example, are recurrent themes in the mythology of Indian music. Some musicians attribute therapeutic properties to rāgas, each being beneficial for specific physiological or mental ailments. In the absence of any universally recognized, authoritative definition of the rāgas, the ability to produce magical or therapeutic effects is sometimes claimed by or attributed to musicians as a means of confirming the validity of their tradition.

The association of rāgas with particular times of day or seasons of the year is still particularly strong in Hindustani music. Each rāga is attributed to one of the eight *pahar* or divisions of the day and night, and/or to one of the six seasons (*ṛtu*), and will normally be performed at or near its proper time and in the correct sequence relative to other rāgas. This association may derive from temple music, where rāgas are sung to accompany the cycle of daily rituals and seasonal festivals.

While it is often assumed that the aesthetic and other associations attributed to rāgas are dependent on the structural characteristics by which the rāgas are defined, the link between the two realms remains elusive. A number of inconclusive attempts have been made to verify traditional rāga associations experimentally, for instance by playing samples of various rāgas to subjects and eliciting verbal responses (e.g. Deva, 1981). Bhatkhande had some success in linking the performance times of Hindustani rāgas with their scale-types and the position of the *vādī*, but anomalies remain. The fact that many rāgas have changed in structure over the centuries but have retained earlier time-associations suggests that structural and non-structural aspects are not directly interdependent. Rather, each rāga has aesthetic and extra-musical associations that are triggered in the knowledgeable listener's mind by its correct rendition according to the current concept of its structure.

(c) Origins, number and change. Rāgas are traditionally considered to be *apauruṣa*, 'non-human', in origin. Mythology attributes them, for example, to the five heads of Śiva, the patron deity of music, and his consort Pārvatī, or to the songs sung in praise of Kṛṣṇa by his 16,000 milkmaid consorts (*gopī*). Sources from the *Bṛhad-deśī* onwards attribute the origin of the rāgas to the earlier system of *jāti* (themselves created by Brahma) by processes of variation and mixture. However, the names of many early rāgas imply an origin in regional (*deśī*) musics, including the musics of 'tribal' peoples (e.g. Toḍī, Śabarī) and foreign invaders (e.g. Śaka, Turuṣka-('Turkish') gauḍa). Many rāga names still suggest regional or ethnic origins, even (since the Muslim period) in areas outside India (e.g. Yaman, Hijāz).

The number of rāgas in existence cannot be defined exactly. A traditional number is 36, deriving from the medieval *rāga-rāgiṇī* systems, but the actual number has probably always been greater. As an example, 260 were classified by the 13th-century theorist Śārṅgadeva. For Hindustani music, Bhatkhande gives 186 in his *Kramik pustak-mālikā* (1953–5), but in that tradition a performing musician will have a working repertory of approximately 40 or 50 rāgas. Kaufmann lists some 2000 Karnatak rāgas (1976), compiled from various sources, but again the working repertory of an individual musician would be considerably less than this.

Uncertainty as to the total number of rāgas is due partly to the absence of any single authoritative source, written or oral, and partly to changes in the repertory as new rāgas are introduced and old ones forgotten. The ideology of rāga exercises a check on the creation of new rāgas, however, since they are considered to be of divine rather than human origin and, according to some, all viable rāgas exist already. The invention (or discovery) of certain rāgas is attributed to or claimed by particular musicians, and in the south, rāgas have been created to exploit all the 72 scalar possibilities of the *melakarta* system (of which only 19 were in use in the 17th century). But many 'new' rāgas are in fact combinations of elements from existing ones. Another method of introducing novelty without presuming on divine prerogative is to import Karnatak rāgas or scale-types into Hindustani music, or

vice versa (see §(v) below). In the north, each *gharānā* has a number of 'secret' (*acchop*) rāgas that, although claimed to be old, are in effect new when first revealed in public (Neuman, 1980).

Out of respect for the divine origins of rāga, many musicians also hold that individual rāgas are not susceptible to change but are still performed (by those who know them correctly) in their original forms. Documentary evidence shows that although some significant continuities can still be traced between modern and earlier rāga forms, profound changes have occurred. Many rāgas have changed their scale-type or have generated variants in different scale-types, as the difference in scale-type between many similarly named Hindustani and Karnatak rāgas suggests. Such changes have been attributed in part to the combination of attributes from different rāgas (Powers, 1970) and in part to the inherent asymmetry of musical scales, which may have induced musicians to make compensatory adjustments in scale-type, melodic movement, intonation, ornamentation etc. (Jairazbhoy, 1971).

(ii) Historical development of rāga systems. The term *rāga* occurs in the *Nāṭyaśāstra* only in its non-technical sense of 'passion'. The term for melody-type or modal category in that source is *jāti*, 'class'. A *jāti* was distinguished from the *grāma* pitch-collections and the *mūrcchanā* scales on which it was based (see §1(ii)(a) above) by the attribution of special functions to particular *svara*. These functions included *graha*, the initial note; *aṃśa*, the predominant note; *nyāsa*, the final note; and *apanyāsa*, a note or notes on which intermediate cadences might fall. In addition, particular *svara* might be frequent (*bahutva*) or infrequent (*alpatva*), and melodic movements between certain *svara* were specified. The primary or 'pure' (*śuddha*) form of each *jāti* was heptatonic, and the same *svara* served as both predominant and final. However, each *jāti* also admitted a number of variants (*vikṛta*), in which specified *svara* other than the final could serve as predominant, and one or two specified *svara* might be omitted. The *jāti* was thus a modal category under which a number of related melody-types, not individually named or identified, might be classified.

Some clue as to the origins of the *jāti*, and their relationship with later modal systems, may be provided by their names. The seven 'note-born' (*svara-jā*) *jāti*, considered to form a primary set, are each named after the *svara* that is their final (e.g. Ṣāḍjī, with *ṣaḍja* as final). They form a sub-system in which scale-type, as defined by the final, is the primary criterion of classification. The remaining 11 'mixed' (*saṃsarga-jā*) *jāti* are explained as combinations of two or more primary *jāti*. Since several of the mixed *jāti* have the same final, scale-type is no longer the sole criterion of classification, and these *jāti* begin to resemble melody-types. Some of their names hint at regional origin (thus Ṣaḍjodīcyavā, 'northern Ṣaḍja' etc.).

A number of sources from the middle of the first millennium CE, including a passage in the Chinese *Sui History* referring to the late 6th century and the Kuḍumiyāmalai inscription in south India dating from the 7th or 8th century, refer to a different set of seven melody-types, to which the term *grāma-rāga* became attached. By the time of Mataṅga (8th–9th century) these formed the basis of an extended repertory of 32 *grāma-rāga* together with numerous variants called 'dialects' (*bhāṣā*). These early rāgas are defined using terms borrowed from the *jāti* system (*aṃśa*, *nyāsa* etc.), but the alternatives inherent in the *jāti* are not allowed. Each rāga comprises a specific and unique combination of structural characteristics, to which its unique aesthetic effect is attributed. A number of the *grāma-rāga* bear names suggesting an origin in northern regions of the subcontinent, while the *bhāṣā* include names referring to peoples and places from both the north and the south (Widdess, 1993). The basis of classification was now performance style (*gīti*); as with the mixed *jāti*, scale-type was not a criterion.

By the 12th century the old *grāma-rāga* were no longer used in concert music, though they continued to be described and illustrated with notated examples in theoretical works. The current repertory became known as the *deśī* ('provincial') rāgas, of which some were based on earlier *grāma-rāga* or *bhāṣā*, some were hybrid forms, and some originated in local traditions. The *Saṅgīta-ratnākara* (13th century) classifies rāgas according to their place in a quasi-genealogical paradigm: *grāma* giving rise to *jāti*, giving rise to *grāma-rāga*, giving rise to *bhāṣā* and *deśī-rāga*. But the earlier generations of this paradigm were abandoned by most later authors, since they had long ceased to be relevant in practice. The *Saṅgīta-makaranda* (attributed to Nārada, ?14th century) classifies the rāgas according to various criteria: performance time (morning, midday or night), number of pitches (five, six or seven), threefold gender (male, female or neuter), twofold gender (eight male rāgas with three 'wives' each) and degree of ornamentation (much, moderate or none, a throw-back to the *gīti* classification of *grāma-rāga*). Note that scale-type is not treated as a basis for rāga classification at this period.

Various male-female rāga systems (*mata*) were current in different regions of north India during the 16th to 18th centuries, and some were popular with painters of *rāga-mālā* (see §II, 3(iii) above). A common pattern comprised six male rāgas each with five female *rāgiṇī*, totalling 36, to which sons (*putra*) could be added. There is little evidence that these systems were based on any scalar similarity between a rāga and its dependants.

Scale-type as an aspect of rāga definition and classification was introduced by Rāmāmātya (*c*1550) and became the standard method of classification in the south. However, Rāmāmātya also classified rāgas according to their potential for melodic development in *ālāpa* and *prabandha* compositions. The *Caturdaṇḍī-prakāśikā* of Veṅkaṭamakhin (17th century) expanded the number of theoretical scale-types to 72, but only 19 were required for classifying the rāgas then current. In later Karnatak music scale-type has become the overriding criterion of classification, such that the principal rāga in each scale-type is called the 'parent' (*janaka*) and the others its 'children' (*janya*), and rāgas have been developed in all the 72 scale-types of Veṅkaṭamakhin's system.

From the 16th century onwards some Hindustani treatises advocated scalar definition and classification on the model of the southern scale-type system, while others clung to *rāga-rāgiṇī* typology (see §II, 3(iv) above). The latter is now obsolete, but Hindustani musicians vary in their attitude to scalar classification, some accepting Bhatkhande's *ṭhāṭ* system, others not. An alternative northern approach to typology associates rāgas in groups or 'rāga-families' (*rāg-kul*), where each group comprises variant or related rāgas characterized by shared melodic

features but not necessarily a shared scale. The continuing importance of motivic relationships between rāgas has been discussed in historical and contemporary contexts by Powers (1970, 1976).

(iii) Rāga in Hindustani music.

(a) Development of rāga theory. Theoretical writing on rāga in Hindustani music has addressed both the identification and analysis of the characteristic features of individual rāgas and the elucidation of structural principles that underlie the rāga system as a whole. The latter endeavour tends to take scalar structure as its starting-point, while the former is more concerned with melodic motifs and emphases, registers, ornamentation and 'intonation' in the broadest sense.

The most influential formulation of contemporary Hindustani rāga theory is that of V.N. Bhatkhande. He postulated a number of structural characteristics that he claimed were common to most Hindustani rāgas: each rāga employs at least five of the seven *svara*; the *svara ma* or *pa* is always present, in addition to the system tonic *sa*; two pitch positions of the same *svara*, e.g. *śuddha* and *tīvra ma*, may not occur consecutively; the *vādī* is the most important *svara* of the rāga, supported by a secondary important *svara*, the *saṃvādī*, normally a consonant 4th or 5th distant; the *vādī* is located in the upper tetrachord (*uttarāṅg*) in morning rāgas, the lower tetrachord (*pūrvāṅg*) in evening rāgas.

There are exceptions to all these 'rules', some of which Bhatkhande acknowledged. In particular, the identification of one *svara* in each rāga as *vādī* is controversial. In many rāgas there are more notes than one that could be regarded as *vādī*, and it follows that the connection between the performance time of a rāga and the position of *vādī*, though it often holds good, is also open to question. Bhatkhande's concept of *vādī* in fact fuses two concepts from ancient theory, consonance (*saṃvāda*) and predominant function (*aṃśa*).

Bhatkhande reduced the scalar structures of Hindustani rāgas to ten *ṭhāṭ* (see §1(iii) above) and proceeded on this basis to classify and describe the individual rāgas. His verbal descriptions are brief and limited to a few salient features: the *ṭhāṭ*, the number of degrees taken in ascent and descent (for which he revived the ancient term *jāti* in a new sense), the *vādī* and *saṃvādī*, characteristic ornaments or pitch sequences, the appropriate time of performance, the aesthetic ethos (*rasa*) etc. These and similar definitions by other authors have become the stock-in-trade of institutional musical pedagogy. However, Bhatkhande was careful to acknowledge variant interpretations that he had encountered in oral tradition. His definitions are furthermore extensively illustrated with examples in notation. He himself composed simple outlines showing the ascending and descending lines within an octave (*āroh-avaroh*), more elaborate sequences of phrases (*svar-vistār*) such as might be performed in an *ālāp*, and short didactic compositions intended to embody the essential features of the rāga (*lakṣaṇ-gīt*). Bhatkhande also presented numerous vocal compositions in each rāga, representing the genres *dhrupad*, *dhamār*, *khayāl*, *ṭhumrī*, *tarānā* etc. (see §5(iii) below). These compositions, which fill the pages of his six-volume compilation *Kramik pustak-mālikā* (1953–5), were taken down from a number of eminent musicians representing different branches of the oral tradition. Although the source of individual compositions is not given, differences in detail can be seen between the compositions in some rāgas that reflect the diversity of the oral tradition and the absence of any single authoritative version. This anthology, as a record of the vocal repertory current in the first half of the 20th century and as material for analysis of the Hindustani rāga system, is an unparalleled achievement.

Drawing on Bhatkhande's pioneering work, N.A. Jairazbhoy (1971, 1972) developed a holistic analysis of the relationship between the surface characteristics of individual rāgas and the underlying structure of the scales that they employ. He analysed the tonal relationships within each basic scale in terms of consonance or dissonance with the drone, and parallel interval-sets in disjunct and conjunct tetrachords (ascending *sa–ma*, *pa–sa* and descending *sa–pa*, *pa–re* respectively). The melodic characteristics of individual rāgas and groups of rāgas, including alternative notes, transilient scales, oblique melodic movement, the position of *vādī* and *saṃvādī*, compass and exceptional intonation, were interpreted as strategies for exploiting and concealing the symmetries and asymmetries of their underlying scales. The same hypothesis has been used to explain changes in the scale structure of rāgas since the 16th century, but the focus of Jairazbhoy's work is on system-wide musical and historical processes rather than individual rāgas.

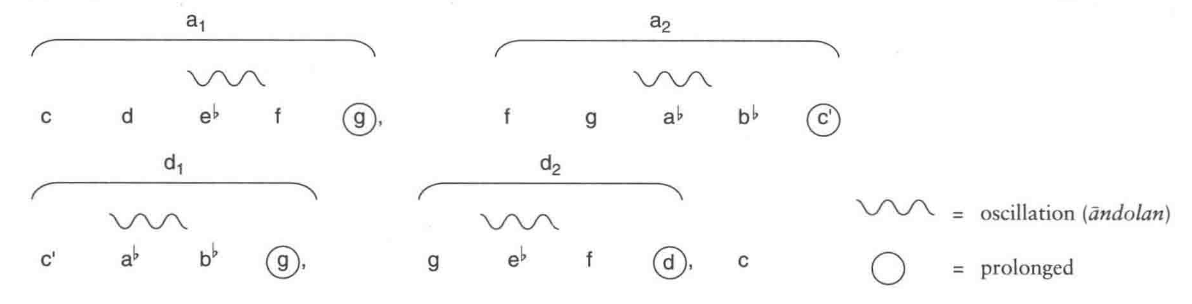
One of Bhatkhande's principal critics, the singer and educationist Omkarnath Thakur, drew attention to inconsistencies and arbitrariness in Bhatkhande's *ṭhāṭ* system, which Thakur regarded as unnecessary and misleading. He favoured a classification of rāgas into groups based on melodic characteristics rather than scales, and sought to link these groups with the *jāti* system of the *Nāṭyaśāstra*. But the main achievement of his six-volume textbook *Saṅgītāñjali* was his unprecedentedly detailed analysis of performance practice in individual rāgas, and of the subtle but crucial distinctions to be observed between rāgas.

Thakur's exceptional insight into rāga relationships provided a basis for several of H.S. Powers's publications, in which rāga is treated as a melodic form (*svarūp*) rather than as a scale-based construct. Like Jairazbhoy, Powers (1970) advances historical evidence for his hypothesis, arguing that similarly named rāgas in Hindustani and Karnatak music differ in scale owing to historical divergence but embody similar melodic features, such as emphasized pitches, characteristic progressions, motifs, formulae, registers and ornaments. He also analysed the structural meanings invested in melodic formulae that identify particular rāgas or groups of rāgas, drawing on linguistic theory as well as Thakur's concept of rāga relationships (1976). A comparative evaluation of Bhatkhande's and Thakur's approaches to rāga theory was published in 1992.

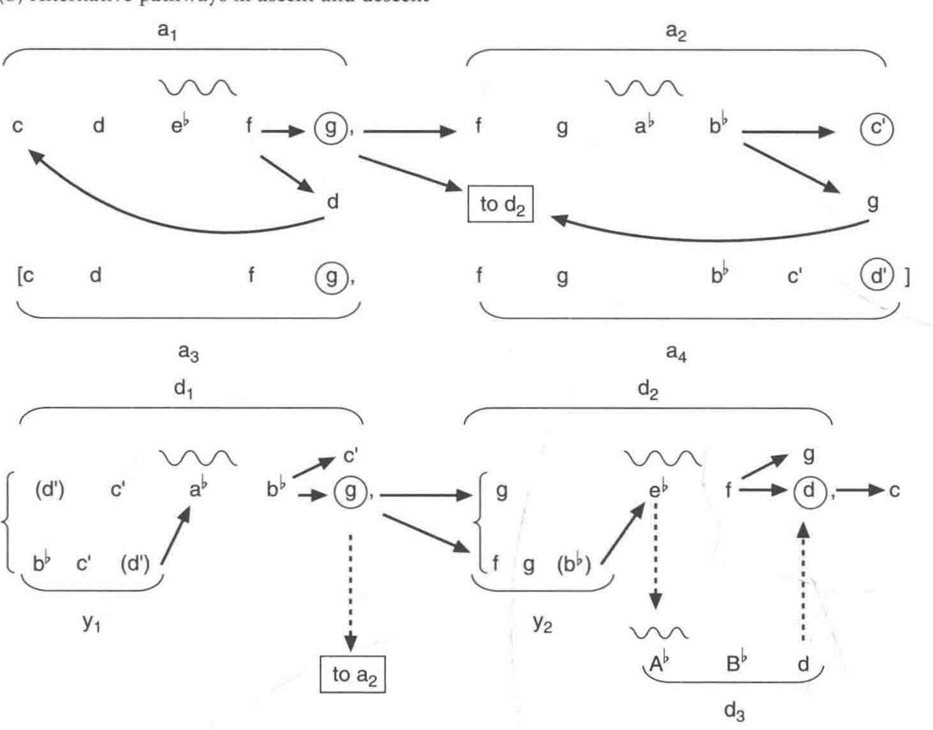
(b) Hindustani rāgas in practice. The rāga Darbārī Kānaḍā illustrates many of the features of Hindustani rāga theory and practice. Its importance in the current repertory, its especially clear surface features and underlying structure and its close links with other rāgas make it a classic case. The underlying scale is one in which intervallic parallelism exists between the conjunct descending tetrachords *c–b♭–a♭–g* and *g–f–e♭–d* (the tonic is represented by convention as *c*).

While this structure is common to several rāgas, the parallelism is particularly emphasized in Darbārī Kānaḍā.

(a) Simple ascent and descent (*āroh* and *avaroh*)



(b) Alternative pathways in ascent and descent



4. Ascent and descent patterns of the rāga Darbārī Kānaḍā

It is reflected, for example, in Bhatkhande's identification of *d* and *g*, at the bases of the parallel tetrachords, as *vādī* and *samvādī* respectively. Others regard *a♭* and *e♭*, which are also important in the rāga, as *vādī* and *samvādī*. Both these notes are treated with a wide, slow oscillation that is distinctive for the rāga, but they can also both be omitted in certain contexts. The reason for the oscillation may be both structural and aesthetic. *A♭* is conspicuously not consonant with the prominent pitch *d*, and Jairazbhoy (1971) suggests that the wide oscillation implies an *a♮* or compensates for its absence. At the same time the gravity of these oscillations contributes to the serious (*gambhīra*) ethos of the rāga, which is also reflected in a slow pace and a concentration on the lower registers.
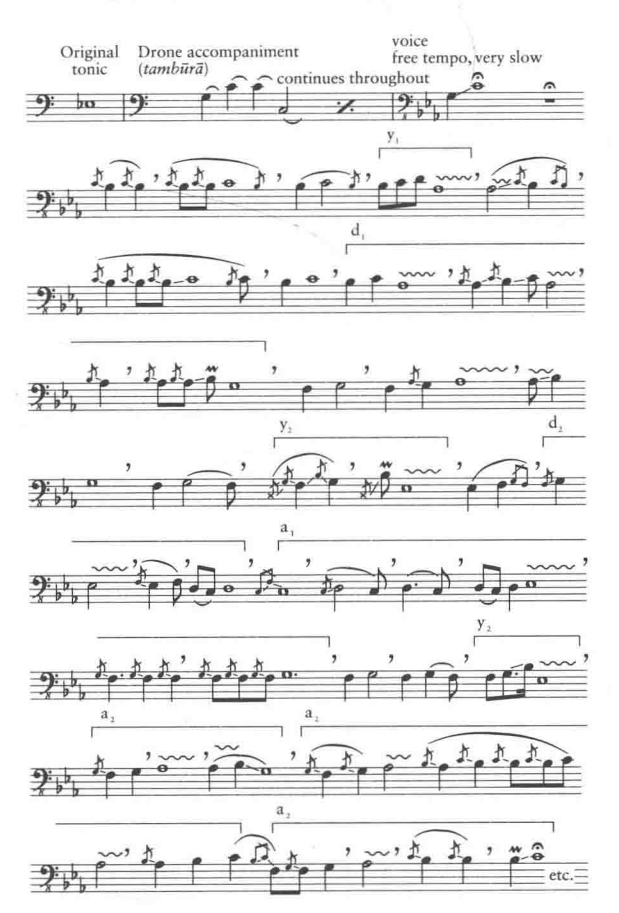
Fig.4 shows in outline the principal routes by which melodies in this rāga may ascend and descend from the lower tonic to the upper octave and back (the tonic, *sa*, is notated by convention as *c*). First, the simplest possible octave ascent-descent (*āroh-avaroh*) is shown and the underlying scalar parallelism indicated. The ascent and descent are then set out separately and in more detail. The ascending line divides into parallel segments, a_1 and a_2. The first ascends directly from the tonic to *f*, from which point it can return to *d* (skipping the *e♭*), or continue upwards to *g*. In the upper segment (a_2) the melody ascends in like manner from *f* to *c′* (or *g*). The oscillation on *e♭* is echoed by that on *a♭*. There is also a lesser oscillation on *b♭* and a tendency to sharpen this note when it functions as a leading-note to the upper tonic. This sharpening may also be applied to the corresponding degree in the lower segment, *f*, when it leads to *g*.

In contrast to the relatively direct ascent, the descending line is highly convoluted (*vakra*). Again there are two parallel segments, indicated as d_1 and d_2. D_1 features the oblique movement *c′–a♭–b♭–g* with the characteristic Darbārī oscillation again on *a♭*; the parallel movement in the lower segment is *g–e♭–f–d*. An alternative in this segment is shown at d_3 (in fig.4*b*), where the movement *e♭–f* is replaced by the corresponding interval of the upper tetrachord, *a♭–b♭*, transposed into the octave below

(*mandra*). The beginning of the descent in d_1 is often embellished as shown at y_1. However, the resulting line *b♭–c′–d′–a♭* cannot be reproduced exactly in the lower segment without introducing an *a♮* that is foreign to the rāga (thus *f–g–a♮–e♭*). Instead, the configuration in y_2 is *f–g–b♭–e♭*, omitting the *a♭* altogether. A tendency to omit this note and its counterpart *e♭* is also reflected in the alternative ascending configurations shown at a_3 and a_4.

The octave ascent-descent pattern of a rāga constitutes a basic model that is realized in melody in an infinite variety of ways. Ex.1 shows the beginning of a vocal *ālāp* (see §3 (ii)(a) and (b) below) in rāga Darbārī Kānaḍā. It shows a first unfolding of the rāga, which in accordance with the serious ethos of this rāga takes place in the lowest octave of the vocal range (*mandra*), working downwards from the middle to the lower tonic. The descending configurations are therefore heard first in this example. Ascending phrases then follow, returning to the starting-point. The identity of Darbārī Kānaḍā is established by the phrase y_1, and confirmed shortly afterwards by d_1. The remaining descending and ascending configurations set out in fig.4 appear in due course. In both descent and ascent the arrival at the fifth (*pa*, *g*) is an important resting-point, marking the division between segments d_1 and d_2, a_1 and a_2. In the descending phase this resting-point is delayed by returning from *a♭* to *c* several times. Similarly the conclusion of the ascending phase at the end of the example is extended by repeated delays of the final return to the tonic. The exposition of any rāga in the same style and register could follow a similar course.

Ex.1 Vocal *ālāp* (*dhrupad* style: beginning) in rāga Darbārī Kānaḍā. as sung by Moinuddin and Aminuddin Dagar
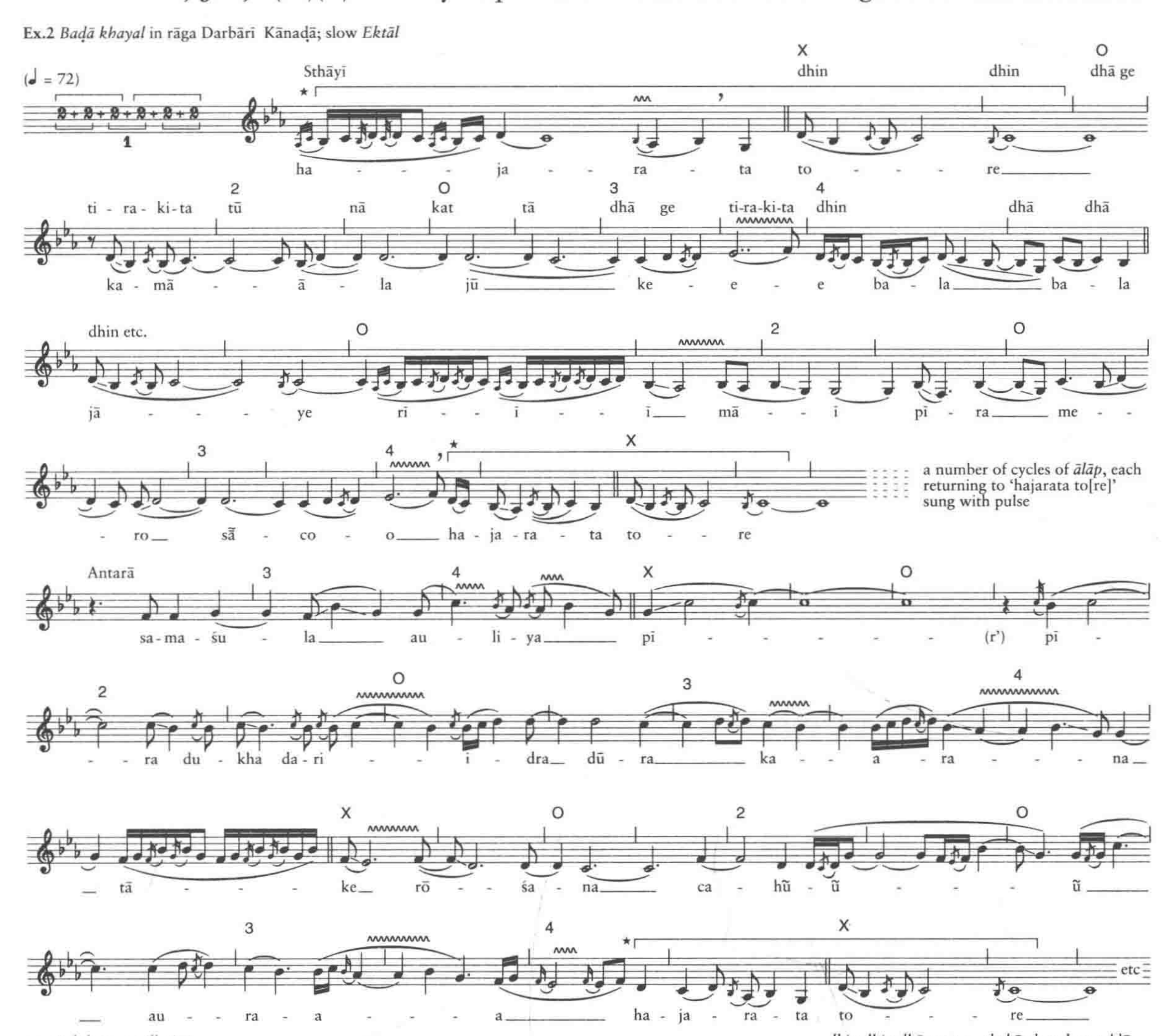


Ex.2 shows the same rāga rendered as a slow *khayāl* (see §5(iii) below) in the 12-beat time-cycle Ektāl. As in all compositions, the rāga is articulated in two contrasting registers, lower and higher, in the two sections of the melody, *sthāyī* and *antarā* respectively. Appropriately for this rāga, the tessitura of the first section is very low, emphasizing the strong pitch *d* and its consonant *G* in the lower (*mandra*) register, as well as the tonic and the characteristically oscillated *a♭*. At the end of this section the oscillated *e♭* is introduced for the first time. The second section emphasizes the same material an octave higher, rising to the upper tonic and peaking on *d* above that. It covers the whole of the middle octave in descent and ascent before returning to the low register of the *sthāyī*. The characteristic Darbārī flavour is at its richest in the passages 'rī māī' in the *sthāyī* (cf fig.4, y_1/d_1) and 'tāke rośana' in the *antarā* (y_2/d_2), where the distinctive pitch-sequences of the rāga are enhanced by the introductory flourish (*tān*) using heavy shakes (*gamak*), the slow oscillation of *e♭* and *a♭*, and the sliding fall *b♭–g* or *f–d*. The final return to the register of the *sthāyī* at 'aura' (d_1, d_2) epitomizes the descending line of the rāga. The alternative form of ascent, in which *e♭* and *a♭* are omitted (a_3, a_4), appears in the low register at 'pīra mero' of the *sthāyī*, where it prepares a high point at the introduction of *e♭* at 'sā̃co'. The same ascent in the *antarā* register at 'cahū̃' prepares the subsequent fall back to *a♭* and *e♭* in 'aura'. A simpler example of the same *sthāyī–antarā* structure in this rāga is shown in ex.3*a*.

Darbārī is related to a number of other rāgas belonging to the Kānaḍā group. Aḍānā is almost identical to Darbārī in terms of its pitch material, except that *a♭* is more often omitted. What chiefly distinguishes it, as can be seen in ex.4*a*, is its rapid tempo and predominantly high register, as opposed to the slow tempo and low register of Darbārī. Other members of the same group differ in tonal material, differences that are interpreted by Jairazbhoy in terms of the underlying scale (fig.5). The substitution of *a♭* in Darbārī and Aḍānā for *a♮* in Sughrāī and Śahānā eliminates a tritone relationship between *a* and *e♭*, which is addressed in Śahānā by oblique movement and in Sūhā and Nāyakī Kānaḍā by omitting *a* altogether. A tendency to omit both *a* and *e* may be noted in all these rāgas. Powers's analysis of the same group (1981) stresses the motivic similarities that establish their relationship. Thus the phrase *e♭–f–d* is common to all and is the Kānaḍā *aṅg* (see below) of the Kānaḍā group of rāgas (*see* MODE, §V, 3, ex.37). The descending intervals *b♭–g* and *f–d* are also common to all and are shared with another group of rāgas, the pentatonic Sārangs; hence it is said that the Kānaḍās have the tinge or 'reflection' (*chāyā*) of Sārang.

Like the Kānaḍās, the Sārang family includes rāgas with different scale-types (fig.6), but all are pentatonic (1 2 4 5 7), all are midday rāgas, and all have the characteristic descending motif *f–d–(c–d)–B–c*. The use of both sevenths and both fourths can be understood in the light of leading-note functions and tetrachordal balance. Thus the tendency in all Sārangs to sharpen *b♭* in ascent to *c′* is transferred in Śuddh Sārang to *f* in parallel contexts.

A rāga can be viewed in terms of individual pitches and scale-type or in terms of melodic motifs and other sequences of pitch. The term *aṅg* ('limb') is used in both



Ex.2 *Baḍā khayal* in rāga Darbārī Kānaḍā; slow *Ektāl*

āndolan = oscillation
★ *mukhṛā* = the 'beginning' to which the return is made
For another notation of this composition see Bhatkhande 1955, vol.IV, p.686

dhin dhin dhā ge etc = *ṭhekā* played on tablā, repeated in each *tāl* cycle (cf. Table 14)
X O 2 O 3 4 = clap pattern (cf. Table 13)
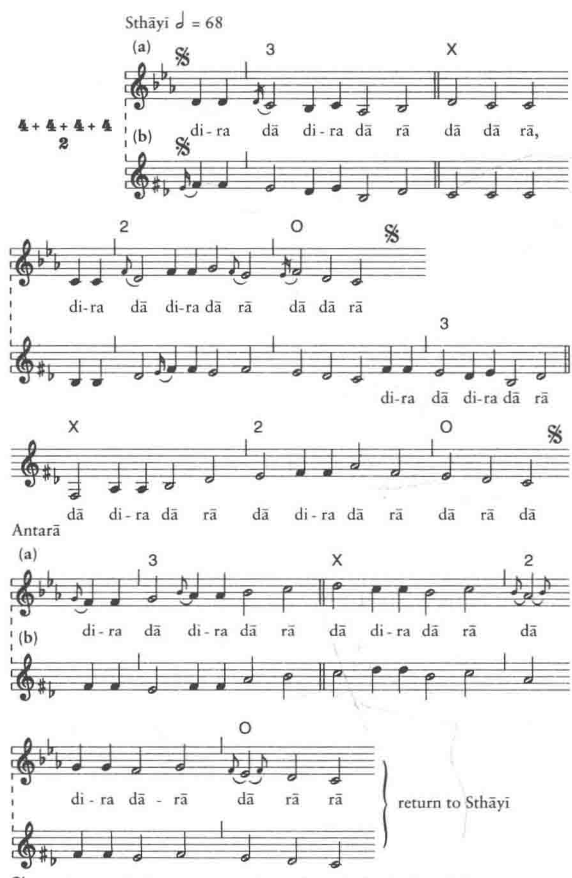
senses. It can mean a tetra- or pentachordal segment of a scale, as in Bhatkhande's usage, or a melodic phrase, as in *mukhyāṅga* or *rāgāṅga* (the identifying phrase of a rāga). Similarly *pūrvāṅg* and *uttarāṅg* (literally 'prior', and 'consequent' or 'higher' *aṅg*) can mean the tetrachords *sa–ma* and *pa–sa* respectively, or they can refer to more loosely defined, overlapping pitch-areas within which the characteristic phrases of the rāga evolve. The concept of *pūrvāṅg* and *uttarāṅg* in the latter sense is illustrated in exx.3–5.

In the Pūriyā compositions (exx.3*b*, 4*b* and 5) the opening phrase of the *sthāyī* establishes the characteristic thematic configurations based on the motifs *f♯–e–d♭–c* and *B–d♭–c*, in the *pūrvāṅg* range *B–f♯* (extended to the next available note in each direction, *a*), and emphasizing the *vādī* -*samvādī* pair *B* and *e*. In ex.5 the continuation of the *sthāyī* expands one degree upwards to *b*. In exx.3*b* and 4*b* the extension is downwards one degree to *f♯*. The interval *f♯–a* functions as a single degree step because Pūriyā has no *g*. Thematically the *pūrvāṅg* also includes the motifs *B–d♭–e* and its usual variant *B–d♭–f♯–e*; *f♯–a–e–f♯–e*; and at its highest and lowest points *e–f♯–a–b* and *f♯–a–b*. In the extension to the upper *d♭′* at the end of the third measure of ex.4*b*, the upper *c′* is scrupulously avoided (although *c* is an important note in Pūriyā); this is so that *uttarāṅg* material is not anticipated.

The *antarā* sections of the Pūriyā examples establish the *uttarāṅg* material: the rising *f♯–a–b–c′* (the strong upper *c′* is part of the rāga as well as a requirement of the *uttarāṅg* in this case); the descending *b–d♭′–b–(a)–f♯–a–e*; and again the *vādī* -*samvādī* pair *b* and *e* are established as principal degrees. The *antarā* all conclude by turning back towards *pūrvāṅg* material in order to return smoothly to the beginning of the *sthāyī*. (For further discussion and examples *see* MODE, §V, 3(iii–iv), exx.35 and 36.)

(iv) Rāga in Karnatak music. The features of Hindustani rāgas discussed above are also found in Karnatak rāgas, but they are often less obvious, either in analysis or to the ear. South Indian theory provides relatively little in the way of analytical terminology and categories for rāga, and close description is not really needed for teaching south Indian rāgas. In Hindustani music, fixed compositions play a relatively small role in concert performing

Ex.3 *Masītkhānī* gat in Darbārī Kānaḍā (a) and Pūriyā (b) rāgas; slow *Tīntāl* (Vandyopādhyāy, 1957)
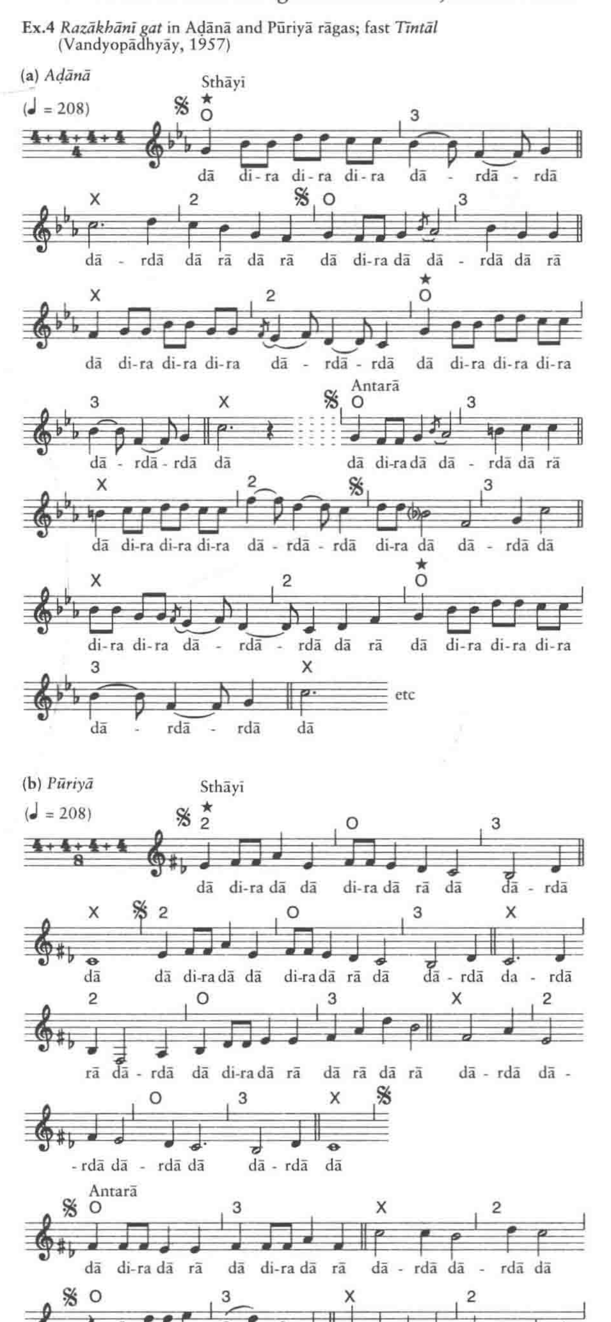


𝄋 = points at which a return may be made to the beginning of the current section (*sthāyī* or *āṇṭārā*)

practice, and detailed analysis and description of the rules and procedures of a rāga are extremely helpful to a student. In Karnatak music, conversely, compositions play a major role in the concert repertory, and a practising musician will be able to sing many compositions in each of the major rāgas. The materials of a rāga are informally induced from the repertory of pieces. Little need be given in the way of formal description beyond the *ārohaṇa - avarohaṇa* and a few characteristic phrases, with such descriptions acting as a reminder of what is already known from the compositions. Scale theory has monopolized the attention of south Indian musicians from the mid-19th century onwards, and musicians have been much more interested in working out and naming as rāgas the scale degree sequences used in Tyāgarāja's *kīrtanam* compositions, and in creating new ('*apūrva*') rāgas, than in concentrating on the foundations of those that are traditionally important.

In addition, the underlying patterns within individual rāgas are often masked by the south Indian system of ornaments. More often than not the configuration of an ornamented degree in performance is a function of the place of the pitch class in the scale-type rather than of the *svara* in the rāga melodic type. For example, in both Hindustani and Karnatak Toḍī rāgas the principal degrees are *e*♭ and *a*♭. Generally in Karnatak music a prolonged *e*♭ in the region of *f* is sung as a wide shake from above (*f*–*e*♭♭). A prolonged *a*♭ in the region of *g* is sung as a narrow shake from below (*g*–*a*♭). Although these two scale degrees occur in any number of parallel configurations in Karnatak Toḍī, their differences on the surface, because of their contrasting ornamentation, obscure those

Ex.4 *Razākhānī gat* in Aḍānā and Pūriyā rāgas; fast *Tīntāl* (Vandyopādhyāy, 1957)



★= *mukhṛā*

parallels. In Hindustani Toḍī, the pitches of both *e♭* and *a♭* are clearly intoned in their contexts, and their relationship is more audibly apparent.

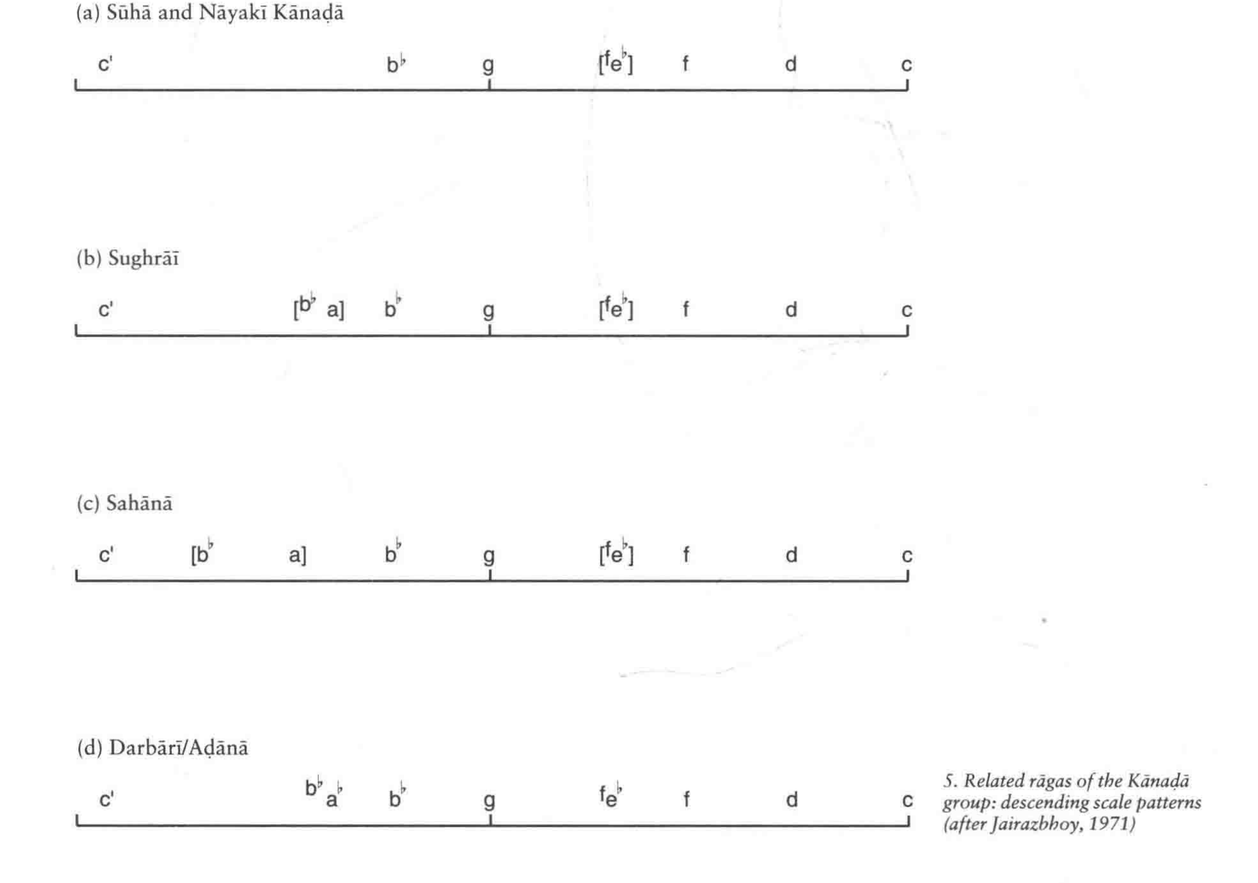
Exx.6–9 are based on transcriptions from recordings of compositions in three south Indian rāgas all using the same scale-type, *mela* no.28 (*c d e f g a b♭*). Only the basic melodies are shown; ex.6 in particular has a long succession of variations on the first line, which have been omitted here. (For the ornament signs see §3(i)(b) below and ex.10.)

Exx.6 and 7 are both in rāga Nāṭa-kurañjī. Much of the basic *pūrvāṅg* material of the rāga is heard in the opening sections of the compositions, called *pallavi* (corresponding to the *sthāyī* of Hindustani compositions). The syllables 'manasu-viṣaya naṭa-vidulak' o-' in ex.6 and 'sura-vinutam candra-tārā sutam bu-' in ex.7 are set to virtually the same music. Descent in the *pūrvāṅg* is illustrated in 'ō-manasa' in ex.6 and 'budham āśrayāmi' in ex.7. *Uttarāṅg* material establishing the upper tonic occurs in the two *anupallavi* (contrasting sections corresponding to Hindustani *antarā*), set to the words '(tana talup') okar'iṇṭiki nīgi' in ex.6 and '(budha) janair veditam/bhūsurair moditam' in ex.7. A descent confined entirely within the *uttarāṅg* is illustrated in 'tā gukkalu dōlu' in ex.6. Full returning descent through *uttarāṅg* and *pūrvāṅg* together is seen in its simplest form (*c–b ♭–a–f–e–c*) in 'mahanīya sampa(dam)' in ex.7; this is the form in which the Nāṭa-kurañjī *avarohaṇa* (descent) is usually given.

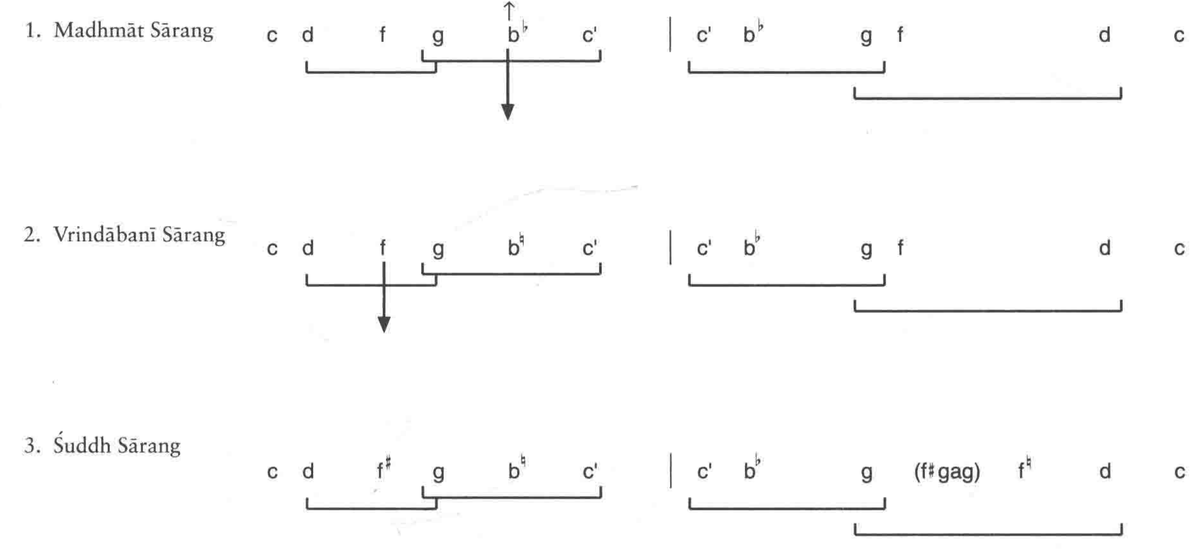
The more complex and slower-paced form of descent is seen in 'galgun' ō manasa' and 'rītigād'ā?' in ex.6. In these two phrases of the example the 'actual' performed configuration of the unit *f–e–f–d–c* is written out. Unlike most ornamentation, this phrase is characteristic for Nāṭa-kurañjī, and it also concretely illustrates several general features of south Indian rāgas. The unit *f–e–f–d–c* is often construed as *e–f–g–e–d–c*, because of its realization in performance with a heavy emphasis on the pitches *pa* and *ga* to the near suppression of *ma*; thus 'ō manasa' could be construed *f–e–d–e–f–g–e–d–c* instead of *f–e–d–e–f–e–f–d–c*. Such a construction, however, obscures the parallelism of the unit *f–e–f–d* with the unit *b♭–a–b♭–g* of the *uttarāṅga*, where the structural degrees and the realized sound are much more alike. The parallelism is further obscured by the fact that *f–e–f–d* normally goes down to *c*, while *b♭–a–b♭–g*, conversely, never descends to *f* but always leads to *a*; the setting of 'o-saṅgitē' shown in ex.6, where the parallel is really proved, occurs only at this transition into the next line.

Hence the parallelism of the units *f–e–f–d* and *b ♭–a–b♭–g*, apparent in a reduced transcription, is by no means obvious to the ear in performance. In turn, these two units may be heard as extensions of the couples *b♭–a* and *f–e* of the simple descent form, as in 'mahanīya sampa(dam)' in ex.7. Much of the more complex structure of Nāṭa-kurañjī is ultimately reducible to elaborations on the obvious parallelism of *b♭–a* and *f–e*.

A similar instance may be seen in the *pallavi* and *anupallavi* of ex.8*a*: 'gītārthamu saṅ . . .' and 'sītā-pati cara . . .'. Although superficially their contours are quite different, especially in the rhyming syllables 'gītā' and 'sītā', the reduction shows that the underlying configurations are parallel, based on the descents *f–e–d–(c)* and *b♭–a–g–(f)* followed by the ascents *d–f–g* and *g–b♭–c′*



5. Related rāgas of the Kānaḍā group: descending scale patterns (after Jairazbhoy, 1971)



6. *Rāgas of the Sārang group*

respectively. The parallel descents *f–e–d* and *b♭–a–g* are particularly characteristic for Sūraṭī rāga, and may be even more obviously seen in 'hari-hara' beginning the *caraṇam* (ex.8*b*) and in 'gītānandamu' concluding the first line of the *pallavi* (ex.8*a*).
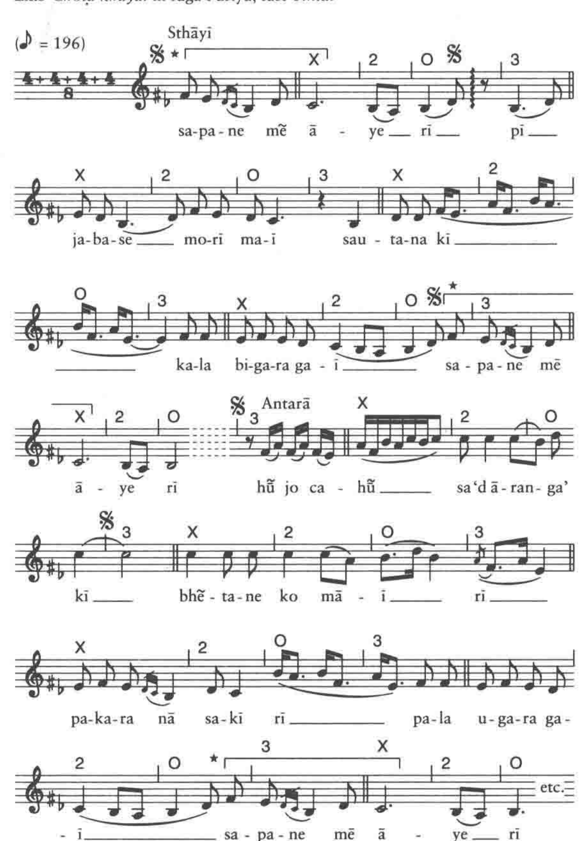
The rāga Sūraṭī is one of the few whose scale pattern is shared by another important Karnatak rāga. Both Sūraṭī and Kedāragaula (ex.9) are *auḍava* (pentatonic) in ascent: neither may proceed *d–e–f–g* and *g–a—b♭–c′*, but only *d–f–g* and *g–b♭–c′* (in Sūraṭī *g–b♭–a–b♭* is also possible). Likewise, both are *sampūrṇa* (full) in the descent. Nonetheless, Sūraṭī and Kedāragaula are impossible to confuse; each has striking features in complete contrast with the other.

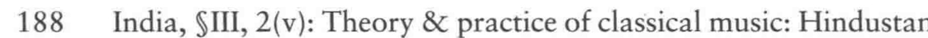
The *jīva-svara* ('life *svara*') of Sūraṭī is *b♭*, characteristically approached from below, dwelt upon with gentle shakes, surrounded by turns, and returned downwards to *g*, as in 'vātātmajuniki' and 'vara tyāgarāja' of the concluding lines of *anupallavi* and *caraṇam* in exx.8*a* and *b*. Descents move stepwise (structurally) between *b♭* and *d*, as in 'gītānandamu' (*pallavi*) and 'hari-hara bhāskara' (*caraṇam*). The rāga does not rise often into the upper octave, and it should not go below *b♭*. The notes *a* and *e* are not only absent in ascent but weak in descent, especially the *e*.

Kedāragaula has a much more bravura character than Sūraṭī. It rises often into the high register and stays there: 'vēṇul' ella' in the *anupallavi* of ex.9 is the characteristic phrase, establishing the *jīva-svara ri*, just as 'vātātmajuniki' establishes *b♭* in Sūraṭī (in ex.8). The *d* is elaborated by heavy shakes from *e*, and *e* in Kedāragaula is frequently brought out strongly (almost always as upper neighbour to *d*), as in 'vēṇul' ella dṛṣṭi tsuṭṭi' and 'gāvalan'ē' of ex.9; in Sūraṭī the pitch *e* is normally nearly inaudible. Kedāragaula has parallel phrases in the descent, as in 'vēyutsu mrōkutsu rāga', but they are broader in range than those in Sūraṭī, and executed not with small and gentle tremolos but with sparkling *odigimpu* (for a written-out version of the *anupallavi* of ex.9, see ex.10(iv)(b)).

(v) Hindustani and Karnatak rāgas. Despite differences in repertory, theoretical concepts, performing practice, tonal production and general style, there are many kinds of relationship between individual rāgas in Hindustani and Karnatak music. Comparisons are usually made between rāgas with common scale-types – Karnatak Toḍī with Hindustani Bhairavī, or Karnatak Bhairavī with
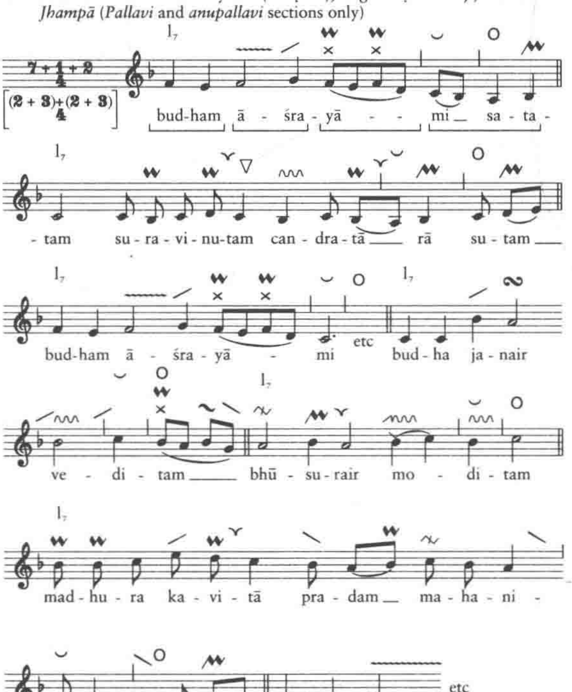
Ex.5 *Choṭā khayāl* in rāga Pūriyā; fast *Tīntāl*





Ex.6 *Kīrtanam*: 'Manasu viṣaya' (Tyāgarāja); Rāga Nāṭa-kurāñjī, tāla Ādi (*Pallavi* and *anupallavi* sections only)

★ ornamentation written out (for an explanation of other symbols signifying ornamentation see ex. 10)
‖ tāla = time cycle
| talaṅga = subdivision of the tāla
l_4 *laghu* / ○ *drutam* } see Table 10



Ex.7 *Kīrtanam*: 'Budham āśrayāmi' (Dīkṣitar); Rāga Nāṭa-kurāñjī, tāla miśra *Jhampā* (*Pallavi* and *anupallavi* sections only)

Hindustani Āsāvarī (Jaunpurī) – rather than between rāgas with common names – Karnatak and Hindustani Toḍī, Karnatak and Hindustani Bhairavī. Certainly scale and name sometimes go together, as in the case of Hindustani Kalyān and Karnatak Kalyāṇī. A statistical study of these two is included in Chaitanya Deva's 'Rāga rūpa' (1967). Rāgas with the same name in both systems usually use different scale-types. However, although less obvious relationships between such rāgas can almost always be found, they differ from case to case and raise questions about parallel and divergent historical evolution.
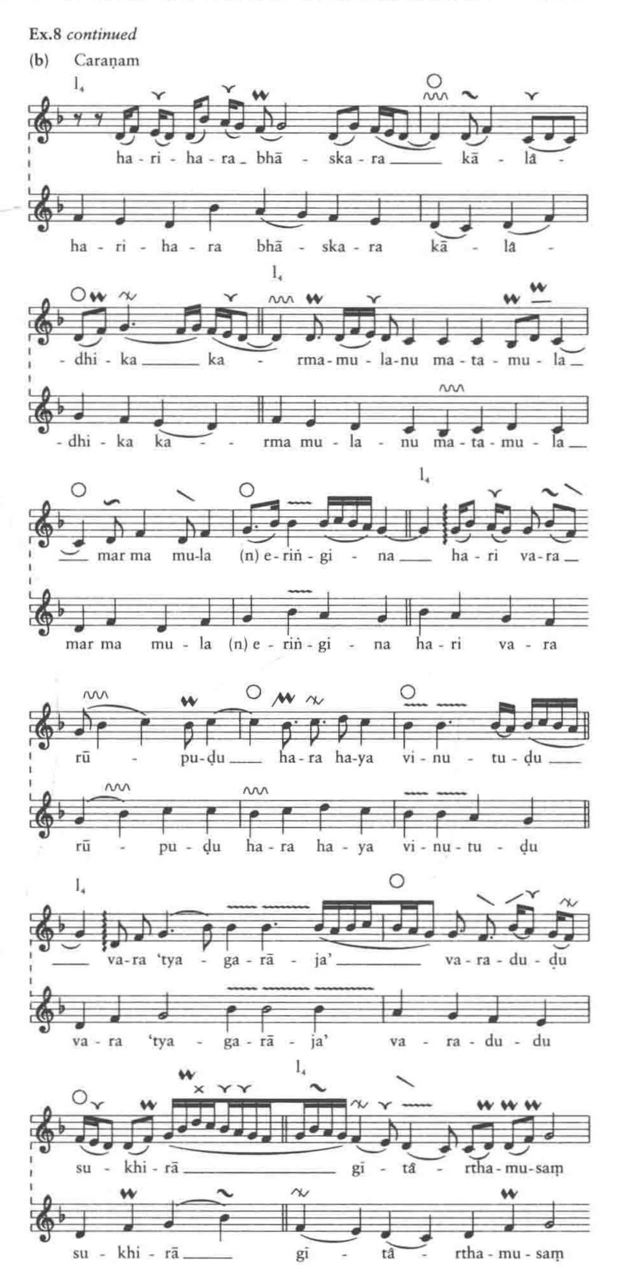
Borrowings between the two musics have also taken place since they reached their modern forms. Muttusvāmi Dīkṣitar spent five years in Banāras, and a few of his *kīrtanam* compositions are set in Hindustani rāgas, although they are mostly sung in the Karnatak style. Later in the 19th century several rāgas used in *ṭhumrī*, notably Hindustani Bhairavī, Kāfī and Khamāj, were taken up for 'light' music in south India and are sung in a conscious imitation of Hindustani musical style. In the 20th century there was some borrowing in the other direction. Most of the importations from Karnatak music into Hindustani music were of rāgas characterized by scalar configurations not otherwise known in the Hindustani tradition, such as the popular pentatonic rāga Hamsadhvani (*c d e g b c′*), or the *melakarta* scale no.57, Simhendramadhyama (*c d e♭ f♯ g a♭ b c′*).

See also MODE, §V, 3.

3. MELODIC ELABORATION.

(i) Ornamentation. The word *gamaka*, used as a generic term, is usually rendered 'ornament', but the implication

Ex.8 *Kīrtanam*: 'Gītârthamu' (Tyāgarāja); Rāga Sūraṭi, tāla Ādi
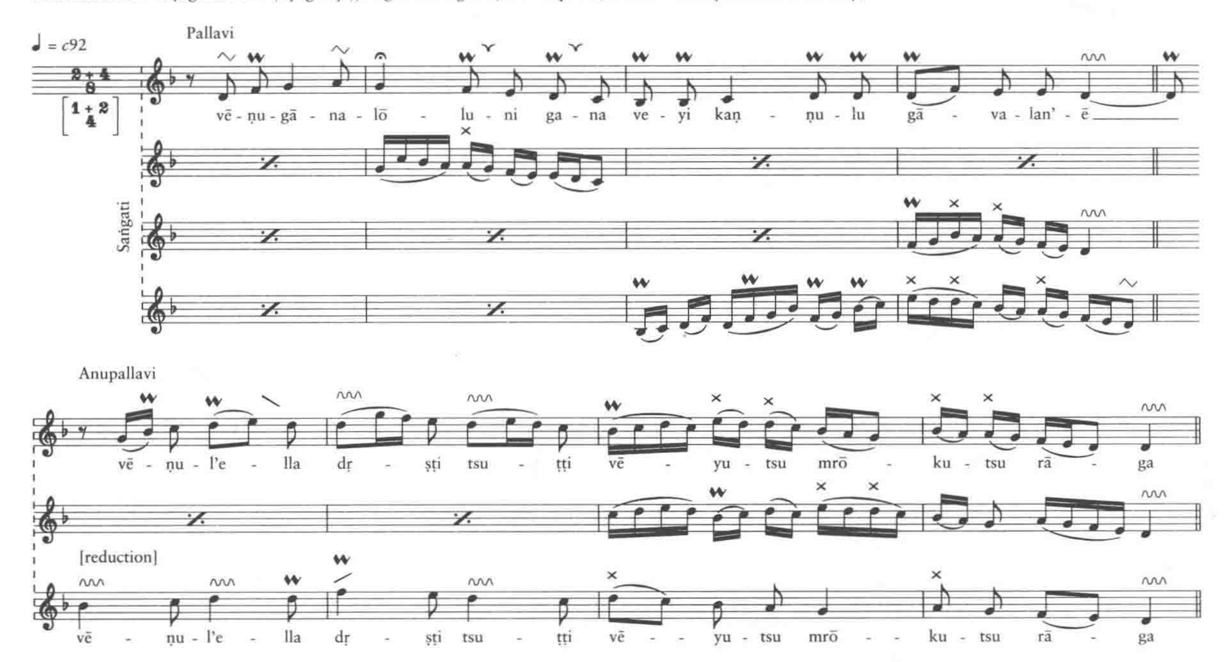


that something merely decorative has been added to something more basic is in part misleading. *Gamaka*, particularly in south India, is a general category covering all aspects of a *svara* in context, other than its theoretical pitch-position in the general scale. In Hindustani music the word *uccār* ('pronunciation') is very often used in the same sense. Either term designates aspects of attack, prolongation and release. The word *gamaka* is also used in a narrower and more specific sense to refer to a shake (see below).

The term *alaṃkāra* (lit. 'that which makes sufficient') means 'ornament' in all senses (jewellery, literary device etc.), but in music it has the specific meaning of a decorative motif that can be repeated sequentially up and down the scale, and hence a type of exercise. *Alaṃkāra* in this sense is an ingredient in the formation of *tān* in *khayāl* (see §5(iii)(b) below).

(a) Gamaka in the treatises. The *Nāṭyaśāstra* does not distinguish between *alaṃkāra* and *gamaka* in the above senses but treats the latter as a case of the former. In the *Saṅgīta-ratnākara* (13th century) they have become fully

Ex.9 *Kīrtanam*: 'Veṇugānalōluni' (Tyāgarāja); Rāga Kedāragaula, tāla Rūpaka (*Pallavi* and *anupallavi* sections only)



distinct, with *alaṃkāra* defined as a sequence of *svara*, *gamaka* as 'the shaking of a *svara* that is pleasing to the listener' (chapter 3, pp.87–97). Śārṅgadeva classifies *gamaka* according to the speed of the shake (six varieties from fast to slow, plus one of variable speed), voice quality (three varieties), number of pitches the shake is applied to (one or many) and application in ascent or descent. A final 'mixed' category makes 15 varieties of *gamaka* in total. Other kinds of melodic embellishment, falling into neither the *alaṃkāra* nor the *gamaka* categories, are included in a now obsolete category *sthāya*, under which the *Saṅgīta-ratnākara* lists 96 terms referring to all aspects and styles of the production of sound in music.
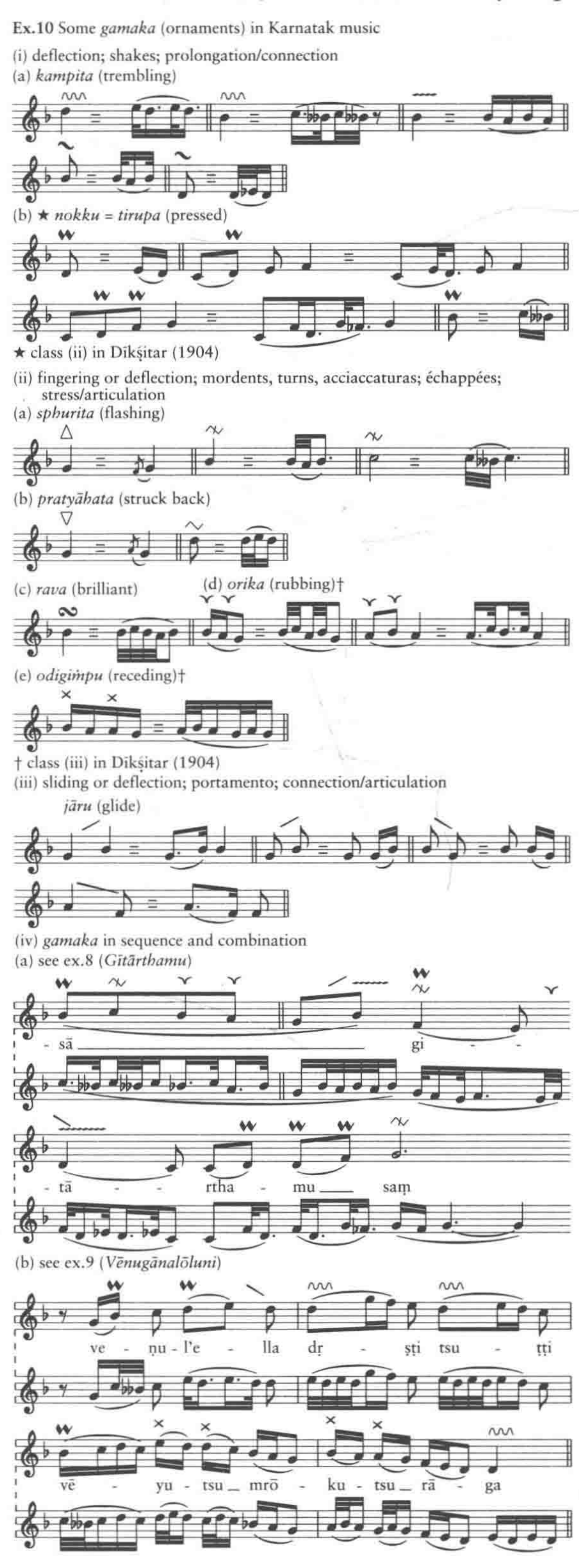
Among the 16th- and 17th-century treatises, both the *Saṅgīta-pārijāta* (Ahobala-paṇḍita) and *Rāga-vibodha* (Somanātha) offer new *gamaka* systems. Like their scalar constructions, their descriptions of ornaments are based on the fretted *vīṇā*, but the brief passage describing 19 instrumental *gamaka* in the *Saṅgīta-pārijāta* is of little interest compared with the extraordinary and original work of Somanātha in 1609. The fifth chapter of his *Rāga-vibodha* is meant to present the closest possible written equivalents for the pictorial representations of rāgas so fashionable in his time (see §II, 3(iii) above). To evoke the *devatā-rūpa* ('icon form'), Somanātha had only to write a descriptive verse. To match the *nāda-rūpa* ('sound form'), however, he had to write a notation that could really evoke musical sounds. From the endless varieties of *gamaka* and *sthāya* he selected 20, for which he devised notational symbols he called *saṅketa* ('agreement' or 'intimation'), to be appended to the *svara* letters; three more symbols indicated upper octave, lower octave and conclusions. He described the techniques for producing these *vādana-bheda* ('playing varieties') on the *vīṇā*, and with their help the lengthy specimens of rāga configurations that he gave can be read.

(b) Gamaka in Karnatak music. The *Saṅgīta-ratnākara*'s 15 *gamaka* were vocal. Modern south Indian *gamaka*, conversely, are conceived instrumentally, like those of the *Saṅgīta-pārijāta* and *Rāga-vibodha*. Vocal *gamaka* are as far as possible described and illustrated in terms of the plucked and fretted *vīṇā* as instrument of reference. In the Thanjavur *vīṇā* tradition of Muttusvāmi Dīkṣitar, 'ten kinds of *gamaka*' are mentioned, and two published treatises from around 1800 confirm the ten: the *Saṅgīta-sāra-sangrahamu* and *Vīṇā-lakṣaṇa*.

In the *Saṅgīta-sampradāya-pradarśinī* (1904) Subbarāma Dīkṣitar ingeniously incorporated the ten *gamaka* of this south Indian oral tradition into the 15 of the *Saṅgīta-ratnākara* and superimposed on them both a threefold classification of his own. Ex.10(i)–(iii) illustrates eight of the ten, written with symbols derived from Subbarāma Dīkṣitar's own and transcribed in an approximation of their sound.

Dīkṣitar's three main categories were based on means of production or musical function, or both. For consistency, his classification is slightly modified in ex.10. The first category comprises shakes called *kampita*, produced by holding the playing wire behind the fret and deflecting it out of line across the fret. The musical function of this class is prolongation. In Karnatak music six of the 12 *svarasthāna* may never be sustained without being shaken, and of the remaining six all but the invariant tonic and 5th (*sa* and *pa*) are shaken in many contexts.

The characteristic of the second category is stress; all of its members involve fingering on the frets. The third class is the slides, the principal member of which is *jāru*. Dīkṣitar included two articulation ornaments in his third class, neither of which, however, is normally produced by sliding. The *orika* is made by deflection, and *odigiṁpu* may be fingered or deflected. These last two *gamaka* (ex.10(ii)(d) and (e)), and the various forms of *kampita* (ex.10(i)(a)), are what give Karnatak music the quality of being always in motion even at the very slowest tempo.



When *gamaka* is used as a specific rather than a generic term, it means *kampita*.

(c) Gamaka in Hindustani music. Whereas Karnatak music hardly ever prolongs a *svara* without a shake, Hindustani music emphasizes steady and sustained tone. The heavily oscillating *āndolan*, corresponding to the south Indian *kampita*, is used only in very special circumstances, such as on the sixth degree of rāga Hamīr (the rāga being thereby identified), on the third and sixth degrees of rāga Darbārī Kānaḍā (see exx.1 and 2 *passim*), or the third degree of rāga Mīyā̃ kī Mallār. Hindustani music is especially characterized, however, by the *mīṇḍ*, a slow portamento from one degree to another, like the Karnatak *jāru*. In an *ālāp* or slow *khayāl* in a serious rāga such as Darbārī Kānaḍā, virtually every *svara* is approached or left with *mīṇḍ*. On an instrument such as the *sitār*, *mīṇḍ* is made by *ulṭā mīṇḍ* (deflection) or *palṭā mīṇḍ* (release of a deflected string). The fingerboard is especially wide for just this purpose, and slow *mīṇḍ* of half an octave or more can be made. The same effect is achieved on unfretted instruments such as the *sāraṅgī* by sliding along the string (*sūt*).

The smooth glissando of *mīṇḍ* and *sūt* contrasts with the rapid articulation of discrete pitches in *krintan* (a fingered turn) and *ghasīt* (the finger slides rapidly along the *sitār* string touching all the intermediate frets; see §6 below).

The general term in Hindustani music for a single appoggiatura or acciaccatura is *kaṇ-svara*. The general class of turns is called *murkī*. A chain of mordents on successive *svara* is called *zamzamā*.

Hindustani musicians generally use such terms as *uccār* ('pronunciation') rather than *gamak* to denote how a *svara* is treated in context. *Gamak* as a specific ornament in Hindustani music is a fast and heavy shake from each of a number of degrees in passage-work, in which the pitches of the degrees themselves may become ambiguous. Instrumentally the Hindustani *gamak* is particularly effective on fretless string instruments such as *sarod* or *sāraṅgī*, where the sliding left hand can be jerked vigorously from position to position along the wire or string.

Ornamentation is particularly important in Hindustani music as an indicator of stylistic identity. The major vocal genres and their instrumental equivalents are distinguished by their ornamentation (as well as by rhythm and other characteristics). *Mīṇḍ*, *āndolan* and *gamak* are the principal ornaments in *dhrupad*; *gamak* and *kaṇ-svara* are applied with rapid throat movement in *khayāl*; *murkī* is the hallmark of *ṭhumrī*, and *zamzamā* of *ṭappā*. Similarly, the *bānī* of *dhrupad* and the schools (*gharānā*) of vocal and instrumental music define their musical identities partly in terms of specific ornaments and other techniques. Thus the *sitār/sarod* school of Alauddin Khan cultivates both fingered and pulled or sliding ornaments (*krintan* and *mīṇḍ*), whereas the school of Vilayat Khan (the Imdād Khān *gharānā*) has developed pulled/sliding techniques to the virtual exclusion of fingered ornaments.

(ii) Improvisation.

(a) Principles. Improvisation with the elements of a rāga and within its structural framework plays the major role in performance, although in Karnatak music the rendering of compositions has been taking an ever larger share of total performance time. Improvisation, of course, does not mean assembling individual degrees in random order: even in its most free form it entails combining and elaborating motifs and phrases. Melodic elaboration can take the form of varying and extending a particular phrase, through stretching and compressing of motivic

elements and through prefixing, suffixing or inserting motivic elements from within the same phrase or from other phrases. It also entails the combination of different phrase types within a particular register (*pūrvāṅg*, *uttarāṅg* etc.) and their extension into adjacent registers.

There is no single general term for improvisation. Melodic elaboration, whether improvised or not, may be referred to by such terms as 'discourse' (*ālāpa*), 'expansion' (*vistār*, *baṛhat*), 'invention, fancy' (*upaj*) and by more specific terms for particular techniques. The fundamental principle by which different types of elaboration are distinguished in theory and organized in performance is rhythm: rhythm with or without clear pulse, with or without metre (*tāla*), and at different tempos and levels of rhythmic density (see §4(i) below). In performance, unpulsed rhythm leads to pulsed, unmetred to metred and slow to fast (or less dense to more dense). At different stages of the performance different ornaments, vocal or instrumental techniques and types of melodic and rhythmic improvisation become appropriate. The consequent richness of stylistic variety enables the musician to elaborate a single rāga for an hour or more.

Table 9 summarizes the principal improvisatory styles in relation to their rhythmic organization. The theoretical terms *nibaddha* and *anibaddha* respectively denote music that is 'constrained' or 'unconstrained' by song-text and/or tāla. They correspond to two major categories of improvisation, that which occurs during the rendition of a metrical composition, and that which is independent of both composition and metre. *Nibaddha* improvisation styles will be discussed in more detail below (see §5(ii)–(iv)). Table 9 not only classifies the repertory of improvisatory styles but also maps their sequential organization in performance. Most genres proceed down the first column (non-metrical improvisation, first without and then with clear pulse) then, after introducing a metrical composition, down the second column. The Hindustani *khayāl*, though the dominant vocal style in north India, represents an exception in that little attention is normally paid to the first column. The performance usually begins with the composition or with only a short, unpulsed *ālāp*.

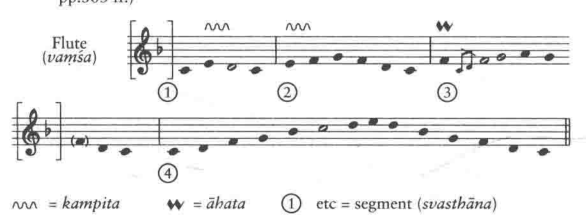
(b) Historical background. The term *ālāpa*, meaning a genre of melody designed to exhibit the modal characteristics of a rāga in a systematic manner, and notated *ālāpa* melodies demonstrating different rāgas, appear in historical sources almost as early as the term *rāga* (see §II above). Rāga and *ālāpa* are closely related concepts, for it is through *ālāpa* (in which there are no metrical or textual constraints on the free flow of melody) that the fine distinctions between different rāgas, and the individual character of each, can be most clearly demonstrated. Notated examples suggest that in early (pre-13th-century) *ālāpa*, the melodic material of the rāga was expressed as an elaborate octave ascent and descent. This pattern, with some extension in the upper register, could be repeated with different melodic elaborations and in different rhythmic styles.

Although it is stated that the purpose of the *ālāpa* is to demonstrate all the features of rāga, there is no theoretical discussion of the method of doing so until the *Saṅgīta-ratnākara* (13th century), where the related term *ālapti* denotes melodic elaboration in general. It is defined as 'making clear or manifest, unfolding [the rāga]' (*prakaṭīkaraṇa*), and it can be applied to the rāga alone (*rāgālapti*), or to a composition (*rūpakālapti*; see §5(ii) below). According to *Saṅgīta-ratnākara* 's description, *rāgālapti* comprised four stages, in which four successively higher pitch areas within the octave were developed in turn. Each stage departed from and returned to the tonic (*sthāyī*). The opening phrase of the first stage was called *mukha-cāla*, where *cāla* denotes a movement (of pitch) and *mukha* means 'face' (perhaps implying that part of the rāga by which the whole is recognized). The development of each pitch area focussed on a particular important degree of the rāga: in succession, a note in the lower half of the scale, the fourth or fifth, a note in the upper half of the scale, and the upper tonic. A number of brief examples are given in the *Saṅgīta-ratnākara*, and it is stated that the same procedure was applied to all rāgas (ex.11). In principle, the note-by-note expansion of melodic range within a central octave remains a fundamental process in Hindustani *dhrupad*, *khyāl* and instrumental *ālāp*. Śārṅgadeva's comment on the role of ornamentation and of pitch hierarchy in such improvisation applies equally to modern Hindustani and Karnatak music: 'The establishment of the rāga should be effected by means of very gradual, clear, circuitous figurations (*sthāya*), pervaded

TABLE 9: The principal improvisatory styles of South Asian music

		anibaddha ('unconstrained'): without tāla, preceding composition	*nibaddha* ('constrained'): with tāla, following composition
without clear pulse	KARNATAK	ālāpana	—
	HINDUSTANI	ālāp (dhrupad and instrumental)	ālāp, tān (slow khayāl; clear pulse in tablā accompaniment) bol banāo (ṭhumrī)
with clear pulse	KARNATAK	tānam	niraval kalpana svara tāni āvartanam (mṛdangam)
	HINDUSTANI	medium ālāp (dhrupad) joṛ (instrumental) fast ālāp (dhrupad) jhālā (instrumental)	bol-bā̃t, bol-tān (dhrupad, khayāl, bandiś ṭhumrī) tān (khayāl, ṭappā) sargam, bol (khayāl, tarānā) toṛā, jhālā (instrumental qāydā, relā (tablā)

Ex.11 The four stages of *ālapti*, from *Saṅgīta-ratnākara* (6.669 ff.). Rāga Madhyamādi (cf. fig.6, Madhmāt Sārang; after Widdess 1995, pp.363 ff.)



by the vital notes (*jīva-svara*) of the rāga' (chapter 3, v.196).

(c) The exposition of a Hindustani rāga. Improvised exposition of the rāga ungoverned by a time cycle can be pulsed or unpulsed in both modern traditions. In performance styles other than the Hindustani slow *khayāl*, the *ālāp* is rendered without tāla. With Hindustani *dhrupad* (and usually with *khayāl* of the Agra *gharānā*), with the best known Hindustani instrumental styles and with south Indian *pallavi* exposition an *ālāp* always comes first; the rendering of *kīrtanam* compositions in south Indian concerts is also often preceded by an *ālāpana* of the composition's rāga. In Hindustani *dhrupad* and plucked instrument items a second, pulsed exposition of the rāga follows the *ālāp*, called *nom-tom* or *joṛ* respectively. The south Indian equivalent before a *pallavi* exposition is *tānam*. In Hindustani instrumental music *joṛ* is usually followed by *jhālā*, rhythmic patterns arising from rapidly striking the playing string and side strings in various patterns.

The *Saṅgīta-ratnākara* 's description of *rāgālapti* corresponds very closely in principle with the Hindustani *ālāp*; this is also true of *ālāp* in slow *khayāl*, with the proviso that returns are made to the *mukhṛā* of a composition and aimed at an arrival point whose timing is controlled by a long time cycle. Given whatever restrictions may ensue in one rāga as opposed to another, the *ālāp* proceeds as the *Saṅgīta-ratnākara* says: it is built upwards registrally in sections, returning at the end of each section to the *pūrvāṅg*, which is marked each time by the *mukhṛā*, a short pulsed cadential tag, *sam dikhāne* ('for showing the *sam* '). In principle each registrally determined section reaches one *svara* higher than the previous section. Ex.12 comprises the main part of an *ālāp* of rāga Pūriyā, along with fragments of *joṛ* and *jhālā* (see below), taken from demonstration samples in a modern *sitār* manual. (To see the structural relationship of this *ālāp* of Pūriyā to the abstracted configurations of the rāga, *see* MODE, §V, 3.) Owing to the didactic origins of ex.12, the melodic development is somewhat mechanical, and details of rhythm, articulation and ornamentation are missing.

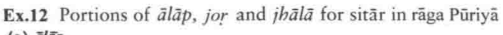
The first four sections of ex.12*a* correspond to the first three sections of the *Saṅgīta-ratnākara* 's description, with section 1 equivalent to *mukha-cāla*; sections 5 and 6 of ex.12*a* correspond to the *Saṅgīta-ratnākara* 's section 4. There is a return to the lower tonic at the end of each section, making the *ālāp* an instance of the 'back to the beginning' principle of cyclic organization. Section 4 is particularly interesting in respect to the specific rāga structure and the general procedure of *ālāp*. It is the section establishing *a*, in due ascending order of degrees after the *vādī* degree *e* (section 2) and *f*♯ (section 3). Taken by itself and out of context, much of section 4, with its emphasis on *a*, could suggest the rāga Mārvā (*see* MODE, §V, 3); only in the last three units, as it approaches its cadence, does the *bhāva* ('feeling') and *chāyā* ('image') of Pūriyā reappear. Two things, however, make this merely a neutral passage in which Pūriyā is temporarily *tirobhāv* ('hidden'), rather than a destructive passage making rāga Mārvā 'manifest' (*āvirbhāv*). Firstly, although one of Mārvā's principal *svara* (*a*) is brought forth, Mārvā's characteristically strong *d*♭ is very weak here. The *d*♭ comes briefly at exposed initial positions but only in the middle of sets of progressively expanding approaches to *a*, from below (units 1 to 5 in section 4), and from above (units 6 to 8; for a comparison *see* MODE, §V, 3). Secondly, the *chāyā* and *bhāva* of Pūriyā has already been fully established in the preceding stages of the *ālāp* in ex.12, especially in section 2; and the one degree of the scale not used as an emphasized degree in the succession of upwardly extending sections is *d*♭, the characteristic degree for Mārvā.

It should also be noted that no section leading to a final *b* is included in the sample. Although *b* is the second most important degree in Pūriyā (after *e*), it is not usually an important phrase-final; its significance, rather, is as a phrase-initial, as an upper or lower sustained mid-phrase focus, and as a registral boundary.

Ex.12*a* demonstrates the two larger divisions of a typical *ālāp*; sections 1 to 4 establish the *pūrvāṅg* of the rāga, sections 5 to 6 the *uttarāṅg*. These larger divisions are often termed *sthāyī* and *antarā* respectively, after the sections of a composition, which are similarly distinguished by register (see §5(i) below). Ex.12*a* continues with a further section, not shown here, exploring the register below the system tonic (*mandra*), but in practice this register is normally developed at the beginning of the *sthāyī*.

Pulsed rāga exposition is illustrated in ex.12*b* and *c*. The *joṛ* is the type called *laḍī* ('chain' or 'string'), the basic variety, and is always presented first. It is made by building back from an ending; in the section shown here *e*, *f*♯–*e* and *e*–*f*♯–*e* build to a motif characteristic for the rāga. *E*–*f*♯–*e* then ends each unit until the final, cadential unit brings the line down. The second section follows the same procedure: *c*, *B*–*c*, *B*–*d*♭–*c* sets up a characteristic motif that can then conclude an ever-lengthening sequence of phrases building towards it. A second *joṛ* variety is *guthāv* ('intertwining'), in which a small group of *svara* adjacent in the rāga (usually three) is permuted in all kinds of combinations; still another variety combines the principles of *laḍī* and *guthāv*.

Ex.12*c* shows two fragments of *jhālā*, which follows *joṛ* in the succession of instrumental improvisations without time cycle. It is played with single plucks on the playing string (*bāj*) followed by one, two or three strokes at the side drone strings (*cikārī*). The alternation establishes a simple, recurring rhythmic pattern called a *chand*, as indicated by the syllables (*bol*) designating the two kinds of stroke: *dā–rā–rā–rā/dā–rā–rā–rā* for a simple 4 + 4 pattern, *dā–rā–rā/dā–rā–rā/dā–rā* for 3 + 3 + 2, these being the two most common *chand*. Any combination of twos, threes and fours may be used, however, and modern players make some very complex patterns. The *chand* may be freely combined, changed and interrupted, there being no larger time cycle controlling them when *jhālā* follows immediately upon *joṛ*. When used to provide a thrilling conclusion to a *gat* improvisation, *jhālā* conforms



Ex.12 Portions of *ālāp*, *joṛ* and *jhālā* for sitār in rāga Pūriyā

(a) *ālāp*

1. Pūrvāṅg 2.

3.

4.

5. Uttarāṅg

6.

[*mandra*] [concluding phrases]

(b) **joṛ* 1.

2. etc

***in the second half of each crotchet value a stroke on the *cikārī* (drone strings) would be heard**

(c) †*jhālā*

dā rā rā rā, etc

dā rā rā, dā rā rā, dā rā, etc

etc

†upper tonics played on *cikārī* strings

to the 16-beat Tīntāl, which is accelerated to the maximum possible speed.

The vocal equivalent of *joṛ* is *nom-tom*, sung in *dhrupad ālāp*: the pulsed units are sung with a small number of conventional meaningless syllables (*ti*, *ta*, *rī*, *ra*, *na*, *nā*, *nom* and *tom*), and the music is similar in style to *joṛ*, which was probably modelled on *nom-tom*. The last stage of *nom-tom*, equivalent to and probably modelled on the instrumental *jhālā*, is sung with the syllables *ta–na–na–na ra–na–na–na* and the like, making fast combinations like an instrumental *chand*, but with repeated notes. From time to time wide swoops in pitch of the order of an octave, made with closed or nearly closed lips, break the flow; they are onomatopoeically called *huṅ-kāra* (an old *gamaka* name coming from the 15 in the *Saṅgīta-ratnākara*). Other ornaments important in *nom-tom* include *gamaka*, *lahak*, *huḍak* etc.

(d) The exposition of a Karnatak rāga. The differences in style between Karnatak and Hindustani music are nowhere more exposed than in *ālāpana* and *ālāp*. The

stately Hindustani *ālāp* exhibits individual scale degrees often approached by slow *mīṇḍ* and, in certain rāgas, sustained with oscillations. The Karnatak *ālāpana* alternates occasional sustained pitches with other scale degrees prolonged in wide shakes, often preceded by a few short semi-detached notes, the whole interspersed with short bursts of melodic flourish even in slow-paced portions.

A full rāga *ālāpana* in Karnatak music is also structured somewhat differently in performance from the Hindustani *ālāp*, although the same basic principles are involved. The early 17th-century Thanjavur treatise *Saṅgīta-sudhā* described a procedure not quite like that of the *Saṅgīta-ratnākara*. The samples in the Shahjī manuscripts of the later 17th century confirm the procedures described, and the modern practice is very much the same.

The typical Karnatak *ālāpana* opens with an *ākṣiptikā* ('throwing out', the vernacular is *āyittam*), in which a brief overview of several of the basic configurations of *uttarāṅg* as well as *pūrvāṅg* is given. In the second stage – *rāgavardhanī* ('rāga expansion') in the *Saṅgīta-sudhā* – phrases of the *pūrvāṅg* are first developed as fully as possible as melodic units, expanded, and contracted internally and combined together through rising and falling patterns externally. The second part of this stage moves to the *uttarāṅg* and establishes the upper octave of the system tonic, building and developing *uttarāṅg* phrases.

Following the rāga expansion based on melodic elaboration and concatenation comes a second exposition based on approaches to endings, sometimes called *vinyāsa-sañcāra* ('end-[marked-]passages'). *Vinyāsa-sañcāra* is based on the return principle. A short motif is sung, and the approaches to it are progressively lengthened. *Vinyāsa-sañcāra* is used as the principal area for virtuoso display and comprises three elements: the goal motif; the nearest available sustainable pitch; and ever-longer, ever-wider chains of *brikka* or *phirukka* (Hindustani *phirnā* 'whirl'), melismatic patterns. These may also appear elsewhere but are characteristically developed in this way. Two or three *vinyāsa-sañcāra* sections are sung in a full Karnatak *ālāpana*, with particular emphasis on one that allows the nuclear steady pitch to be at the upper tonic or, where the rāga allows it, higher still.

The last section of the *ālāpana* brings the pitch and intensity level gradually downwards, through melodic motifs of the *uttarāṅg* and *pūrvāṅg*, and concludes normally with a few phrases in the *mandra* (below the system tonic) before coming to rest on the tonic.

Such an *ālāpana* will normally appear once or twice in a concert. It may precede a *kriti* composition that is going to be treated as a major item. Traditionally, however, the full *ālāpana* of a major rāga was presented in connection with the concert item designated *rāgam-tānam-pallavi*, in which case it would be followed by the pulsed rāga improvisation called *tānam*. In principle, *rāgam-tānam-pallavi* is the major item in a programme of Karnatak music, although in modern practice it is often given a lesser role, some *kriti* earlier in the programme having been given a full complement of prior *ālāpana*, and adjunct *niraval* and *kalpana svara*. The *tānam*, however, is usually done only in *rāgam-tānam-pallavi* (see §5(iv) below for discussion of this genre).

South Indian *tānam* is close to Hindustani *nom-tom*, given the differences in style; the syllables are *tā nam*, *ta ka nam*, *ā nan dam* etc. Separate sections of *tānam* are built in successively higher registral levels, each is concluded with a short unpulsed passage of *ālāpana* before the next is begun. The whole *tānam* concludes with the threefold sequence of a *tānam* phrase at successively lower pitch levels (usually built around upper tonic, 5th and lower tonic), followed by a few last phrases of unpulsed *ālāpana*.

4. Rhythm and tāla.

(i) Terms for rhythm and metre. Rhythmic organization is at least as important as melody in characterizing the many styles of Indian classical music. The Hindustani and Karnatak styles are distinguished partly by their rhythmic characteristics, as are the vocal genres of Hindustani music (*dhrupad*, *khayāl*, *ṭhumrī* etc.) and their instrumental counterparts. An extended performance of a rāga is likely to comprise a sequence of rhythmically differentiated sections, moving from unmetred rhythm to fixed metre (tāla) and from slow tempo to fast.

Fundamental to the discussion of rhythm in Indian musical discourse is the concept of measuring time, usually on the basis of a regular pulse, called *mātrā* ('unit of measurement') in Hindustani music or *akṣara* ('syllable') in Karnatak music. These terms are often rendered in English as 'beat' (though this word can be confused with the hand-gestures of tāla) or 'count', since the *mātrā/akṣara* can usually be counted on the fingers during teaching or performance (with some exceptions in very fast or very slow tempo). In general, however, the *mātrā/akṣara* corresponds most closely to the concept of a 'beat' in Western music.

The closest Indian equivalent for the modern Western term 'rhythm' is *laya*. The basic meaning of *laya* is 'tempo', with three basic levels: slow (*vilambit[a]*), medium (*madhya*) and fast (*drut[a]*). A secondary meaning is 'rhythmic density', the subdivision of each beat into two or more equal parts, giving the impression of faster tempos. In Hindustani music the tempo of the beat (*mātrā*) is termed *barābar laya*, and the beat may be subdivided into two (*dugun laya*), three (*tigun*), four (*caugun*), six (*chegun*) or eight (*āṭhgun*). Other *laya* such as 5:1, 7:1, 4:3 etc. are encountered mostly in instrumental solos. In Karnatak music the terms *gati* and *naṭai* similarly denote levels of *laya*. The normal subdivision of the beat into two or four is called *caturaśra* ('four-cornered') *gati/naṭai*, while alternative subdivisions are three or six (*tiśra*), five (*khaṇḍa*) and seven (*miśra gati/naṭai*).

Gati (or *gata*) means 'pace' or 'movement' and occurs in other senses too. In Hindustani instrumental music a *gat* is a composition characterized by its 'movement', a rhythmic plucking-pattern on the *sitār* or *sarod*, or a configuration of rhythmic densities on the *tablā*. Another term for rhythmic 'movement' is *cāl*, 'gait', as in *hāthī kā cāl*, 'elephant's gait' (the slow rhythm of a *dhrupad* in Cautāl). Closer to Western 'metre' are *chand*, the term for metre in poetry, which in music denotes a small repeated surface-rhythm pattern (e.g. 3 + 2 + 2), and *tāla*, a cyclically repeating fixed time cycle.

Most performances begin with an unmetred introduction, even if only consisting of one or two phrases to introduce the rāga (see §3(ii)(c) above). In Hindustani vocal (*dhrupad*) and instrumental *ālāp*, and in Karnatak *rāgam-tānam-pallavī*, this introduction is extended to give a complete exposition of the rāga in several rhythmically differentiated sections. The rhythm of the opening slow *ālāp* or *rāgam* appears to be unregulated by

a consistent pulse, except in the periodic *mohrā* formula of *ālāp*, where an explicit pulsation temporarily resolves the rhythmic ambiguity of the surrounding improvisation. The performer may, however, have a more or less regular pulse in mind throughout. A pulse becomes explicit (and faster) in the medium-tempo *ālāp* (*joṛ*) or Karnatak *tānam*, where irregular groupings of two, three, four etc. pulses maintain metrical ambiguity and rhythmic interest. Hindustani fast *ālāp*, which plucked string instruments play in the *jhālā* style (see ex.12), accelerates the pulse to the maximum technically possible. The grouping of pulses here may again be irregular, but groups of four predominate, and rhythmic patterning (*chand*) in threes, fives, sevens etc. may be introduced for variety. There is no Karnatak equivalent of fast *ālāp*.

The *ālāp(ana)* is usually followed by a composition and further improvisations set to a particular tāla. Tāla, from Sanskrit *tala* ('flat surface, palm'), means a clap or slap and hence the measurement of musical time with the aid of claps and other cheironomic gestures (*kriyā*). Each particular tāla comprises a number of pulse-beats (*mātrā*) grouped into a 'cycle' (Hindustani *āvart*, Karnatak *āvartanam*), defined by an emphasized beat (*sam*) at the beginning. Audible claps (Hindustani *tālī*) and silent waves (Hindustani *khālī*) are used to mark the first and selected other pulses during the cycle, in a set pattern, as an aid to keeping time in teaching and in the performance of certain genres. The disposition of claps at unequal intervals helps to maintain a sense of position within the cycle. In some genres the hand-gestures are replaced in performance by instruments: by small cymbals (appropriately named *tāḷam*) in the Karnatak *nāgasvaram* (oboe) ensemble and in many non-classical religious music genres, and by the Hindustani *tablā*, which plays a set pattern of strokes (*ṭhekā*, literally 'support') based on the theoretical clap-pattern. In *khayāl* and *ṭhumrī* the role of the *tablā* is restricted to playing decorated variants of this *ṭhekā*, and hand-gestures are therefore unnecessary. In *dhrupad* the *pakhāvaj* drum improvises freely, returning to the *ṭhekā* only occasionally. In this genre, and even more so in Karnatak practice where there is no *ṭhekā* at all, the hand-gestures are an essential means of articulating the metrical structure and are performed by solo vocalists and/or by members of the audience.

(ii) Historical development of tāla systems. As with melody, there is an inherited body of rhythmic theory that no longer describes practice but is a source of rhythmic concepts and terminology. Again as with modal theory, the system of 'canonical' (*mārga*) tālas described in the earliest treatises (*Nāṭyaśāstra*, *Dattilam*) is distinctively different from that of the 'provincial' (*deśī*) tālas recorded in later texts such as the *Saṅgīta-ratnākara*. The *deśī-tāla* provide the basis for the modern tāla systems.

In both historical systems, hand-gestures and/or cymbal strokes, arranged in asymmetrical patterns, were used to articulate rhythmic periods. In the *mārga* system, an elaborate cheironomic code, using claps and four different silent gestures, was employed to mark the progress of the *saptagītaka*, a repertory of sacred song used in the introduction to drama. The complexity of this code may have been necessitated by the extended and complex temporal structures of the *saptagītaka*, which do not seem to have been organized according to simple metrical cycles or strophic forms.

The *mārga-tāla* system also included five simple patterns that may have been cyclically repeated in less complex genres such as the *dhruvā* stage songs. The later *deśī-tāla* system consisted entirely of such cyclical patterns – the *Saṅgīta-ratnākara* lists 120 – and the complex cheironomy of the *saptagītaka* was therefore no longer required.

Both *mārga* and *deśī* systems defined the spacing of hand-claps or cymbal strokes using values and terminology derived from poetics. The basic values were *laghu* ('light'), *guru* ('heavy', two *laghus*) and *pluta* ('protracted', three *laghus*). In the *deśī* system two shorter values were added, *druta* ('fast', half *laghu*) and *anudruta* ('very fast', quarter *laghu*). These shorter values, and the *virāma* ('rest') that extended the previous value by a fraction, enabled the expression of a greater variety of rhythmic proportions than was possible with the three basic values of the *mārga* system.

Although these prosodic values could be used to express ternary rhythm, the metrical structure of the *mārga* system was, at another level, exclusively binary. The basic pulse or *mātrā*, defined as about one second in length, was grouped into metrical units (*kalā*) comprising two, four or eight pulses. These units could be combined into larger periods (*aṅga*, 'limb'), described as *caturaśra* ('four-cornered') if there were 4, 8, 16 or 32 units, or *tryaśra* ('three-cornered') if there were 6, 12 or 24. Claps and silent hand-gestures were then assigned to specific metrical units according to a variety of patterns. Each pattern could be expanded to double or quadruple length by inserting extra units between those of the original pattern; silent hand-gestures denoted these extra units.

Additive or 'mixed' (*miśra*, *saṅkīrṇa*) metres comprising five, seven, nine etc. metrical units were not employed in the sacred hymns and stage songs described by the *Nāṭyaśāstra*, though they were acknowledged to exist. Such metres are prominent in the *deśī tāla* system, where the binary *kalā* is replaced by metrical units of different lengths, expressed by the prosodic values *laghu*, *druta*, *anudruta* etc. Theorists delighted in cataloguing (and no doubt also inventing) dozens of tālas formed from combinations of these units, some of which must have been ephemeral while others have remained in the repertory more permanently. Even some of the more recherché patterns can still be heard as an occasional *tour de force* in Hindustani percussion solos or Karnatak *rāgam-tānam-pallavi* performances.

A limitation of the *deśī* system was that its basic units still expressed only binary proportions (apart from the rarely used longest unit, the *pluta*). Units of three, five etc. could only be expressed by combinations of binary units with or without *virāma*. In the modern Karnatak tāla system (see below), this limitation has been resolved by making the *laghu* a variable unit, comprising three, four, five, seven or nine beats (the *druta* and *anudruta* remaining fixed at two beats and one respectively). In the north, the prosodic terminology has been abandoned altogether; metrical units (*vibhāg*) of two, three, four and five beats are employed without terminological distinction.

Two further aspects of tāla that are important in the modern traditions can be traced in texts dealing with the *deśī-tāla*. From the *Saṅgīta-ratnākara* onwards certain composition types (*prabandha*, see §5(i) below) were associated with particular tālas, often sharing the same name, as in the modern *dhamār* and *dādrā* (see §(iv) below). In later texts, tālas began to be associated with

TABLE 10: The 35 sūlādi tālas of Karnatak music

	Tāla name	Notation	*caturaśra* (*laghu*=4)	*tisra* (*laghu*=3)	*khaṇḍa* (*laghu*=5)	*miśra* (*laghu*=7)	*sankīrṇa* (*laghu*=9)
1	Dhruva	I O I I	4+2+4+4	3+2+3+3	5+2+5+5	7+2+7+7	9+2+9+9
2	Maṭhya	I O I	4+2+4	3+2+3	5+2+5	7+2+7	9+2+9
3	Rūpaka	O I	2+4	2+3	2+5	2+7	2+9
4	Jhampa	I U O	4+1+2	3+1+2	5+1+2	7+1+2	9+1+2
5	Tripuṭa	I O O	4+2+2*	3+2+2	5+2+2	7+2+2	9+2+2
6	Āṭa	I I O O	4+4+2+2	3+3+2+2	5+5+2+2	7+7+2+2	9+9+2+2
7	Eka	I	4	3	5	7	9

I = laghu; O = druta; U = anudruta; * = Ādi tāla: see Table 11

particular configurations of drum syllables, though the concept of *ṭhekā* emerges fully only in modern Hindustani practice (see below). Despite these theory–practice connections, however, the number of tālas in practical use today, and probably also in earlier times, in any one tradition is very small compared with the innumerable patterns available in theory. A group of seven tālas called *sālaga-sūḍa* or *sūḷādi* (named after the *sālaga-sūḍa prabandha* in which they were used) has had particular importance since the *Saṅgīta-ratnākara*, surviving in different forms today in the Karnatak 'formal' system (see below) and the Newar *caryā* tradition of NEPAL. A similar set of ten tālas was used for singing *dhrupad* at the Mughal court in the 16th century or early 17th, according to the song collection *Sahasras*. While the modern Karnatak *sūḷādi* system comprises 35 basic tālas, the 'informal' system predominantly used in practice comprises at most ten (see below). These provide fast and slow varieties of binary, ternary, quintuple and septuple metre. The Hindustani tālas in common use also represent these four metrical types but with more varieties (distinguished by clap-pattern and/or by drum-pattern, *ṭhekā*), numbering about 20 altogether.

(iii) Tāla in Karnatak music. In modern Karnatak music there are, in effect, two systems of tāla. What might be called the formal system is of considerable antiquity and forms the basis of the early stages of formal music instruction said to have been laid down by the Kanada devotional singer Purandara Dāsa (1480–1564). In concert performing practice, tālas appertaining only to the formal system are represented in a few restricted and largely rather learned contexts. The informal system may be seen as a simplification and reformulation of elements of the formal system. It is the basis of the great bulk of the current repertory, including Kṣetrayya's *padam* and Tyāgarāja's *kīrtanam*.

(a) The formal system. The formal system is shown in Table 10. It comprises the seven *sūḷādi* tālas, each of which is defined by a clap-pattern comprising one or more segments (*aṅga*), expressed with the values *anudruta* (one beat), *druta* (two beats) and *laghu*. The *laghu* is a variable quantity, comprising three beats (*tisra*), four beats (*caturaśra*), five beats (*khaṇḍa*), seven beats (*miśra*) or nine beats (*saṅkīrṇa*). In counting time each segment is marked by an audible clap (*taṭṭu*) on the first beat. The remaining beats of a *laghu* are counted by touching fingers to thumb or palm, while the second beat of a *druta* is indicated by a silent gesture with palm upturned (*vīccu*).

Each *sūḷādi* tāla has five variants, distinguished by the value of the *laghu*. However, in each case there is one principal variant (boxed in Table 10), which may be denoted by the simple tāla name without any further qualification. Four of these principal varieties are *caturaśra*, with one representative each of the *tisra*, *khaṇḍa* and *miśra* types. The remaining variants are rarities, with the exception of *caturaśra* Tripuṭa, known as 'Ādi tāla' ('first tāla'), which plays an extremely important role in the 'informal' system.

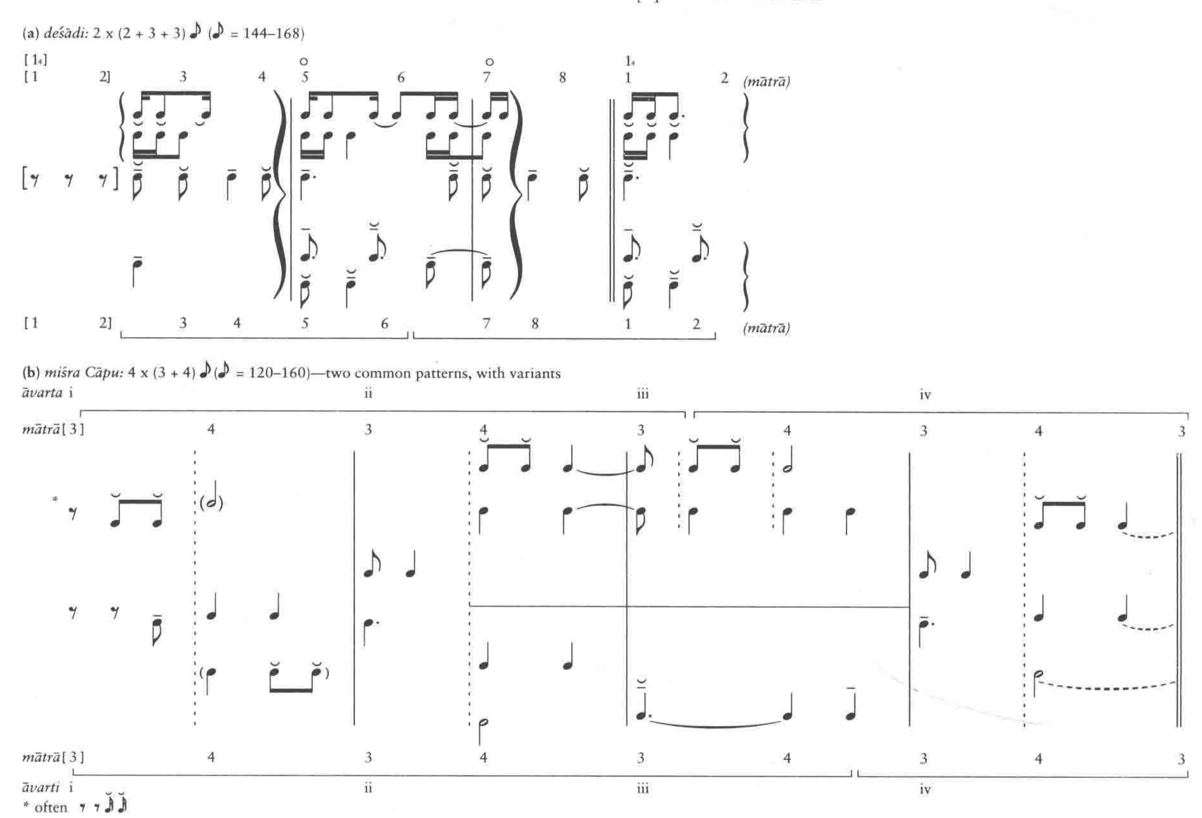
Other tāla varieties of the formal system are represented only in special circumstances. Aṭa tāla (in its principal *khaṇḍa* variety) has one very prominent role in the Karnatak tradition: it is one of two tālas used for the *tāna varṇam* (see §5(iv) below), the other being Ādi. Ex.7 in Jhampā tāla belongs to a set composed by Muttusvāmi Dīkṣitar on the shrines of the nine planets in the Thiruvarur temple. The first seven of this set are on the planets that correspond with the seven days of the week and are set successively in each of the seven *sūḷādi* tālas (ex.7 is for the planet Mercury, corresponding to Wednesday). Certain compositions in *khaṇḍa* Jhampā tāla (5 + 1 + 2) and *khaṇḍa* Tripuṭa tāla (5 + 2 + 2) are widely known, and *pallavi* are often rendered in rare varieties of the *sūḷādi* tālas.

(b) The informal system. What is here called the 'informal' tāla system comprises selected tālas of the 'formal' system plus two fast tālas called Cāpu. Table 11 shows how these together provide a system of binary, ternary, quintuple and septuple metres in slow and fast forms. The Cāpu tālas (*khaṇḍa* Cāpu, five beats, and *miśra* Cāpu, seven beats) function as fast varieties of Jhampā and Tripuṭa respectively; *khaṇḍa* Cāpu is colloquially called *ara Jhampā* ('half Jhampā'). They are not analysed in terms of *laghu*, *druta* and *anudruta* units as

TABLE 11: Karnatak tālas in common practice

	binary	*ternary*	*quintuple*	*septuple*
slow	Ādi I_4 O O (4+2+2)	Rūpaka O I_4 (2+4)	Jhampā I_7 U O (7+1+2= 2+3+2+3)	Tripuṭa I_3 O O (3+2+2)
fast	Ādi, Madhyādi, Deśādi (4+2+2)	Rūpaka (2+4), tisra [laghu] (1+2)	khaṇḍa Cāpu (ara Jhampā) (2+1+2)	Tripuṭa, miśra Cāpu, miśra laghu (3+2+2)

TABLE 12: Two popular south Indian tālas



are the *sūḷādi* tālas, but they are clapped as follows: *khaṇḍa* Cāpu 2 + 1 + 2, *miśra* Cāpu (3) + 2 + 2 with a wave rather than a clap on the first beat. The binary tāla Ādi is the most important and most frequently used tāla of Karnatak music (exx.6 and 8 are both in slow Ādi tāla).

It is a fundamental principle of tāla that while the pattern of irregularly spaced audible claps marks the rotation of the cycle, it does not necessarily indicate the rhythmic organization of musical events within the time-span so measured. Not only is there an almost infinite variety of possible rhythmic configurations within any tāla cycle, but a tāla may even be characterized by an internal rhythm different from that implied by the clap-pattern. Thus the Karnatak Jhampā tāla, in its most common *miśra* variety, is structured by claps as 7 + 1 + 2, but the characteristic rhythm of melodies in this tāla is (2 + 3) + (2 + 3), as seen in ex.7. Similar internal rhythms operate to a greater or lesser extent in many other tālas of both the Karnatak and Hindustani systems.

For two of the asymmetric tālas the syllabic quantities in compositions normally fit the pulse and the beats of the tālas. The quintal patterning of ex.7 in the slow Jhampā tāla is pointed out above. Ex.9 shows similar conformities for long–short syllable distributions in the fast triple Rūpaka tāla. Note in *Vēṇugānalōluni* that the metrical position of the first syllable (*eṭuppu*) comes after the first beat, and that this conventional delay endows 'back to the beginning' returns, such as the *kalpana svara* in ex.14, with a much greater forward momentum into the composition than they would have if it began on the first beat itself, following the syllabic quantities literally.

Similar rhythmic improvements afforded to a composition by deferral in the slow quadratic Ādi tāla are discussed in §5(iv) below, with reference to '*Gītārthamu*' (ex.8). The rhythms of this piece, and many like it, such as ex.6, are essentially based on long–short syllabic quantity, like pieces in Rūpaka or Jhampā tāla, albeit with more scope for transformations. But Ādi tāla compositions on the whole show a much greater variety of rhythmic treatment within the basically square quadratic framework than do many pieces in any of the asymmetrical tālas.

The most common pattern for fast Ādi tāla compositions is illustrated in Table 12*a*. Unlike those in other fast tālas, this rhythm is not tightly tied to syllabic quantity. The basic rhythm is of half-beats grouped 2 + 3 + 3. This basic rhythm is shown on the centre line of Table 12*a* and is taken twice in one cycle. The *eṭuppu* (initial time-point) is the second half of the second beat of the tāla and the *arudi* (point of arrival) the fifth beat, at the first *druta*. In terms of the rhythm there is a strong downbeat on the *arudi* preceded by an anacrusis of five half-beats. The anacrusis itself concludes with a fixed long plus short (time value and syllabic quantity), which in turn is set up with one, two or three syllables fitted into two pulses. The second 2 + 3 + 3 is structured in the same way, but with less weight at the point of arrival and as a whole. All the variants indicated in Table 12*a* occur, and in many combinations. The musical rhythm, in short, exists prior to the composition of the text. Apart from the long–short conclusion of the upbeat phrase, syllabic quantity as such is not important; the text is conformable to free combinations of the prosody of popular Telugu poetry. There

care hundreds of compositions of Karnatak music in this variety of Ādi tāla, and it is one of the most widely known and best-loved of all south Indian musical types. It is called Deśādi tāla.

Just as characteristic of south Indian music is the faster variety of the 'mixed' tāla of 3 + 4, whose most common rhythmic combinations are shown in Table 12*b*. This *miśra* Cāpu tāla is not quite as sprightly as the Deśādi of Table 12*a*, but rather more lyrical and flowing. As may be seen in Table 12*b* there is a somewhat greater flexibility in the rhythmic patterning than there is in Deśādi; within each separate vertical segment undivided horizontally, any alternative shown is possible. Beyond this, there are two different possibilities as to *arudi* (point of arrival). An *arudi* may come firmly and be sustained at the downbeat of the third *āvartanam*, as shown in the bottom part of the table, so that the second phrase has less weight than the first; however, as shown in the top part of the table, there may be no real point of arrival at all. The music can fit easily and comfortably into an evenly balanced two-phrase format without driving towards one rhythmic goal more than another. This graceful tāla accounts for well over half Kṣetrayya's *padam* compositions and for some of Tyāgarāja's best-known *kīrtanam* compositions.

(iv) Tāla in Hindustani music. The tālas of Hindustani music are not codified according to any consistent system, but rather comprise a number of overlapping repertories associated with different genres and ensembles. Table 13 gives an overview in which the tālas are arranged by metrical type: binary (8 or 16 *mātrā*), ternary (6 or 12), quintuple (5 or 10), septuple (7 or 14) and others (9, 11, 15 etc.). For each tāla the genres and tempos in which it is used are indicated. Thus Tīntāl is used in all tempos and in almost all genres except *dhrupad*, Cautāl is used in all tempos, mainly in *dhrupad*, and so on.

The division of each tāla into segments (*vibhāg*), indicated in practice either by hand-gestures or by an accompanying drum-pattern (*ṭhekā*), is shown numerically in Table 13. Thus the 16-beat Tīntāl, which is by far the most common Hindustani tāla, is divided into four segments of four beats each, shown as 4 + 4 + (4) + 4. Each segment except the third begins with a clap (*tālī*), and the third segment (bracketed) is indicated by a wave (*khālī*); for the accompanying drum-patterns see Table 14. In written notation the clapped segments are numbered, with X (in place of 1) to mark the first clap (*sam*) and 0 to denote *khālī*; the notation for Tīntāl is therefore X 2 0 3. Note that it is the claps that are enumerated, not the pulse-beats or segments, hence the name Tīntāl, 'three[-clap] tāla' (compared with Cautāl, 'four[-clap] tāla', which has 12 pulse-beats).

The tendency to organize musical rhythm within the cycle into an evenly balanced two-phrase format, which was noted in the case of Karnatak Jhampā, Deśādi and *miśra* Cāpu tālas (though not reflected in their clap-patterns), has become an important principle of tāla construction in Hindustani music and is manifested more or less overtly in the clap-patterns. Thus in each metrical category of Table 13, except the last, there are one or more tālas whose clap-pattern resembles Tīntāl, clap-clap-wave-clap (X 2 0 3), with the *khālī* wave marking the division of the cycle into two halves of equal length. The segment lengths in these tālas are usually the same in each half, thus [4 + 4] + [(4) + 4] (Tīntāl), [2 + 3] + [(2) + 3] (Jhaptāl), and [3 + 4] + [(3) + 4] (Dīpcandī, Jhūmrā). There are also two short tālas, used in light genres, with a simpler symmetry: 4 + (4) (Kaharvā) and 3 + (3) (Dādrā). The *khālī* in all these tālas does not mark a 'weak beat', as is sometimes claimed, but the second of two balancing components, of which the first (marked by *sam*) is the stronger. This symmetry is reflected in compositions such as the *sitār gat* in ex.3. Although a pervasive feature of Hindustani rhythm, the function of the mid-way *khālī* is quite different from that of the similar hand-gesture in Karnatak time-beating and is unprecedented in the historical tāla systems. It is a relatively recent development in Hindustani music, being mentioned in written sources only from the late 19th century.

In addition to these balanced tālas, associated particularly with the tablā and the genres that it accompanies, there are others constructed less symmetrically, in which the *khālī* is either absent (Tīvra), functions as the *sam* (Rūpak), or serves to subdivide segments of four or five *mātrā* into shorter units (Sūltāl, Āḍā-cautāl, Savārī tāl, Brahma tāl etc.). Thus in Cautāl, of 12 beats, the claps articulate a pattern of 4 + 4 + 2 + 2. Each of the four-beat segments is subdivided by *khālī* to give 2 + (2) + 2 + (2) + 2 + 2. One result of this subdivision, however, is that the second *khālī* falls at the beginning of the second half of the cycle and thus implies an alternative, balanced structure of two equal (if differently structured) halves: [2 + (2) + 2] + [(2) + 2 + 2]. Similarly for the 14-beat tāla Dhamār, the most common of several alternative clap-patterns is [5 + 2] + [(3) + 4], where the *khālī* again marks the division of the cycle into two halves of equal length but different internal division. In both Cautāl and Dhamār the typical rhythm of vocal compositions is different from the tāla segmentation but coincides with it at the *sam* and the mid-way *khālī*: [3 + 3] + [3 + 3] in Cautāl, [3 + 4] + [3 + 4] in Dhamār. In both tālas the mid-way *khāli* is an important landmark for singers when improvising rhythmic variations (*laykārī*: see §5 below). The only tālas, therefore, that exhibit no balanced structure at all within the cycle are those that are very fast (Sūltāl, Tīvrā) or not divisible by two (tālas of 7, 9, 11 etc. *mātrā*). Even taken together these tālas account for a very small proportion of performances.

The major vocal genres of *dhrupad*, *khayāl* and *ṭhumrī*, and the instrumental styles based on them, use different (if overlapping) sets of tālas (see Table 13). They also adopt different approaches to time-keeping, to rhythmic accompaniment and to rhythmic style in composition and improvisation. In *dhrupad*, the tāla gestures are executed by the singer himself and knowledgeable members of the audience, as in Karnatak concert-music. The *pakhāvaj* accompanist is thus freed from the necessity of playing a simple *ṭhekā* and may improvise an elaborate and rhythmically dense accompaniment. The *dhrupad* singer's approach to rhythm is essentially 'syllabic'. In the composition each syllable of text is set to one or two beats' duration (sometimes on the basis of metrical quantity), and these durations are respected in performance, with some slight anticipations and delays for expressive effect. In *laykārī* variations, whether fixed or improvised, the syllables of text (like the strokes of the *pakhāvaj*, also conceived as syllables) are set to precise subdivisions of the *mātrā* according to the different levels of *laya* (see §(i) above). There is little room in this style for *rubato*.

TABLE 13: Principal tālas of Hindustani music

Metrical type		Name	No. of mātrā	Clap-pattern ( ) = *khālī*
Binary	*symmetrical*	Kaharvā	8	4 + (4)
	symmetrical	Tīntāl/Tritāl and variant *ṭhekā:* Tilvāḍā, Sitārkhānī/Panjābī, Cā̃ncar/Jat, etc.	16	4 + 4 + (4) + 4
Ternary	*symmetrical*	Dādrā	6	3 + (3)
	partially symm.	Cautāl	12	2 + (2) + 2 + (2) + 2 + 2
	partially symm.	Ektāl	12	[2 + (2) + 2 + (2) + 2 + 2] *borrowed from Cautāl*
Quintuple	*symmetrical*	Jhaptāl	10	2 + 3 + (2) + 3
	asymmetrical	Sūltāl *also known as* Sūrphāktāl	10	2 + (2) + 2 + 2 + (2)
Septuple	*asymmetrical*	Rūpak	7	(3) + 2 + 2
	asymmetrical	Tīvra or Gīt-tāl	7	3 + 2 + 2
	symmetrical	Dīpcandī (Cā̃ncar, Jat)	14	3 + 4 + (3) + 4
		Jhūmrā	14	3 + 4 + (3) + 4
	asymmetrical	Āḍā-cautāl	14	2 + (2) + 2 + (2) + 2 + (2) + 2 + 2
	partially symm.	Dhamār	14	5 + 2 + (3) + 4 or 5 + 5 + 4
Other	*asymmetrical*	Savārī	11	2 + (2) + 2 + (2) + 1½ +1½
	asymmetrical	Pañcam Savārī	15	2 + (2) +2 + (2) + 2 + (2) + 1½ +1½
	asymmetrical	Matt	18	2+(2)+2+2+(2)+2+2+2+(2)
	asymmetrical	Brahm tāl	28	2+(2)+2+2+(2)+2+2+2+(2)+2+2+2+2+(2)

By contrast, the rhythm of *khayāl* can be extremely flexible, depending on the tempo and the *gharānā*. The rotation of the tāla is marked by the *ṭhekā* of the *tablā*, which frees the singer to indulge in a 'melismatic' rhythmic style, especially in the very slow tempos and extended tālas (Ektāl, Tilvāḍā, Jhūmrā) of *baṛā khayāl*. That is, syllables of text may be rather freely distributed across the beats of the cycle or extended into sustained pitches or florid melismas. Syllables and other rhythmic events do not necessarily fall on the beat, except at the first beat (*sam*). Such flexibility may be assisted by a tempo as slow as eight seconds per beat, a relatively recent development achieved by having the *tablā* player play the *ṭhekā* at half the previous minimal tempo. As the tempo quickens, however, the rhythm becomes more 'syllabic', especially in *sargam tān* (solfège passages). In *ṭhumrī* the retardation of tempo and melismatic freedom of the vocal rhythm have progressed so far that the *mātrā* can become irregular. Sometimes it is impossible to distinguish whether a 14- or a 16-beat tāla is being used, and some *ṭhumrī* tālas (Dīpcandī, Cā̃car) can be played and counted either way.

Instrumentalists typically employ a combination of 'syllabic' and 'melismatic' rhythmic styles. The latter tends to predominate in slow-tempo, *khayāl* -style performances in Tīntāl or Ektāl, the former in medium- or fast-tempo, *dhrupad* -style *gat* played in tālas such as Rūpak or Jhaptāl.

The importance of the *ṭhekā* in most genres of Hindustani music is such that the tālas tend now to be defined and identified in terms of their *ṭhekā*, rather than by the Karnatak practice emphasizing clap-patterns. Basic *ṭhekā* for the principal tālas of Hindustani music are set out in Table 14. The sonorities are encoded in the notation syllables (*bol*). For the purposes of defining a *ṭhekā*, the most important contrast of sonority is between 'heavy' (*bhārī*) and 'empty' (*khālī*) strokes. 'Heavy' strokes comprise an undamped resonant stroke on the lower-pitched, left-hand drum (*bāyā̃*), either alone or simultaneously with any stroke on the right head. 'Light' strokes comprise all strokes that lack this left-hand resonant sound. In *tablā* notation all heavy strokes begin with a voiced consonant (usually also aspirated): *dhā*, *dhin*, *dhī* etc. (both hands), *ghe* (or *ge*) (left hand alone). Empty strokes by contrast begin with an unvoiced, unaspirated consonant: *tā*, *tin*, *tī*, *tū*, *teṭe* etc. (right hand), *ka*, *kat* (left hand).

The *ṭhekā* relate to the theoretical structure of the tālas in a variety of ways. In some cases the *ṭhekā* could be said to be a drummed version of the clap-pattern. Heavy strokes are used for those segments of the tāla (*vibhāg*) denoted by claps (*tālī*), light strokes for the segment(s) denoted by a wave (*khālī*). An exemplar of this principle is Jhaptāl: the first, second and fourth segments are marked by claps and by the 'heavy' stroke *dhī*, while the third segment (commencing the balancing second half of the tāla) is marked by a wave and by the corresponding 'light' stroke *tī*. The same clap-pattern and similar *ṭhekā* are found also in the 14-beat tālas Dīpcandī and Jhūmrā, and in the 16-beat Tilvāḍā and Cā̃car. The 16-beat Cā̃cār and its 14-beat relative Dīpcandī both show a one-beat anticipation of the *khālī*, with 'light' strokes appearing at the last beat of the first half of the tāla.

The correspondence between clap-pattern and *ṭhekā* is not always so direct, however. In Tīntāl, of 16 beats, the *ṭhekā* is similar to that of Jhaptāl in terms of the selection and arrangement of strokes, but there is a displacement of the 'heavy' and 'light' segments of the *ṭhekā* by one beat in relation to the clap-pattern. The 'light' strokes begin at beat 10, one beat after the wave in the clap-pattern, and 'heavy' strokes re-enter at beat 13, one beat after the clap on beat 12. This displacement gives a strong

Tempo			Vocal style					Tablā/pakhāvaj
slow	med	fast	dhrupad	khyāl	tarana	ṭhumrī	light	
	•	•				•	•	t
•	•	•		•	•	•	•	t
•				•	•			t
•	•	•				•	•	t
•	•					•	•	t
	•	•				•	•	t
•	•		•					p
•	•	•		•	•			t
•	•		•	•				t/p
	•	•	•					p
•	•			•				t
	•	•	•					p
•						•		t
•				•				
•	•		•	•	•			t/p
•	•		•					p

} rarely used, mainly in instrumental solos

upbeat character to the whole *ṭhekā*. Its basic formula is *dhin dhin dhā / dhā*, leading to and resolving on the first beat of the next segment, not */ dhā dhin dhin dhā /* beginning and ending with the segment boundaries. (This sense of anacrusis is also characteristic of many Tīntāl melodies, for example the instrumental *Masītkhānī gat* (see ex.3), where, however, the anacrusis is of five rather than three beats.) The resulting coincidence of a 'heavy' *tablā* stroke with the *khālī* wave on beat 9 belies the assumption that the *khālī* of the clap-pattern represents a 'negative' or 'unemphasized' beat. Both it and the immediately following change of *tablā* sonority signal the start of the second half of the tāla.

The basic correspondence of 'heavy' and 'light' *tablā* strokes with claps and waves respectively applies to all the variants of Tīntāl *ṭhekā* and to many of the shorter tālas in varying degrees. The same correspondence also applies in some degree to the *pakhāvaj ṭhekā* for tālas used in *dhrupad*. The *ṭhekā* for Dhamār, a tāla notorious for its intricacy, is treated as two seven-beat segments, the first 'heavy' and the second 'light', with a one-beat displacement against the clap-pattern such that a 'light' stroke appears on the *sam* and a 'heavy' stroke on the *khālī*. This is even more anomalous than the well-known tāla Rūpak, which resembles the Karnatak *miśra* Cāpu in having a wave (and a light stroke) on the *sam*.

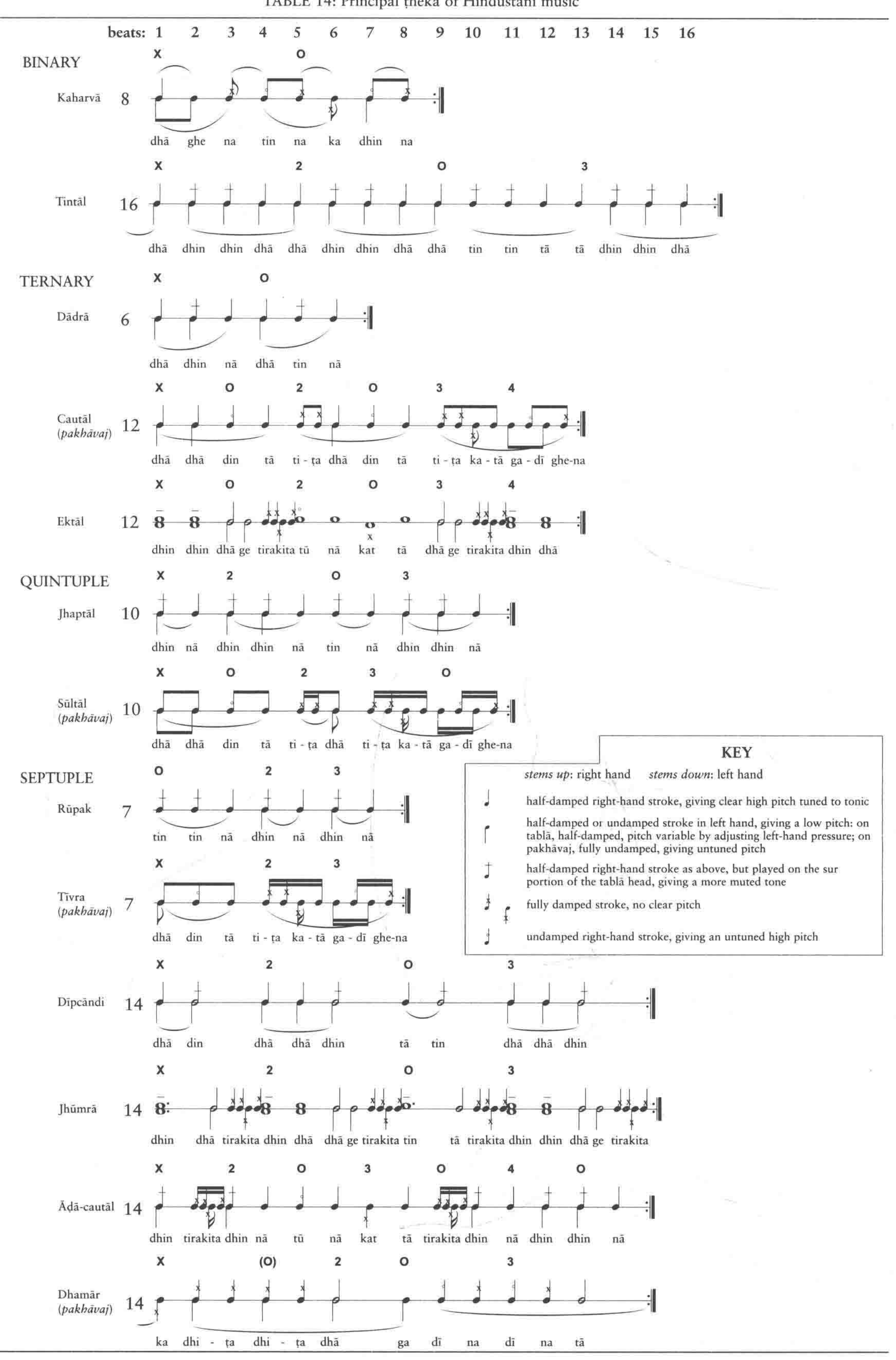
There remains a small number of tālas in which the clap-pattern and *ṭhekā* bear essentially no relation to each other. Two tālas used for *khayāl*, Ektāl and Āḍā-cautāl, derive their clap-patterns from Cautāl. However, the *ṭhekā* for these tālas, though related, are not derived from Cautāl *ṭhekā* and show no consistent correspondence of 'heavy' and 'light' strokes with the clap-patterns. It seems likely in such cases that clap-patterns borrowed from *dhrupad* tālas were superimposed for theoretical purposes on to independently evolved *tablā* rhythms.

In summary, the Hindustani tālas are differentiated not only by length measured in beats, but by the internal organization of the constituent beats, so that ten beats (for example) can be articulated as (2 + 3) + (2 + 3) (Jhaptāl) or 2 + (2) + 2 + 2 + (2) (Sūltāl). Where two tālas have the same number of beats and the same clap-pattern, it is the *ṭhekā* that distinguishes them. The same clap-pattern, on the other hand, can articulate tālas with different numbers of beats, and a sequence of drum-strokes can similarly be adapted to provide *ṭhekā* for tālas of different lengths. When we bear in mind that factors such as characteristic rhythmic inflections, the sounds of particular *tablā* strokes, tempo and vocal or instrumental style and genre can also be strongly associated with particular tālas, the concept of tāla in north India emerges as a complex musical identity that cannot be completely defined in terms of *mātrā* (beats) and *vibhāg* (segments).
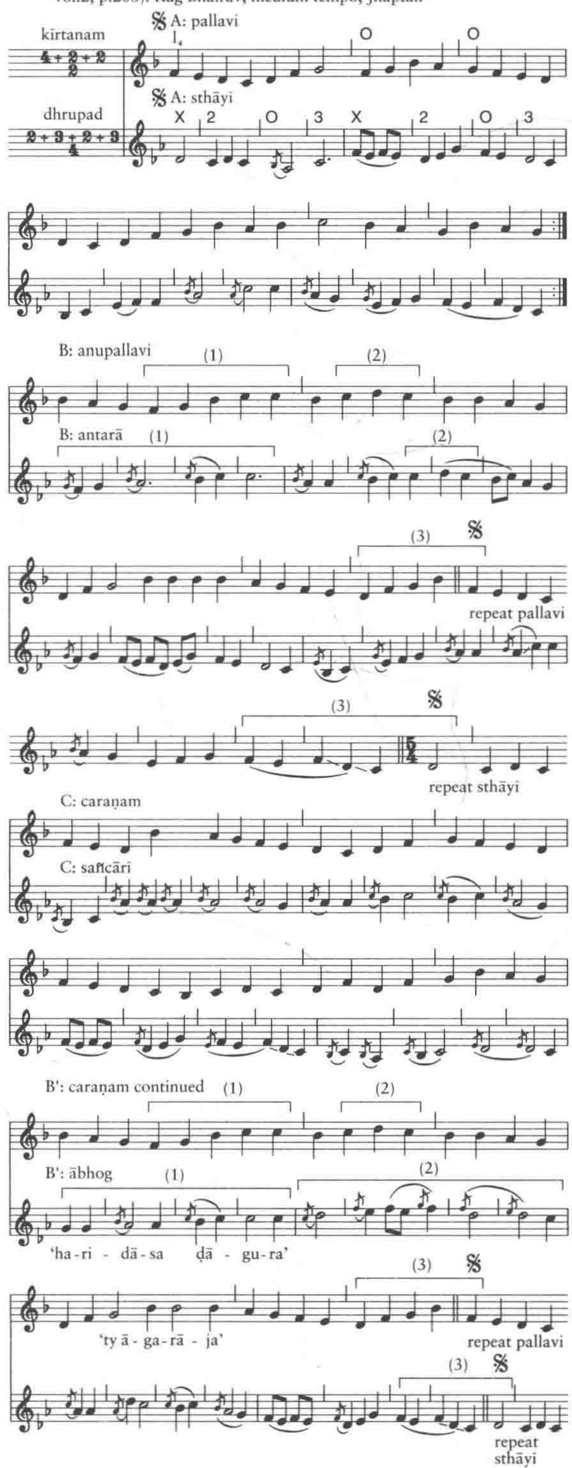
5. Compositions, genres and performance of vocal music.

(i) Compositions. Each item of a vocal performance of South Asian classical music is based on a composed song with poetic text, set to a particular rāga and tāla. The song (Hindustani *bandiś*, *cīz*; Karnatak *prabandha*) may be of minimal length compared to the extensive improvisation that precedes and/or follows it. The contribution of the performer in its rendition is of crucial importance, and the act of composition and the role of the composer do not have the status that has accrued to them in the Western musical world. The art of the poet-composer (*vāg-geya-kāra*, 'maker of words and melody') is nevertheless a respected one, and compositions attributed to important figures such as Tyāgarāja or Tānsen, and identified by the poet's signature or *chāp* in the final line, are highly valued. The number and kind of compositions

TABLE 14: Principal ṭhekā of Hindustani music



Ex.13 Formal structures of Karnatak kriti/kīrtanam and Hindustani dhrupad compared. *Kīrtanam:* 'Gitārthamu' (for details see ex.8). *Dhrupad:* 'Jñāna mada māte' (Haridās Ḍāgur; after Bhatkhande 1955, vol.2, p.203). Rāg Bhairav; medium tempo, Jhaptāl.



that a musician knows can be very important elements in his professional standing. Compositions can be treasured family property and, traditionally, could thus be sold, pawned or included in dowries. Compositions are further important because they determine many aspects of the performance in which they are embedded: not only the rāga and tāla, but also the style of rendition and techniques of ornamentation and improvisation that may be applied.

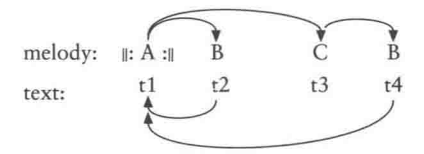
The theoretical discrimination of composition-types began as early as the *Nāṭyaśāstra*. The *gītaka* or sacred hymns performed during the ritual dramatic prelude (*pūrva-raṅga*) were defined in terms of tāla structure (see §4(ii) above), whereas the *dhruvā* stage-songs were classified according to their poetic metres. Later texts such as the *Saṅgīta-ratnākara* discuss composition-types (*prabandha*) from different regions of South Asia, from which many current types (classical and non-classical) may be descended. The *prabandha* are defined according to a variety of features, including text elements (words, epithets, non-lexical syllables and solmization or drum-syllables), metre, language, subject-matter, rāga, tāla etc. Some *prabandha* were also dance forms. Central concerns of *prabandha* theory are the relationship of melody (*dhatu*) to text (*mātu*) and of musical tāla to poetic metre.

Most *prabandha* comprised a number of musical sections corresponding to text lines or verses, often including a refrain (*dhruva*). Refrain-forms permeated Indian vernacular song from the 7th century onwards, owing to the spread of devotional religious movements, in which responsorial singing is a central feature of ritual. The definition of a particular composition-type called *dhruva-prabandha* ('refrain-song') in the *Saṅgīta-ratnākara* records for the first time a complex of four features that are common to major Hindustani and Karnatak vocal forms today: the arrangement of four melodic sections in the pattern *ABCB′*; repetition of part of section *A* as a refrain; a higher register in *B* and *B′* than in *A* and C; and inclusion of the name of the dedicatee (and/or of the composer) in the text of the final section (*B′*).

Examples of Karnatak *kīrtanam* and Hindustani *dhrupad* compositions are set out in parallel in ex.13, showing how far they conform to this structure. They differ in all other respects (rāga, tāla, language, style, genre etc.), suggesting that the common structure is a deeply embedded, historically rooted and geographically widespread unifying factor. In the *kīrtanam* and *dhrupad* compositions, the four melodic sections correspond to four text lines (t1–t4), as shown in fig.7.

Section *A* sets the first words of the text, which often encapsulate the theme of the poem and identify the song. This section is termed *pallavi* (the 'germ', 'shoot' of the song) or *sthāyī* ('fixed', i.e. refrain) in Karnatak and Hindustani music respectively. Melodically it stresses the lower tonic and lower register of the rāga, though it may range as far as the upper tonic or even beyond. In performance, this section, or a part of it, can itself be cyclically repeated, and it is the point of repeated departure and return.

The *B* section is termed *anupallavi* (Karnatak: 'after the *pallavi* ') or *antarā* (Hindustani: 'intervening') and is melodically more constrained than the *A* section. It begins



7. Relationship between the melodic sections and the text lines of kīrtanam and dhrupad compositions

with an ascent from the mid-range to the upper tonic, which is then stressed (see (1) in ex.13). Subsequent phrases develop the upper regions of the rāga, carrying the melody to its highest point so far (usually a strong note of the rāga in the lower tetrachord of the upper octave (see (2) in ex.13)). The final phrases of the section may return to the lower register and often echo the end of the *A* section in order to effect a smooth transition back to the beginning of the song ((3) in ex.13).

Hindustani *khayāl*, instrumental *gat* and many *dhrupad* compositions have only the *A* and *B* sections, and therefore conclude with this return to *A*. In longer *dhrupad* and most *kīrtanam* compositions, the C section develops the same register as *A* but usually stresses the fifth or fourth degree (depending on the rāga). The final section, *B′*, which follows immediately without any intervening reprise of *A*, returns to the upper pitch-areas as in *B*, to which it may be melodically similar or identical. In *dhrupad* these two last sections are regarded as separate units, called *sañcāri* and *ābhog* respectively. In *kīrtanam* they are considered to form a single section termed *caraṇa*. The end of *B′*, like that of *B*, leads into a reprise of *A*, or its first phrase, with which performance of the composition ends.

This basic structure also exists in expanded and contracted forms. Karnatak *kīrtanam* or *kriti* compositions may include additonal *caraṇa*, usually set to the same melody as the first. Occasional *khayāl* and *ṭhumrī* compositions, and many Hindustani devotional songs (*bhajan*), have one or more additional *antarā*, sung to the *B* melody. By contrast, shorter *dhrupad* compositions, most *khayāl* and *ṭhumrī* compositions and instrumental *gat* compositions comprise *A* and *B* sections only, and sometimes no more than the *A* section is actually performed (or the *B* section may be improvised). Some Karnatak *kīrtanam* comprise a *pallavi* followed by multiple *caraṇa*, to the same or different melodies, while in *rāgam-tānam-pallavi* the composition comprises a *pallavi* only (see §(iv) below).

All these structures are intrinsically cyclic, with the first phrase of the *A* section as the point of departure and return. In Hindustani music this first phrase (*sthāyī-mukhṛā*) can itself be cyclically repeated as many times as desired. Both *B* and *B′* sections lead at their conclusion into a reprise of this phrase, and it will be returned to many times during any improvisation that follows the composition. The whole performance will end with this phrase. The opening phrase of the *B* section (*antarā-mukhṛā*) may also be used as a refrain for part of the improvisation, if the performer wishes to improvise on the words or melody of that section, but the *sthāyī-mukhṛā* normally returns. In Karnatak music there is greater variety in the choice of phrases for repetition as the basis for improvisation, but the *pallavi* remains the essential point of conclusion in all forms except the *varṇam* (see below).

Individual segments of the composition may be immediately repeated, with or without variation, if the singer (or dancer) wishes to stress or improvise on the words and/or melody of that segment. A repeatable segment or phrase normally comprises one cycle of the tāla in slow tempo, two or four cycles at faster speeds. Repetition of individual phrases is an important feature of Karnatak music, where the majority of concert *kriti* compositions (as opposed to more devotional *kīrtanam*) are learnt with fixed and memorized variations called *saṅgati*. It is believed that phrase-repetition with elaborate *saṅgati* was instituted by Tyāgarāja (1767–1847). Since his time it has become standard practice, and many compositions by others (such as Muttusvāmi Dīkṣitar) have also been adorned, by later musicians, with *saṅgati* variations that are now considered indispensable.

Another type of repetition with pre-composed variation is where a complete section of a composition is repeated at faster or (less commonly) slower speeds against the tāla, through augmentation or diminution. The words, melody and rhythmic proportions remain intact. This device may be employed in the performance of Karnatak *rāgam-tānam-pallavi* and Hindustani *dhrupad* (see below).
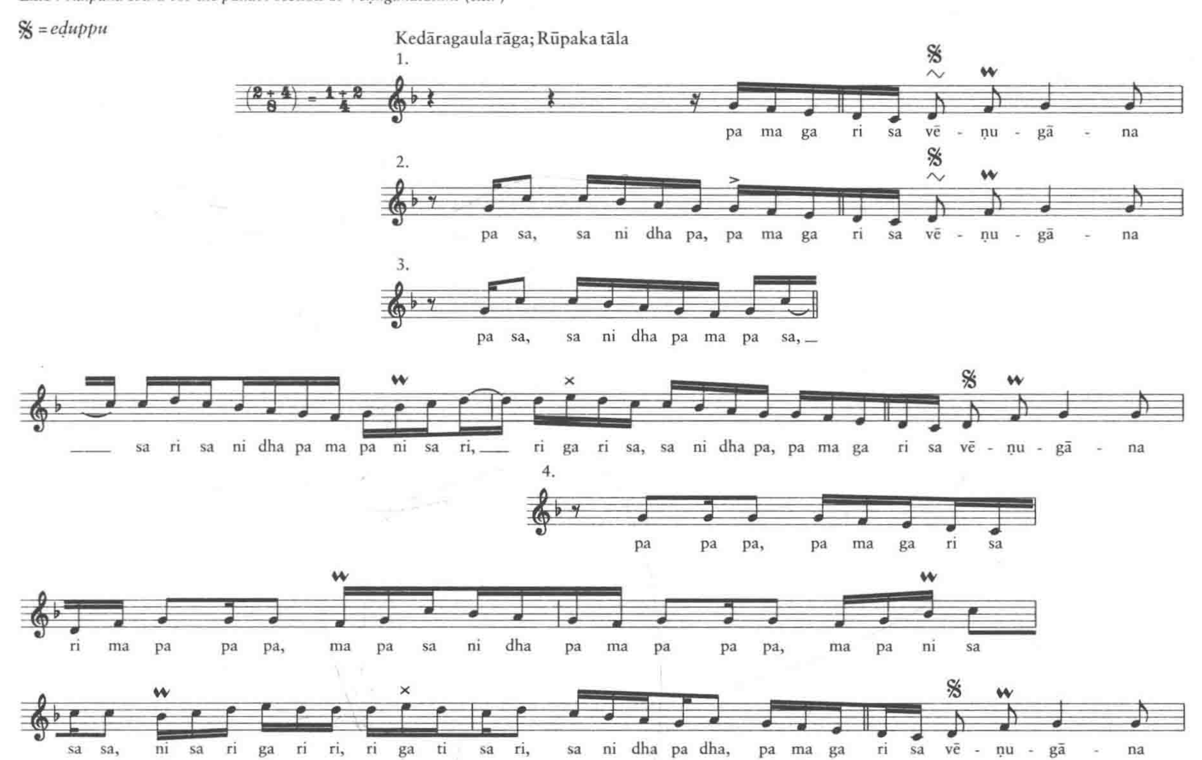
Vocal compositions in Indian music and their realization in performance can thus be seen to embody several fundamental musical processes: cyclical returns to the beginning; change of melodic register in different sections of the composition, exploiting the various registral and thematic elements of the rāga; repetition of individual phrases with variations increasing in melodic complexity and rhythmic density; and changes in metrical relationship between melody and tāla. These processes can be further elaborated through improvisation.

(ii) Improvisation on compositions. Not only the underlying form of vocal compositions but also the basic types of *nibaddha* ('constrained') improvisation are prefigured in the *Saṅgīta-ratnākara*. The elaboration of a metrical composition (*rūpakālapti*) is said by Śārṅgadeva to comprise either of two processes: *pratigrahaṇikā* ('reprising') *rūpakālapti*, where after a phrase of rāga elaboration one returns to a phrase of the composition; or *bhañjanī* ('breaking up') *rūpakālapti*, where the text of the composition is sung many times, in part or whole, keeping the original rhythmic setting of the words but with ever new melodic phrases. Similar processes are still current in modern practice; in particular, the alternation of improvised episodes with periodic reprises of a phrase of the composition, usually the first, is a ubiquitous practice.

Śārṅgadeva's discussion of *rāgālapti* (see §3(ii)(b) above) and *rūpakālapti* in the *Saṅgīta-ratnākara* provides us with the first analysis of the processes of improvisation in South Asian music. There is also an indication of how these processes related to performance as a whole, in the description of a courtly dance-form, the *Gauṇḍalī* ('Gond woman's dance'). According to this description the performance of this dance began with the singing of the tonic (*sthāyī*) and the fourfold development of *rāgālapti*. A vocal composition (*dhruva-prabandha*, see above) was then sung and danced in tāla with drum accompaniment. New melodic material (*sthāya*) was then introduced, interspersed with reprises of the refrain of the composition (*dhruva-khaṇḍa*). The reprise was marked by vigorous drum playing and a sudden 'freeze' by the dancer at the crucial moment of return, a process familiar from modern *kathak* dance performances. This sequence of events – *rāgālapti*, composition, and (*pratigrahaṇikā*) *rūpakālapti* punctuated by returns to the refrain – underlies the major genres of rāga performance in both Karnatak and Hindustani music today.

(a) Returns to a given motif (pratigrahaṇikā). Here a particular phrase of the composition, often the first, is repeated in alternation with passages of improvised

Ex.14 *Kalpana svara* for the *pallavi* section of *Vēṇugānalōluni* (ex.9)



melodic and/or rhythmic development. This process is used in all the styles in the 'nibaddha' column of Table 9 above. It underlies the *bol-bāṭ* of *dhrupad*, the *ālāp* and *tāns* of *khayāl*, the *bol banāo* of *ṭhumrī*, the *toṛā* of *sitār/sarod* playing and the *kalpana svara* of Karnatak music. Whatever the style and techniques employed, musical interest lies both in the melodic and rhythmic excursions of the improvisation and in the ingenuity with which the performer returns to the composition. The Hindi term for the motif to which the return is made is *mukhṛā* ('little face'); it is normally the first phrase of the *sthāyī*. In ex.5 above, for instance, 'sapane-mẽ ā-' is the *mukhṛā*; it has two parts, comprising the point of arrival at 'ā' and the phrase leading up to that point, which is, properly speaking, the *mukhṛā*. The point of arrival is called *sam* ('together'), where both melodic and rhythmic elements finally coalesce at a single point. In ex.2 above the *mukhṛā* is 'hajarata', and the *sam* is on 'to'. As is illustrated here, in Hindustani vocal music, and especially in slow *khayāl*, a precisely measured-out duration is not always essential to the *mukhṛā*, the musical function of which is as a lead-in or lead-back. In rendering the slow *khayāl* in rāga Darbārī Kānaḍā, for instance, phrases of unpulsed improvised *ālāp* would fill most of each long time cycle (transcribed here as 12 whole-note values); the singer will slip into a pulsed phrase as he comes back to 'hajarata', making sure only to catch it far enough ahead of the *sam* to allow time for an elegantly shaped approach to and arrival at 'to'.

The *tān* of Hindustani fast *khayāl* are free bravura passages sung on an open vowel. In *tān* singing, some flexibility as to the amount of the *mukhṛā* actually used or the point at which it begins, or both, is again possible; the *tān* must conclude and some rhythmically elegant *mukhṛā* should be heard, but the only irreducible metric requirement is that the *sam* be reached with the first count of the time cycle. Sometimes *tān* may lead right to the *sam*, dispensing with the *mukhṛā* altogether. The *mukhṛa* can be treated with similar flexibility in *dhrupad* (and especially *dhamār*) *laykārī* improvisation (see below).

In Hindustani instrumental music the principal type of free passage between returns of the *mukhṛā* is called *toṛā* ('break', also 'bracelet, necklace'). A *toṛā* is a plucking pattern for the right hand combined with pitch-changing movements of the left hand. A *toṛā* differs from a *tān* in that it has some sort of definite rhythmic shape, whereas a *tān* is passage-work in fast but equal note values. A *toṛā* often concludes with a culminating cadential passage repeated three times in sequence, called *tihāī* ('threefold'). The *tihāī* must be timed in such a way that it concludes on the beat before the *mukhṛā*, or at the beginning of the *mukhṛā*, or the *sam* itself. *Tihāī* can also be used in *dhrupad* and are an important feature of dance performance.

The flexibility of beginning point and emphasis on arrival point in the Hindustani *mukhṛā* is reversed in Karnatak music. A line of the composition (not necessarily the first) is chosen, and free improvisation is required to lead directly, naturally, but also precisely to the first part of the phrase, which then may or may not proceed to a strong arrival point (*arudi*). Ex.14 illustrates one of the characteristic specialities of Karnatak music. It shows sample phrases of *kalpana svara* ('improvised *svara*') attached to the first line of the composition partly transcribed in ex.9, *Vēṇugānalōluni*, rāga Kedāragaula (see §2(iv) above). The firmly fixed point is the actual beginning of the line of the composition, 'Vēṇu-gāna-', which is called its *eṭuppu* ('taking up'). The *eṭuppu* is a

specific *svara* of the rāga, falling at a specific point in the tāla; here it is the second degree (*d*) in rāga Kedāragaula, coming on the second half of the first beat in fast-tempo Rūpaka tāla. There are only a few ways this point can be approached in Kedāragaula; in fact, the last three degrees of a *kalpana svara* passage could lead to this motif beginning at *d* only by going *e–d–c–d* (as in ex.14), *g–f–e–d* or *f–e–c–d* (following *g* or *d*). The time-point for the *eṭuppu* here, just after the first count, is the norm for fast Rūpaka tāla; the final approach to the *eṭuppu* with an odd number of attacks (five in this and most cases) is the norm for all tālas. The low initial pitch and immediate upward continuation of the composition's opening demand a basically descending line in each final approach. The requirements of the rāga Kedāragaula (see §2(iv) above) determine the specific possibilities of melodic configuration in the *kalpana svara* throughout.

Two general techniques of *pratigrahaṇikā* improvisation are illustrated in ex.14. First of all, a fixed formula at the end is preceded by an ever longer and more elaborate build-up. Also characteristic is the use of the threefold cadential rhythmic sequence at the ends of longer passages, called *morā* in Karnatak music. In the transcription's semiquaver durations, the third of the sample *kalpana svara* ends sequentially with unit durations of 4 + 4 + 5 pulses. The fourth passage ends 6 + 6 + 5, with a rhythm that is one of many possible rhythms for a standard *mṛdaṅgam* cadential formula (*tadiṅgiṇatom*, see §6 below). The drummer would probably be expecting this formula and would certainly join in in time for the second and third members of the sequence. (Hindustani musicians sometimes improvise with *svara* syllables and with other non-textual syllables (*bol*) in compositions that use them, but seldom with tight linkage to a precise time-point or the control of rhythmic pattern that is essential to the modern south Indian technique.)

(b) Repetition with variation (bhañjanī). Here a particular phrase or section of the composition is repeated one or more times. The words and rhythm of the segment remain intact, but the melody is varied. This process has resulted, in the Karnatak *kriti*, in variations (*saṅgati*) that have become fixed and are transmitted and performed as part of the composition itself. A related Karnatak technique, but improvised, is *niraval* ('filling up'). A single line of text from the composition – occupying one cycle of a slow tāla, two or four in a fast one – is sung repeatedly, quite closely following the original rhythmic distribution of text syllables but with melodic phrases appropriate to the rāga supplied by the performer. In practice the effect is much like that of *kalpana svara*: the improvisation of *niraval* must lead back to the beginning of the original setting at the proper time-point and *svara* position, and it proceeds at two speeds, first with several cycles at the basic pulse, then a number of cycles at double time. The rendering of compositions in south Indian music is frequently embellished by *niraval* followed by *kalpana svara* attached to the same line of the composition, or by one or the other. The first line of a composition is rarely chosen for *niraval* but often for *kalpana svara* alone.

The *bhañjanī* type of variation does not occur as such in Hindustani music. In slow *khayāl* the unpulsed *ālāp* is often done using the words of the *khayāl* composition rather than the open vowel, in which case it is called *bol-ālāp*, but the rhythm is very flexible within the tāla. The singing of *tān* on *bol* (the words of the composition) rather than on the open vowel is called *bol-tān*, and is the nearest equivalent to south Indian *niraval*, although in most *khayāl* styles it is again very flexible rhythmically. The term *bol-tān* is sometimes confused with the very similar *bol-bā̃ṭ* (partition or distribution of the words); *bol-bā̃ṭ* belongs to the *dhrupad* style, but is also used in some *khayāl* styles. Like *bol-tān* it uses words from the composition to carry improvised phrases of the rāga, but the text and music phrases are syllabic, not melismatic, and the emphasis is on interesting rhythmic combinations.

The *laya-bā̃ṭ* of *dhrupad* and the *anuloma-pratiloma* of *rāgam-tānam-pallavi* maintain the melody and rhythmic proportions of the composition, but they change the rhythmic relationship of the melody and text-syllables to the tāla through diminution and augmentation. This type of manipulation of the composition is not improvised.

(iii) Genres and performance: Hindustani music. To a greater extent than in the south, north Indian vocalists distinguish a number of genres each with its proper composition-type, vocal style, techniques of improvisation, aesthetic objectives and other features. The principal genres are *dhrupad*, *khayāl* and *ṭhumrī*, though there are a number of related genres or sub-genres. Most vocalists take at least some training in all three principal genres but specialize in one or two. *Khayāl* singers often sing *ṭhumrī* as an encore, but it is unusual for a *dhrupad* singer to sing *khayāl* or vice versa, because of the very different vocal techniques required.

(a) Dhrupad. *Dhrupad* compositions are believed to be the oldest part of the Hindustani repertory, with some attributed to Tānsen and other historical figures (see §II, above) still in circulation. Likewise the associated performance practice is regarded as older than that of *khayāl* and *ṭhumrī*, which developed in the 18th and 19th centuries respectively. Consequently *dhrupad* is valued by its proponents for its authenticity of structure (correct rendering of intonation, rāga and tāla and complete and accurate rendering of the composition), stylistic purity (full-throated voice production, restriction of ornamentation and improvisation to a limited number of techniques) and elevated purpose (addressed to the Divine and to connoisseurs, not compromising with popular taste). Having never enjoyed widespread popularity or understanding since its heyday in Mughal times, *dhrupad* became all but extinct in the mid-20th century. Its revival in the latter part of the century was a surprisingly vigorous phenomenon.

A *dhrupad* poem is usually in the Braj dialect of Hindi (used for devotional hymnody) and comprises two or four rhyming lines, set to two or four melodic sections (described above). Although in earlier times almost any subject, sacred or secular, could be treated in *dhrupad*, it has come to be associated particularly with devotional or philosophical subjects, including both Hindu and Islamic themes. Consequently *dhrupad* is regarded by its exponents as a more sacred art than other Hindustani genres. *Dhrupad* compositions are found in almost all rāgas, but only in certain tālas (see Table 13). Of these, Cautāl is the most common, but sub-genres exist using Dhamār (for *dhamār* compositions describing the Holī spring festival as celebrated by Kṛṣṇa), Jhaptāl (especially for Sufi mystical songs called *sādrā*), and Sūltāl and Tīvra (for

fast-tempo songs usually in praise of deities). The accompaniment for *dhrupad* is properly provided by the barrel-drum *pakhāvaj* rather than the *tablā*. Other accompanying instruments include the *tambūrā* drone lute and, optionally, a bowed lute *sāraṅgī* and/or harmonium (avoided by some performers).

The vocal style of *dhrupad* is based on voice production from the diaphragm, smooth glissandi and other pitch-inflections, and avoidance of any rapid *fioritura* that requires constriction of the throat. *Dhrupad* singers need voices able to compete with the powerful resonance of the accompanying *pakhāvaj* – one reason, perhaps, why *dhrupad* singers are usually male and often perform in pairs. A *dhrupad* performance in concert context usually begins with an extended *nom-tom ālāp* (see §3(ii)(c) above), which may last 30 minutes or more and demonstrates the artist's insight into the structure and aesthetic of the rāga. The composition is then presented in a dignified rhythmic style (see §4(iv) above). If it is in slow tempo, it may be followed by one or more further compositions in different tālas and faster tempo.

Elaboration of the composition in *dhrupad* is termed *bā̃ṭ* ('division'), *upaj* ('invention'), or *laya-kārī* ('making (different) rhythmic densities'). The performer's options are considerably more restricted than in *khayāl* (see below), since he must always use the words of the composition, and only two basic procedures are permitted, sometimes termed *laya-bā̃ṭ* and *bol-bā̃ṭ*. In *laya-bā̃ṭ*, a section of the composition is sung with its time values systematically reduced to a half, a third or a quarter of their original length; that is to say, it is sung at *dugun*, *tigun* or *caugun laya* (see §4(i) above). No other material change and no element of improvisation is involved. More complex proportional diminutions are referred to in literature but never heard in practice.

According to some authorities, these calculated rhythmic manipulations of the composition were all the variation that was originally allowed in the performance of Cautāl *dhrupad* compositions. In *dhamār*, the lighter sub-genre sung by *dhrupad* musicians, a freer style of variation is considered appropriate. The musicians can improvise new rhythmic and melodic settings of the syllables of the poem, repeating phrases, words and even syllables as desired, at any level of *laya*, provided only that the structures of rāga and tāla are respected. This reflects the frolicsome character of the spring Saturnalia described in *dhamār* texts. This free *upaj* or *bol-bā̃ṭ* is now also often performed in Cautāl and other *dhrupad* sub-genres, reflecting the strong preference for improvised variation that is a hallmark of contemporary Hindustani musical culture. So strong a preference is it that the fixed *laya-bā̃ṭ* is often omitted altogether.

In *bol-bā̃ṭ* the essential requirement is for the vocalist and *pakhāvaj* accompanist (who improvises simultaneously with the vocalist) to return to the beginning of the composition, arriving together at the *sam*, the first beat of the tāla cycle. If the composition begins with *mukhṛā* leading to *sam*, this must be worked into the final moments of each improvisation, though it may be expanded or compressed rhythmically if required. Thus the cyclicity that is inherent in both the tāla and the composition is further reflected in the *pratigrahaṇikā*-type improvisation.

(b) Khayāl. The second main genre of Hindustani music, *khayāl*, had almost completely eclipsed *dhrupad* by the mid-20th century. The ethos of *khayāl* is one of stylistic variety and freedom of improvisation (*khayāl* means 'imagination, fantasy') as opposed to the strictness of *dhrupad*. Nevertheless, many features of *dhrupad* have been taken into *khayāl* performance. Depending on the *gharānā*, *khayāl* performance may resemble *dhrupad* quite closely (especially in the Agra *gharānā*) or diverge from it more or less radically. *Khayāl* texts are normally in Hindi and comprise only two rhyming, unmetred lines, corresponding to the musical *sthāyī* and *antarā* sections (see §(i) above). They range over a wide variety of love themes, often expressed in a feminine persona and including the amorous adventures of Kṛṣṇa or those of the emperor, and devotion to a lover or to a Muslim holy man.

There are three varieties of *khayāl* distinguished by tempo: slow (*vilambit*), also known as 'big' (*baṛā*) *khayāl* (ex.2), medium (*madhya*) *khayāl* and fast (*drut*) or 'small' (*choṭā*) *khayāl* (ex.5). A slow *khayāl* is always followed by a fast *khayāl*, but a medium-tempo or a fast *khayāl* may be sung alone as an independent item. Only the more serious rāgas are employed in *khayāl*, since light rāgas will be sung in *ṭhumrī* style. The typical tālas are different from those employed in *dhrupad* and include Ektāl, Jhūmrā, Tilvāḍā and Tīntāl for slow compositions, Ektāl, Tīntāl, Jhaptāl, Rūpak and Āḍā-cautāl in medium and fast compositions. *Khayāl* is accompanied by *tablā*, *tambūrā* and often *sāraṅgī* and/or harmonium.

The vocal style of *khayāl* is characterized by a type of *fioritura* called *tān*, in which a rapid sequence of pitches, or repetitions of the same pitch, is sung to a single text syllable or to the vowel 'ā'. This technique, and other ornaments involving rapid movement used in *khayāl*, require a greater tension of the throat muscles than is permitted in *dhrupad*. The style is reproduced on the *sitār* by rapid deflections of the string with the stopping finger, so that an elaborate sequence of pitches is produced from one stroke (see §6 below).

A *khayāl* performance usually dispenses with the opening *nom-tom ālāp* of *dhrupad*; a few phrases may be sufficient to introduce the rāga before the composition is commenced. The composition may be sung in its entirety at this point, or the second section (*antarā*) may be postponed until later. The tāla is indicated by the *tablā*, which plays a more or less embellished form of the cyclically repeated basic drum-pattern (*ṭhekā*) for the tāla in question. If the tempo is slow, the singer's rhythm may be very free, necessarily coinciding with the drum only at the first beat (*sam*) of the tāla. At medium and fast tempo the rhythmic style is less melismatic (see §4(iv) above).

Improvisation on the composition involves departing from and repeatedly returning to the first phrase of the composition, the *mukhṛā*, which includes beat 1 of the first complete cycle of the composition but often starts with an anacrusis. The tempo gradually increases, and different styles and techniques of melodic and rhythmic improvisation are introduced at appropriate tempos. In slow *khayāl* the first stage of improvisation is normally that called *ālāp* or *baṛhat* ('expansion'). This closely resembles the slow *ālāp* of *dhrupad* in its gradual unfolding of the rāga phrases and the quasi-unpulsed rhythm of the vocalist.

However, here the *tablā* maintains the tāla throughout, using the *ṭhekā*, and the singer uses syllables from the composition and/or vocalization to 'ā' rather than the

nom-tom syllables of *dhrupad ālāp*. Where in *dhrupad ālāp* the singer makes periodic returns to the *mohrā* of the rāga, here he returns to the *mukhṛā* of the composition. In both cases this re-establishes rhythmic congruence after a period of ambiguity. At the climax of the *ālāp* where the upper tonic is reached, the *antarā* of the composition may be introduced (or reintroduced), since this section of the composition always begins with an ascent to the upper tonic.

The quasi-free rhythm of the *ālāp* may be followed by more rhythmic improvisation using the words of the composition, in a style more or less close to the *bol-bāṭ* of *dhrupad*. Other options include *sargam*, where each of a sequence of pitches is sung to its appropriate solmization syllable (*sa*, *re*, *ga* etc.; see Table 1 above). Finally, improvised passages of *tān* are introduced. These bravura passages may be sung either with or (in slow *khayāl*) without clear reference to the underlying pulse. Many kinds of *tān* are distinguished by separate names, such as *sapāṭ tān* ('smooth', i.e. straight, scalar passages), *phirat tān* ('returning', i.e. involuted passages), *gamak tān* (passages sung with a heavy shake on each degree) and so on. *Tān* may be sung to 'ā' (*ākār tān*) or with syllables of the song-text (*bol-tān*). As before, each *tān* passage must return to the *mukhṛā* of the composition, leading to beat 1 of the tāla.

If the tempo was initially slow, the fast-tempo 'small' *khayāl* will be introduced at this point, to be followed with more *tān* and other fast-tempo improvisation. The development of this composition is much shorter than that of the 'big' *khayāl*. A medium-tempo *khayāl* may be elaborated with all the stages of improvisation and without any following fast-tempo composition.

Of the several other types of composition performed by *khayāl* singers, the most distinctive is the *tarānā*. The texts employ a special set of non-lexical syllables, such as 'tom ta na na, u dāna dīm, dere na, dira dira' and 'yalalī yalā'. Sometimes drum syllables or dance syllables are incorporated. The various syllable combinations lend themselves to rhythmic improvisatory permutations at very fast speeds. Sometimes a *tarānā* includes a line or two of Persian text, and it seems more than probable that the present genre originated from ecstatic Sufi songs using cryptic expressions in Persian such as 'tū dānī' ('thou knowest') and Shī'a cries like 'yā alī' ('O Ali').

Ma'danu'l-mūsīqī alludes to *tarānā* as an item performed before *khayāl* (rather than *ālāp*) by members of the Qavvāl community, although in current practice it is sung as a medium- or fast-tempo *khayāl* by classical singers. The word *tarānā* itself is merely Persian for 'song'. *Tarānā* is one of the Hindustani genres that has been enthusiastically adopted in south India, where it is called *tillānā*. *Tillānā* compositions are used both in concerts and in dance recitals, as light items for the last portions of a programme.

(c) Ṭhumrī. The third main style of Hindustani classical music is embodied in the compositions called *ṭhumrī*, developed in Lucknow in the 18th and 19th centuries, and later in Banāras (see also §IV, 1 below). The texts are extremely short and characterized by the *mādhurya bhāva* ('sweet sentiment') of erotic love. *Ṭhumrī* has *sthāyī* and *antarā* divisions like *khayāl* but is rendered in a much more elaborately florid and perhaps rather sentimental manner. The main tempo is slow, but towards the end there is a section in a fast time cycle in which the singer repeats the first line indefinitely to keep the time while the *tablā* player plays virtuoso solo passages called *laggī*; the conclusion is again at the slow tempo. *Ṭhumrī* has its own slow time cycles (see Tables 13 and 14) and its own rather small number of rāgas, which are found in *dhrupad* but hardly ever used in *khayāl*. The chief *ṭhumrī* rāgas are Pīlū, Khamāj, Kāfī, Jogiyā and, above all, Bhairavī. Whatever the rāga, phrases and elements from other rāgas are often mixed in (hence designations like *miśra* ['mixed'] Khamāj and *miśra* Kāfī), sometimes to the extent that only the refrain belongs to the same rāga throughout. *Dādrā* compositions in the fast *dādrā* tāla also use *ṭhumrī* rāgas.

Renditions of *ṭhumrī* rāgas in *ṭhumrī* style are now used as concluding items in most concert programmes, both instrumental and vocal. Furthermore, *bhajan* (popular devotional poetry) is now often sung in some of the very popular *ṭhumrī* rāgas by musicians who like these rāgas but do not handle the *ṭhumrī* style easily, or who prefer not to sing the somewhat erotic *ṭhumrī* texts; this practice was begun by Vishnu Digambar Paluskar (1872–1931).

(iv) Genres and performance: Karnatak music. Compositions play a much more central role in concerts of Karnatak music than they do in Hindustani music. The oldest south Indian compositions that probably retain some of their original musical settings are the *padam* compositions of Kṣetrayya, used for the south Indian classical temple dance now called *bharata-nāṭyam*. They are devotional texts, mostly in the *mādhurya* ('erotic') mode, and sung in a rather slow tempo that gives the dancer ample time to illustrate and elaborate the text with the stylized gestures of *abhinaya*. A few Karnatak rāgas are considered too vigorous for *padam* – they are called *ghana* ('heavy') and are especially suitable for *tānam* improvisation (see §3(ii)(d) above) – but most of the well-known rāgas are used in *padam*. Some of the smaller and more melodious rāgas particularly good for *padam* are called *rakti* ('emotional') rāgas. *Jāvaḷi*, a small-scale and lightly erotic genre sung in rather fast tempos, also uses *rakti* rāgas.

In the mid-18th century probably the most important compositional form was the *varṇam*, which unlike other genres has two completely independent sections. The opening *pallavi* is followed by a rhyming *anupallavi*, the two being related to one another as are the *sthāyī* and *antarā* of Hindustani music (see §(i) above). Following the *anupallavi* comes a passage sung first with its *svara* syllables and then with a *sāhitya* (text), followed by a return to the *pallavi*. Then a *caraṇam* (stanza) is sung; the *caraṇam* itself serves as a refrain for several passages of *svara-sāhitya* like that following the *anupallavi*, and the *varṇam* concludes with the last return to the *caraṇam*. Uniquely in the *varṇam*, there is never a final return to the opening section, the *pallavi*.

Varṇam compositions are of two kinds; *pada varṇam* is for dance and is the major item of a *bharata-nāṭyam* recital; *tāna varṇam* is for singing (or playing), and the extra passages following the *anupallavi* and *caraṇam* are sung with *svara* syllables only. Traditionally a *varṇam* is sung as the first item of every concert; otherwise, they are regarded as advanced study pieces, from which many important rāga configurations are learnt. The verbal texts of *tāna varṇam* are short and floridly set; the individual

svara in the pulsed melismas are sung in a distinctly emphatic and separated fashion unique to the *tāna varṇam*.

The most important modern south Indian type of composition is the *kīrtanam*. A *kīrtanam* used as a concert piece and endowed with composed variations (*saṅgati*, *cittasvara*) is often called a *kriti*. In essence a *kīrtanam* is a simple devotional song for group singing, comprising a short refrain, the *pallavi*, sung by the whole group, and a number of stanzas, the *caraṇam*, for the leader or for individual members of the group. The *pallavi* is sung in a low register and the *caraṇam* in the upper register. *Kīrtanam* like this, including many composed and used by Tyāgarāja for his own devotions, are still sung as *bhajana* (devotional songs).

Even the simplest *kīrtanam*, however, usually have besides *pallavi* and multiple *caraṇam* an *anupallavi*, following and rhyming with the *pallavi*, set to a contrasting melody in the upper register. Many simple devotional *kīrtanam* have *anupallavi* and *caraṇam* in the same tune. In a more complex *kīrtanam* the full *ABCB′* structure of *kriti* and *dhrupad* is observed (see §(i) above). In the typical design of the small concert *kriti*, the *pallavi* and *anupallavi* have one line each, while each *caraṇam* has two lines (sometimes four). A larger *kriti* normally has two lines in the *pallavi*, two lines in the *anupallavi* and four or more lines in the *caraṇam*; normally only one *caraṇam* is used for a large *kriti*.

Ex.8 above shows the basic melodies of the whole of Tyāgarāja's '*Gītārthamu*', a song of 2 + 2 + 4 lines (= tāla cycles) treated as a moderately substantial concert piece. As mentioned above, any individual line of a composition may be enlarged with a succession of memorized variations called *saṅgati*. Omitted from ex.8 are whole sets of *saṅgati* for the first half-line ('gītârthamu saṅgītânandamu' etc.), and for both lines of the *anupallavi*; only the returns to the *pallavi* are indicated, in order to show the overall shape and continuity in performance. As is common practice, the first two lines of the *caraṇam* revert to the register of the *pallavi*, but with a different melody focussing on the 5th scale degree, while the last two lines (from 'hari vara rūpuḍu') have the same tune as the *anupallavi*.

Also contributing to the expansion of many *kīrtanam* compositions into elaborate concert *kriti* is the use of a tempo slower than the brisk pace appropriate to a devotional group song. The slow tempo permits the stylish transformation of a square text rhythm into a gracefully varied and elegant musical rhythm. The underlying rhythmic unit of '*Gītārthamu*' at slow speed is represented in ex.8 as a quaver, making four beats to a minim count, eight counts in the time cycle. The long and short quantities in the text syllables can be regarded as doubled in value, the proportion being thought of as 4:2 rather than 2:1, which allows plenty of room for subtle rhythmic shifts of attack position. One sees that a value of 4 in a long syllable of the text can be replaced in the music by values of anything from 2 (in 'dzūḍa') to 6 (in 'saṃ'); the duration of the short syllables can be reckoned on the same scale as being either 2 or 1. Among the rhythmic niceties made possible by this process is the reduction of the two longs of 'gītā' and 'sītā' and the four shorts of 'hari-hara' and 'hari vara' to a series of hemiolas, by squeezing them from two counts into one and a half. The *eṭuppu* (the time-point of each line beginning) is thereby shifted forward to the third beat of the first count, which in turn means that the ending of each line is carried across the first count before the next line is begun. The increased momentum thus given to line repetitions and variations, to continuations and to returns to the opening, contributes greatly to the unity of the composition as well as to its surface effect.

Ex.7 above, the *pallavi* and *anupallavi* of a *kīrtanam* by Muttusvāmi Dīkṣitar, illustrates a rhythmic technique of a different kind, intrinsic to the basic structure of the composition rather than superimposed upon it. The musical rhythms are precisely based on the syllabic quantities of the text, but two tempos are used. The basic tempo is represented by 'budham āśrayāmi satatam', while 'sura-vinutam candra-tārā sutam' goes at twice the speed.

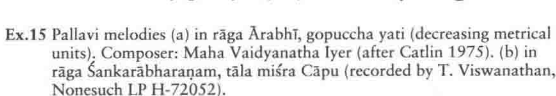
In the *anupallavi* the passage 'madhura . . . sampadam' is also at double time, called *madhyama-kāla* ('medium speed'). *Madhyama-kāla* conclusions to sections are a constant feature of Dīkṣitar's compositions, and in some cases very complex text–music devices are employed in their construction.

A programme of Karnatak music will normally comprise a sequence of compositions in different rāgas and different forms: mainly *kriti* or *kīrtanam*, with perhaps a *varṇam* to begin and a *tillānā* or *bhajan* to end. The extent of improvised elaboration will vary, some compositions being rendered with no more variation than the fixed *saṅgati*. Usually one item, often a large *kriti*, is elaborately developed, beginning with an extended *ālāpanam*. Some improvised *niraval* and/or *svara-kalpana* may be included during the rendition of the composition, and more may follow. The variety of improvisation techniques used and the extent of elaboration applied is limited, however, by the perception that the music is at root devotional, and the expression of the words should be enhanced, not overshadowed, by purely musical development. Full scope for abstract musical development is allowed only in the genre *rāgam-tānam-pallavī*, which may be performed as the centrepiece of a recital if time permits.

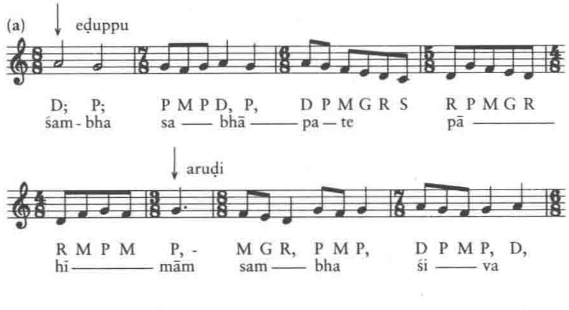
The performance of *rāgam-tānam-pallavi*, or *pallavi* for short, developed at the 18th- and 19th-century courts, beginning with the mid-18th-century Thanjavur musician Pachimiḻiam Ādiyappayya. It was and is the supreme test of a musician's skill in improvisation. The composed element is reduced to a single short section, the *pallavi*; there are no *anupallavi* or *caraṇam* as in other forms. The *pallavi* itself has a special structure, comprising two phrases separated by a short rest; the first phrase is repeated to conclude the melody.
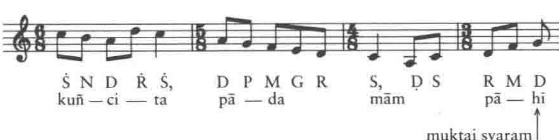
Usually the *pallavi* incorporates a technical challenge. It may be composed in an unusual rāga or tāla, or the two phrases may move at different speeds against the tāla. Two examples of *pallavi* melody are given in ex.15. The first is composed in an otherwise unknown tāla comprising successively shorter *aṅga*; in the second, set to *miśra* Cāpu tāla, the pattern of the tāla is presented in the first phrase at double speed, resulting in a highly syncopated rhythm. Such melodies were invented and proffered as challenges to court musicians by their patrons or rivals. The challenge was not only to repeat the *pallavi* immediately but also then to perform a complete *rāgam-tānam-pallavī* improvisation on it, lasting perhaps an hour (Catlin, 1985).
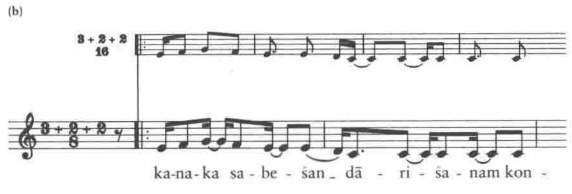
The elaboration of a *pallavi* begins with an extended unmetred *ālāpanam*, called *rāgam* in this context, in
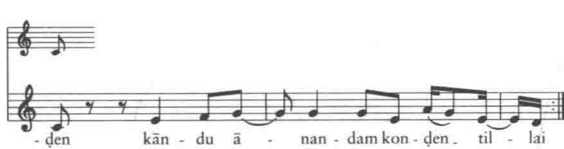


Ex.15 Pallavi melodies (a) in rāga Ārabhī, gopuccha yati (decreasing metrical units). Composer: Maha Vaidyanatha Iyer (after Catlin 1975). (b) in rāga Śankarābharaṇam, tāla miśra Cāpu (recorded by T. Viswanathan, Nonesuch LP H-72052).









which the motivic material of the rāga is developed in all registers (see §3(ii)(d) above). When the soloist has completed this development, the violin accompanist is usually given an opportunity to play an *ālāpanam* independently. Then follows the *tānam*, where, as in the medium-tempo *ālāp* of *dhrupad* or the *joṛ* of a *sitār* solo, the rāga is unfolded against a steady but unmetred pulse (often articulated as a lightly pulsed drone by the violin). The *pallavi* melody is then introduced, and the percussion accompanist(s) (playing the barrel-drum *mṛdaṅgam* and optional instruments such as the pot drum *ghaṭam*) participate from this point on. Extended and elaborate *niraval* and *svara-kalpana* improvisations, by the soloist and the violin accompanist alternately, may also include the augmentation-diminution procedures known as *anuloma* and *pratiloma*, where the tāla is kept constant, and the composition is sung at faster or slower speeds (cf the *lay-bāṭ* of *dhrupad*), or the composition is sung at a constant tempo and the tāla clapped at different speeds against it. A sequence of three or more progressive augmentations or diminutions may be termed *trikāla* ('three time-reckonings').

Other variation procedures include a *korappu*, dialogue between the soloist and accompanists, in which the latter imitate immediately each phrase improvised by the former; and *korvai*, a pre-composed episode of complex rhythm played by all performers in unison. The performance ends with a final reprise of the *pallavi*, but this is normally preceded by *tāni āvartanam*, an extended percussion solo (or dialogue if there is more than one percussionist) in a number of episodes leading to a climax. The soloist must keep time for the percussionists by showing the tāla with the hand and must reintroduce the *pallavi* melody at exactly the right moment. Thus the underlying principle of *pratigrahaṇikā* -type improvisation, the return to the composition after improvised episodes, here becomes the final challenge of the *pallavi* performance.

6. INSTRUMENTAL TRADITIONS. South Asian instruments are classically arranged into four groups: *tata* ('stretched') are chordophones; *suṣira* ('tubular') are aerophones; *avanaddha* ('covered') are membranophones; and *ghana* ('solid') are idiophones. This section discusses the instrumental repertories of Hindustani and Karnatak music; organological information is found under each instrument's individual entry. It should be noted that many of the instruments below are also used in local, devotional and popular traditions.

(i) Chordophones. The general term for a chordophone in Sanskrit music literature has been *vīṇā* (see VĪṆĀ, §§1–2). Today this term designates the Karnatak *vīṇā* (a plucked, fretted lute sometimes called *Sarasvatī-vīṇā*), while *bīn* refers to the Hindustani *vīṇā* (a plucked, fretted stick zither) associated with the *dhrupad* tradition (Table 15). Both of these instruments have a fretless counterpart, the *goṭṭuvādyam* and *vicitrā vīṇā* respectively, the string being stopped with a sliding block. The plucked lutes of Hindustani music are the fretted *sitār* (and its larger counterpart, the *sūrbahār*), the fretless *sarod* (and its forerunner the *rabāb*) and the drone lute *tambūrā* (also used in Karnatak music).

Bowed lutes in south Asia, the fretless *sāraṅgī* and violin and (uncommonly) the fretted *dilrubā* and *esrāj*, were traditionally accompanying instruments. The violin was predominant in the south and the *sāraṅgī* in the north; both now appear on concert platforms as solo instruments. The *santūr*, a struck box zither, was until recently restricted to the *ṣūfiāna mūsīqī* of KASHMIR but is now being used to perform Hindustani music. Hindustani and Karnatak musicians have also adopted instruments originating from outside south Asia. In addition to the violin mentioned above, there are notable performers on the guitar and the mandolin.

(a) Vīṇā and bīn. A south Indian *vīṇā* performance consists of several discrete musical items varying in duration from five minutes to an hour or more. Each

TABLE 15: Principal south Asian string instruments

		Hindustani	*Karnatak*
plucked	drone	tamburā	tamburā
	fretted	bīn sitar (and surbarhar)	vīṇā
	fretless	vicitra (mahāṭī) vīṇā (sūr śṛiṅgār) sarod	goṭṭuvādyam
bowed	fretless	sāraṅgī violin (sārindā)	violin
	fretted	dilrubā and esrāj	

musical item starts with *ālāpana*, during which no tāla operates and there is no percussion accompaniment; the tāla strings are struck for occasional timbral contrast with the melody strings. In longer musical items, *ālāpana* is followed by *tāna*, in which rhythmic patterns are built up by alternating strokes on the tāla and melody strings. In the compositions and subsequent improvisations that follow *tāna*, a tāla operates and the *mṛdaṅgam* (barrel drum) provides a percussion accompaniment. In this context, the tāla strings are struck to mark the main beats of the tāla only (for example in Ādi tāla – comprising 8 beats – they are struck on 1, 5 and 7). In the Mysore *vīṇā* tradition this is strictly adhered to, though elsewhere, because of the influence of Hindustani *sitār* technique, innovators may tend to mark every beat of the tāla.

The bulk of the repertory comprises KRITI. The right-hand strokes on the melody strings of the *vīṇā* represent the consonants of the song text. When a *kriti* is performed, lines of the song text are repeated (from four to 16 or more times) with progressive melodic development. Two consistent features of such development are the gradual increase in rhythmic density and the extension of the range of pitch movement, which build up excitement and tension in the listener. On the *vīṇā*, this involves the left arm moving faster and farther up and down the neck. Towards the end of such developments the tension is released by alternating this material with a contrasting line of melody/song text, followed by a return to the first rendering of the original line. Spontaneous improvisation may occur within this, and wholly improvised items of repertory (*pallavi*) follow the same cyclical form.

The northern *vīṇā*, or *bīn* (fig.8), is played by performers of DHRUPAD, particularly in *ālāp*. Many of the techniques of portamento and the use of the *cikāri* (punctuating) strings used in the performance of *ālāp*, *joṛ* and *jhālā* (see below) originated in *bīn* technique. The *bīn* is also played in metric compositions with the *pakhāvaj* (barrel drum), but the subordination of instrumental to vocal style has resulted in an absence of distinctively instrumental compositional styles.


8. *Hindustani bīn (stick zither)*

(b) Sitār and sarod. The two main classical SITĀR repertories, or *bāj*, comprising styles of metric composition (*gat*) and associated performing practices, were established during the 18th century. The Delhi *bāj* is based on a style attributed to MASIT KHAN of the 18th century Mughal capital. His descendants later moved to Rajasthani courts, and the style is also called 'western' (*pachāo*, *pachvā̃*), or *masītkhānī*.

The *masītkhānī* performing style was *dhrupad*-influenced, with *rabāb*-and *bīn*-derived *ālāp* (introductory section), *joṛ*, *ṭhoṅk* and *jhālā* metric variational practices, including melodic or rhythmic transformation of the *gat* (*sīdhī-āṛī*) and augmentation-diminution (*thā-dūn*), similar to *dhrupad bā̃ṭ* (the *tablā ṭhekā* for slow *tīntāl* in 19th-century Bengali sources is markedly like that of the *pakhāvaj*).

The 'eastern' (*pūrab*) or *razākhānī bāj* is attributed to GHULAM RAZA KHAN of Lucknow. The *razākhānī* style is probably closer to the *sitār tanbūr* than the *dhrupad* tradition: the 'light' rāgas that form part of it (such as Kāfi, Pīlū, Khamāj and Bhairavī) are melodically similar to Central Asian tunes. Performing practice included augmentation-diminution (*thā-dūn*), cross-string plucking (*cheṛ*) and short stretches of melodic passage work (*khucṛā tān* or *upaj*) derived from *khayāl* song and often improvised.

The terms *masītkhānī* and *razākhānī*, applied to *gat*, denote skeletal rhythmic plucking structures (slow and fast respectively) rather than specific melodic compositions by Masit Khan and Raza Khan. The most common *razākhānī* type begins on the 7th beat; some such compositions predate Raza Khan and are attributed in tradition (especially those in rāga Kāfī) to Amir Khusrau and may relate to *ṣūfiāna raṅg*. They were extended by 18th-century *sitār* players such as the brothers Lāḍ Khān and Pyār Khān.

There is a greater underlying similarity in the plucking rhythm of the first lines of the two *gat* types than is apparent today, when the tempo difference may be 8:1 or more; traditional *sitār* players, however, still refer to the two as *dhīmā* ('moderate') and *dūnī* ('double'). Older *gat* from this period are often in two lines, corresponding to the *sthāyī* and *mañjhā*, not *sthāyī* and *antarā*, of the modern style. The *mañjhā* line is created in *masītkhānī gat* by triple repetition of the first sub-bar, comparable to the *gat-dohrā* ('theme and doubling') of Delhi *tablā*; the *antarā* is probably a later development influenced by vocal forms and created here by rhythmic imitation of the first two lines into the upper octave. *Razākhānī gat* shows more variety. The emerging classical *gat* repertory of the 18th century represents different stylizations of common material. This shows some affinity with the instrumental 'teahouse' music of north Afghanistan and Central Asia.

Table 16 represents the forms played in the modern *sitār* repertory. It displays the two movements (*ālāp* and *gat-toṛā*), principal sections (*ālāp*, slow and fast *gat*) and subordinate sections (*joṛ* and *jhālā*). Some optional procedures are grouped beneath each section. Full performances include all sections (*1–6*); shorter ones omit

TABLE 16: Schematic representation of *rāga* form for the *sitār*

Ālāp		*Gat-toṛā (with tāl)*			
1	2	*3*	*4*	*5*	6
a āocār ālāp *b* vistār alāp *c* bandhan ālāp	joṙ	jhālā	slow gat	fast gat	jhālā
			baṙhat		
			bahlāvā	bahlāvā	
antarā			antarā	antarā	
			chand	tān	
			boltān	boltān	
		ṭhoṅk	tārparan	tārparan	
		cheṙ	cheṙchāṙ	cheṙchāṙ	
			āṙī-kuāṙī		
tān (muhrā)		tān	tān		
			tīhāī	tīhāī	
			āmad	āmad	
			sīdhī-āṙī	thā-dūn	
				savāl-javāb	
				sāth-saṅgat	

some (especially *2*, *3* and 6). The introductory *ālāp* sometimes occurs alone, but normally elements of both *ālāp* and *gat-toṛā* are included; the order of sections is always maintained. Change to a related rāga sometimes occurs, while *rāga-mālā* ('garland of rāgas') with extemporized changes of mode is quite popular. A *prastārikā* ('medley') of *gat* in several tāla is now rare. The usual term for the complete performance is *rāg*, though the term *gat* was formerly used in this sense.

The first section (*ālāp*) is devoted to the exposition of the mode through various techniques primarily derived from vocal music, above all portamento (*mīṙ*), which is achieved through string deflection. *Ālāp* is without metre (tāla) or drum accompaniment and is always *molto cantando*. *Āocār ālāp* (*1*(*a*); *uccār*: 'pronouncement') is a brief announcement of the rāga through a few characteristic phrases, such as the *pakaṛ* (Hindi: 'catch'), and may lead directly to *gat* (*4* or *5*). Phrasal *ālāp* of various kinds (*1*(*c*); Hindi *bandhān*: 'bound'; Urdu *qāid*: 'strict') comprises more extended development of such phrases centring on strong tones of the mode – the tonic (*sa*), melodic centre (*vādī*), secondary centre (*saṃvādī*) and often also the 5th (*pa*) or 4th (*ma*) degree of the scale. In *1*(*b*), *vistār* or *bistār* ('extended') *ālāp*, these features of the rāga are elaborated in slow, rigorous developments through low, middle and upper octaves. In the middle octave, each note is introduced in turn in ascending scale order, and the development of each note is concluded by a rhythmic cadence (*muhrā*: 'coming forward'). This form reflects the *bīn–sūrbahār* repertories; a generation ago a *sitāriyā* (*sitār* player) could play *vistār* of a rāga on the *sūrbahār* and then its *gat-toṛā* on the *sitār* tuned a 4th or a 5th higher. *Ālāp*-type development may also occur in *gat* sections (*4*, *5*). In slow *gat* (*4*), *vistār*-type extension called *baṛhat* ('increase') or *ālāpī* is performed in free tempo against slow *tablā* metre. This feature is again relatively modern and derived from *khayāl*; in both *khayāl* and *sitār* performance it would follow an introductory *āocār ālāp*. Short phrasal *ālāp* occurring in *gat* sections is *bahlāvā* ('divertissement').

In *joṛ* (2; 'joining') and *jhālā* (*3*), there are various combinations of techniques that may derive partly from vocal *nom-tom ālāp* (which may itself derive from instruments), developing rāga through pulse and tempo. Rhythmic groupings are set up through tonal patterns and play made with departure and return to the beat; later stages concentrate on intensified patterns – *laṛī* and complex cross-rhythmic *bol* and *ṭhoṅk* ('hammering').

Jhālā ('a shower'), which cannot be earlier than mid-19th century on the *sitār* (when the *cikāri* strings were added), contrasts accelerated patterns on the melody strings and the *cikāri*, with accent either on the latter (*ulaṭ*: 'reversed') at the end of *ālāp* (*3*) or on the former (*sulaṭ*: 'straightforward') to conclude fast *gat* (*6*; some sources reverse these terms). The *ulaṭ* with added complex *bol* is *ṭhoṅk jhālā*. A former technique derived from *sarod* and *rabāb*, *jhārā* (also 'shower') played patterns similar to *jhālā*, but all on the main string. The *sitār* and *bīn* equivalent of the time was *cheṛ* ('excitation'), which contrasted melody string notes with fast patterns on open or fretted drones.

The metric *gat* compositions (*4*, *5*) remain the heart of *sitār* repertory as models for the student and the nucleus of performing practice. In the mid-19th century these were quite separate traditions; in standard modern performing practice, both types of *gat* follow in succession. Tīntāl (a 16-beat rhythmic cycle) is the base for both *bāj*. In the 19th century, 12-beat Ektāl was the other main tāla for *sitār* (being symmetrical it was also good for *thā-dūn*; see below); today, *gat* in many tāla have been developed, notably by *sitār* players of the Allaudin Khan school.

There are many types of improvisational practice that occur as *toṛā* ('breaks') in *gat* playing. In *gat-vistār*, for example, the plucking pattern of the *masītkhānī gat* is kept up by the right hand, while the left hand moves elsewhere to provide different melodic elaborations. The older truly variational ones (*sīdhī-āṛī*, *thā-dūn*) are less common today, but *āmad* (variation of the cadence) is still important. *Chand*, *boltān* and *tārparan* stress right-hand plucking and are similar to *joṛ-jhālā* techniques. *Tān*, mainly melodic bravura passages, have seen a great development following that of *khayāl*.

Very rapid right-hand plucking has always been a feature of *sitār* playing, but with the left hand moving much more slowly, so that many small sets of repeated notes are heard. Virtuoso concert performers now often move the left hand as fast as the right. Cross-rhythmic work (*āṛā-kuāṛī*: 'cross-crooked') and the triple rhythmic cadence (*tihāī*, *tīyā*) serving as a closing cue probably derive from drums and dance (*kathak*). Modern *savāl-javāb* ('question-answer') is antiphonal phrasing from *sitār* to *tablā*, leading to a climactic *sāth-saṅgat* ('simultaneous [improvised] accompaniment'); more traditionally this denotes thematic imitation of *sitār* and *tablā* 'breaks'.

As with the *sitār*, the historical centre of the SAROD repertory is composed of *gat* with variational and extensional 'breaks' (*toṛā*), primarily in Tīntāl. Medium-tempo *gat* were common in the traditional repertory, but today the *sarod* also plays slow *masītkhānī* and fast *razākhānī gat* types, like the *sitār*, and also in various tālas.

Much of its performing practice is the same as that of the *sitār*, though the nomenclature may vary, and the *sarod* now performs the full form of *ālāp*, *joṛ*, slow *gat*, fast *gat* and *jhālā*. The *joṛ* and *jhālā* repertory in particular owes much to the *rabāb–sarod* tradition. Although in the past the number of *sarod gharānā* was small, the instrument now enjoys great popularity.

(c) Sāraṅgī and violin. The SĀRAṄGĪ is traditionally used to accompany vocal music (essentially imitating what the singer has just sung), especially *khayāl* and *ṭhumrī* (see §5(iii) above), and to play the time-keeping melody for *tablā* solos and *kathak* dance. The *sāraṅgī* is also used, though less frequently, as a solo instrument. In this case the central repertory may be described as 'instrumental KHAYĀL': *ālāp* followed by slow then fast compositions. The most famous player of modern times, RAM NARAYAN, has incorporated elements from the *dhrupad* vocal tradition and has developed his own individual playing style. He is also the only outstanding player to restrict his performances to solos. Other great exponents of recent times, among them BUNDU KHAN and Gopal Misra, continued the tradition of accompanying vocal music, in addition to giving solo recitals.

The European violin was introduced into south Indian music in about 1800. Balasvāmi Dīkṣitar (Muttusvāmi's youngest brother) and the Thanjavur musician Vadivelu who settled in Trivandrum were its first exponents. By the end of the 19th century it had become the standard accompanying instrument for concerts of Karnatak music, and it is now also widely used as a solo instrument. It is tuned in 4ths and 5ths (or 5ths and 4ths) sounding *sa* and *pa*. The original fingering was a two-finger technique modelled on the *vīṇā*, sliding up with the middle finger and down with the index finger. Many aspects of European technique have been adopted and refashioned to the purposes of Karnatak music. No general vibrato is used, but the instrument lends itself admirably to the *gamaka* of the south Indian style. It is held with the body against the upper chest and the scroll wedged firmly against the ankle, fully stabilized so that the left hand is free to slide along the fingerboard. The violin is now also used as a solo instrument in Hindustani music.

(ii) Aerophones. Aerophones have played special and limited roles in South Asian music. The flute (*vaṃśa*) is one of only two instruments for which rāgas are listed in the *Saṅgīta-ratnākara*; it was also an important instrument in the ancient theatre orchestra. It did not play any role in classical music of modern times until the 20th century, during which time it became a concert instrument for both Karnatak (*veṇu*, Tamil *pullāṅkuḻal*) and Hindustani music (*bā̃srī*, *bā̃surī*). In Karnatak music flautists play the standard vocal repertory, and the flute is now heard in the *cinna meḷam* that accompanies *bharata-nāṭyam*. In Hindustani music flautists play in an 'instrumental *khayāl*' style: *ālāp*, followed by slow *khayāl* accompanied by *ṭhekā* on *tablā*, then fast *khayāl* with *tān*.

The south Indian double-reed NĀGASVARAM, the sound of which is valued as auspicious, is the leading instrument in the temple *periya meḷam*, with the *tavil* and the drone oboe *ottu*; it also appears on the concert stage. Part of the repertory of the *nāgasvaram* is derived from the Karnatak tradition, largely vocal compositions. Additionally a body of instrumental compositions without any text (*mallārī*) is performed solely on the *nāgasvaram*. A composition in slow tempo is varied through performance at double, quadruple and octuple tempos. Different tempos may be mixed together, and a composition may be performed in triplet patterns as well.

The ŚAHNĀĪ is the double-reed instrument of north India. It is linked with the *naubat* ensemble and is played in many different contexts: on the concert stage, at mausoleums, mosques and in temple compounds. Like the *bā̃surī*, the *śahnāī* follows the pattern of *khayāl* performances when played on the concert platform (see also §(v) below).

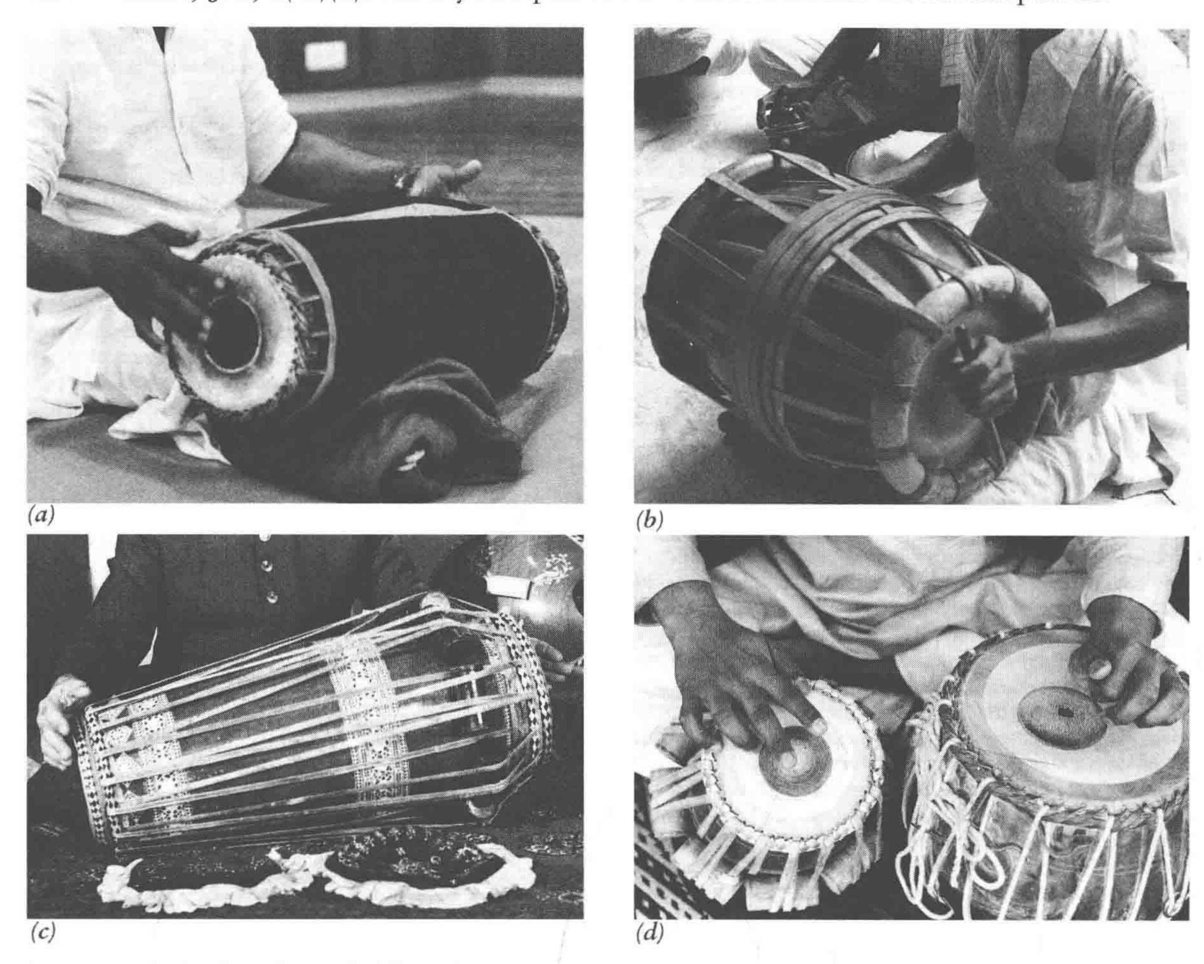
(iii) Membranophones. The major barrel drums of South Asian classical traditions are the south Indian MṚDAṄGAM and *tavil* and the north Indian *pakhāvaj*; the *tablā* is a pair of asymmetrical kettledrums; and the south Indian KAÑJĪRĀ is a frame drum (fig.9). The *mṛdaṅgam*, *pakhāvaj* and *tablā* are discussed below. The *tavil* accompanies the *nāgasvaram* in the *periya meḷam*, both within the temple precinct and in processions. The *tavil* accompaniment is distinctive, often playing short solos during the unmetred *ālāpana* (perhaps to give a rest to the *nāgasvaram* players); the drum also accompanies classical song-based metred compositions. The *kañjīrā* is often used to accompany Karnatak vocal music, along with the *mṛdaṅgam* and *ghaṭam* (percussion vessel).

(a) Mṛdaṅgam and pakhāvaj. As with the *vīṇā*, the name *mṛdaṅga(m)* refers to both a northern (also known as *pakhāvaj*) and southern Indian instrument. Both can be traced back to the *mardala*, a barrel drum whose technique is discussed in depth in the medieval *Saṅgīta-ratnākara* (13th century). The *mardala* patterns are still very much in evidence in the modern *mṛdaṅga(m)* traditions.

There were and are two different kinds of drum strokes and patterns: a primordial set of four and a certain number used for filling in between them. The *Saṅgīta-ratnākara* gives *ta dhi thoṃ ṭem* for the primal set, called *śrama-vāhanī* ('carrying the burden'); this is still the basis for the first sequence learnt in both Hindustani and Karnatak *mṛdaṅgam* traditions. It also gives the sequence in repeating pairs, triplets and quadruplets – *ta-ta dhi-dhi . . . ta-ta-ta dhi-dhi-dhi* . . . etc. – as they are still given in the first lessons. The last syllable now is usually *nam* (another of seven basic *mardala* strokes in the *Saṅgīta-ratnākara*) but may also be *jheṃ* or *jhoṃ* in the Karnatak traditions.

The second class of strokes in the *Saṅgīta-ratnākara* is called *eka-sara-ṭākanī* ('single-flowing-*ṭākanī*'), exemplified by combinations of *taka* and *dhikaṭa* said to amount to eight, which are meant to 'break' the sequences of *ta dhi thoṃ ṭem* and provide a 'flow' of drumming. Many examples of the elaboration of the *ta dhi tom nam* succession by means of secondary 'flowing' formulae combined with repetition and recurrence of the four main strokes are given in the 14th-century *Saṅgītopaniṣat-sāroddhāra* (Sudhākalaśa). Very interesting historically is the association of each variant with a tāla, as though for a *ṭhekā* of Hindustani music. Although they are mostly not absolutely identical with existing traditional patterns, some of these patterns are very close, and all are playable. The first quoted below is for Ādī tāla: 'tad dhi thau draim'. Others are 'tat-taki/tat-ta/dhi-dhik-ki/dhid-dhi'; 'tat-ta/dhid-dhi/thau-thau/dhi draim'; 'karagaḍa naragaḍa/tad-dhi-dhik kaḍa-daragaḍa dhid-dhi kat-thau/dhik-kat-thau draim'.

A longer specimen of *ta dhi thau draim* plus the filler formula *daragaḍa*, which is unconnected with a specific tāla, is given in the chapter on instruments, as an instance of combination for the *mardala*: 'tak-kaḍa daragaḍa/dhik-kaḍa daragaḍa tā-dhik-kaḍa/dā-dhik-kaḍa/daragaḍa dhid-dhik-kaḍa/tā-tak-kaḍa/daragaḍa tak-kaḍa/dā-dhik-kaḍa/daragaḍa dhik-kaḍa daragaḍa daragaḍa tā dhit thau draim'.



9. *Four types of Indian drum, showing the different playing positions: (a) mṛdaṅgam, south India; (b) tavil, south India; (c) pakhāvaj, north India; (d) tablā and bayā̃ (kettledrum, left), north-west India*

Comparing these patterns with the first lessons in south Indian *mṛdaṅgam* traditions shows the continuity in the principle of combining the main strokes with filler patterns (*jāti*), e.g. *tā–kiṭataka dhī–kiṭataka tom–kiṭataka nam–kiṭataka/tā tā kiṭa dhī dhī kiṭa tom tom kiṭa nam nam kiṭa*. Other and longer formulae of filler syllables are combined with *kiṭataka*, such as *tarikiṭa*, *takadina*, *takadimi*, *jaṇutaka* and so on: *tak-kiṭa kiṭataka takatari-kiṭataka/dhik-kiṭa kiṭataka takatarikiṭataka* etc. Other single strokes or short groups can take the places of *ta dhi tom nam*: *tak-kum kiṭataka*... *talāngutom kiṭataka*... etc.

(b) South Indian mṛdaṅgam. In their early training, modern students of the south Indian *mṛdaṅgam* learn to play different *jāti*s in relation to different tālas. There are no fixed relationships between particular *jāti*s and particular tālas. The player's rhythmic sense and motor skills are developed through increasingly varied and complex relations between the two: *jāti*s comprising odd numbers of strokes played in tālas comprising even numbers of beats, and vice versa; doubling, halving and trebling the tempos of the *jāti*s while the tāla remains constant; and starting the *jāti*s on different beats of the tāla.

Playing in terms of improvising *jāti*s in relation to a fixed tāla is called *konugolu*. This is contrasted with the *tathākāra* approach used when accompanying melody instruments. South Indian *mṛdaṅgam* players do not keep time in the same way as *tablā* players do (see §(b) below) but supply a rhythmic counterpoint to the repeated pattern of accents provided by the melody instrument or voice, along with rolls and flourishes.

During the *kalpana svara* passages that follow improvised *pallavi* (and may follow fixed compositions, called *kriti*), the melody instrument improvises increasingly long and rhythmically complex sequences, each terminating on the same strong accent of a refrain passage. In *kalpana svara* the melody instrument usually 'challenges' the *mṛdaṅgam* player to repeat immediately the complex rhythmic sequence just played. During such 'contests', the *mṛdaṅgam* player may occasionally replicate a melodic sequence by skilful left-hand strokes.

The solo performance recital traditionally occupies anything from 15 minutes to an hour or more towards the end of a concert, following the main rāga of the concert. This is the longest item, comprising *rāgam-tānam-pallavi* improvisation (or, increasingly nowadays, a *kriti*) and improvised *kalpana svara*. These last two sections are set to a single tāla of fixed tempo. Immediately after *kalpana svara* the *mṛdaṅgam* continues alone into the solo recital, improvising with as many different *jati*s and *jati* sequences as possible within the framework of the fixed tāla. The player does not mark the strong beats of the tāla with regular drumstrokes; throughout the

mṛdaṅgam solo the principal performer of the ensemble marks the strong beats with movements of the right hand. In this way the complex and varying relationships between the rhythmic accents of the *jāti* sequences and the strong beats of the tāla are made accessible to the spectators. Towards the end of the solo the rhythmic density increases to herald the approach of the climax, which lasts for a minute or two and in which relationships between rhythm and metre display maximum complexity and variability. The solo concludes with three repeats of a pre-arranged terminal *jāti*, which concludes precisely on the starting note of the *pallavi* refrain played once by the whole ensemble to terminate the musical item.

Of the tālas used, Ādī (4+2+2) is the most common. However, other tālas such as Rūpaka (2+4), Tripuṭa (3+2+2), Eka (4), Khaṇḍa Cāpu (2+3) and Miśra Cāpu (3+4) are frequently heard, and many popular compositions are set to these tālas. Occasionally, compositions in Dhruva (4+2+4+4), Maṭhya (4+2+4), Jhampa (7+1+2) and Aṭa (5+5+2+2) are found, usually in the context of improvised *pallavi*. Ādī tāla has three tempos, arrived at by doubling and quadrupling the number of beats in the measure. The other tālas have a single tempo (although this is variable within limits). Rūpaka, Tripuṭa and Khaṇḍa Cāpu are fast tempo tālas; Eka and Miśra Cāpu are medium tempo; and Dhruva, Maṭhya, Jhampa and Aṭa are slow. The slow tempo tālas are associated with older compositions. *Mṛdaṅgam* players often experiment with theoretically derived tālas, but these rarely result in public performances.

(c) Pakhāvaj. The vocal and instrumental forms of *dhrupad*, accompanied by *pakhāvaj*, are rhythmically organized in tāla. The drum is silent during the *ālāp*; with the commencement of the vocal or instrumental composition the drum begins to play. The general style of *pakhāvaj* accompaniment is characterized as 'simultaneous-variational' (*sāth saṅgat*), which distinguishes it from the alternating variation of the *tablā* in the newer Indo-Muslim style.

The *dhrupad* tāla system has been characterized as additive, in that the common metres are made up mostly of sub-bars of different lengths, thus: Cautāl (Cārtāl, Dhrupadtāl), 12 beats (4+4+2+2); Sūltāl, 10 beats (4+2+4); Tīvrātāl, 7 beats (3+2+2); Dhamār, 14 beats (5+2+3+4); Āṛā ('crooked') Cautāl, 14 beats (2+4+4+4). The tāla itself has the function of a time signature, a conceptual framework between the musicians. The *pakhāvaj*, unlike the *tablā*, does not make much use of a base-rhythm pattern in performance, though it does have illustrative patterns. These are sometimes called *thapiyā* ('mark, signature'), or *ṭhekā* ('support'), following the *tablā* terminology.

The most important aspect of *pakhāvaj* (as of the vocal) variations is tempo manipulation, for which the general term is *bāṭ* ('division'). In general, these 'mask' rather than 'mark' the tāla structure, driving at their conclusion towards the main, first beat of the metre (*sam*) to coincide with the singer. The structure of a typical *pakhāvaj dhrupad* accompaniment may be discussed principally in terms of tempo (*laya*): in the first verse (*sthāyī*) the drum plays *tukṛā prastār* or *peśkār* variations in base-tempo, usually medium; in the second (*antarā*) it plays double-tempo *prastār* and *ṭukṛā*; in *sañcāri* it plays triple- and in *ābhog*, quadruple-tempo variations; in subsequent returns to the *sthāyī*, more complex tempos develop (five or seven against four, for example). This format applies to solo playing, but more adventurous tempos (three-quarters, one-and-a-quarter etc.) also occur. Sharma talks of 32 tempo patterns in all. The doubling of tempo within a piece is called *dupallī* ('two-fold'), and successive doublings *tīnpallī*, *caupallī* etc.

Within this are several different types of variational structure organized by tone-colour, repetition and recurrence, and so on. *Ṭukṛā* ('piece') is a short variation from a few beats to two or three cycles in length, usually with varying strokes and rhythms, and with or without a closing *tihāī* or triple cadential formula. The term *paran* (for *pūraṇ*: 'filler'; though it has also a more general connotation) is usually reserved for longer structures with manipulation of strokes (*bol*), tempo and timbre. This often takes the form of theme and *tihāī*, the latter usually a compound one (*cakradār*: 'three times three'). An additional and important principle of variation is that of additive extension (*prastār*), where a particular *bol*-phrase is taken (*ghinanaka* is a favourite one for this) and increasingly varied and complex *bol* are added before it (e.g. *dhā-kiṭa ghinanaka*, *dhumakiṭa ghinanaka*, *dhā-kiṭa dhumakiṭa ghinanaka ghinanaka*, *dhā-kiṭa dhumakiṭa takadhuma ghinanaka*). A piece that further emphasizes the permutation of *bol* (as in *dhumakiṭa takadhuma* above) is called *peśkār* (this has more in common with the *qāidā* than the *peśkār* of the *tablā*). The *relā* ('torrent') of the *pakhāvaj* may derive from imitation of the *tārparan* and *jhālā* patterns of such string instruments as the *bīn* and *rabāb* (which the *pakhāvaj* used to accompany) and are fast streams of predominantly closed, rolling *bol*, given in quadruple groupings which are mostly in 12-beat Cautāl and 16-beat Tritāl (the favourite instrumental tālas). The *paṛār* is a longer *relā* (around six cycles in length) with a closing *tihāī*. Patterns in one tāla may here be fitted into another. The *pakhāvaj* also plays with the *kathak* dance, where in addition to the rhythmic procedures sketched above, its *bol* can include lexical words or syllables; this occurs also in religious formulae (*stuti*), where the *bol* corresponds prosodically to, and also symbolizes, the words of the text.

(d) Tablā. The TABLĀ has a rich and diverse repertory. They are used to accompany *kathak* dance, 'big' and 'small' *khayāl* and *tarānā* (see §5(iii)(b) above), 'light' song forms such as *ṭappā*, *dādrā* and *ghazal* (see §IV below), and the instrumental *gat toṛā*; they are also used to perform solo compositions. A *tablā* composition is bound by the number of *mātrā* ('measure', 'count') of the particular tāla in which it is performed, the tempo (*laya*) and the individual peculiarities of the compositional type. Some are cyclical (e.g. *qāida*), reflecting the cyclical nature of tāla structure and its mechanisms, such as the *bhārā* ('heavy') and *khālī* ('empty') portions of the time-cycle, which are marked by voiced and unvoiced syllables respectively; others, though metrically governed by the tāla, do not necessarily adhere to its internal principles. Most *ṭhekā* (see below) adhere to the internal structure of their respective tālas, such as *vibhāg* ('breakdown', i.e. division) and its *tālī* ('clapped') and *khālī* ('empty') adjuncts. Compositions such as *ṭukṛā* ('piece') ignore these, exploring other metrical intricacies such as the *tihāī* (triple cadential formula). Most compositions eventually return to the *ṭhekā* by means of a *tihāī*, with the last syllable on the *sam* (the first beat of a given time-cycle) of the ensuing cycle. The *ṭhekā* establishes the *laya* and

marks the *āvarta* ('cycle') by referring to the *sam* and the *vibhāg* marked by *tālī* and *khālī*. A function of *ṭhekā* is to accompany instruments and/or the voice, compositions being introduced when the soloist takes a rest from improvisation. The *tablā* may also be performed solo (*lahrā*: 'tune'), usually to the accompaniment of an instrument such as the *sāraṅgī*, playing a circular tune (*naghma*) and marking time. The choosing of a composition is governed by the type of performance and the music being accompanied, together with the tempo in which it is being performed. Compositions may be said to fall into two distinct categories: those that are fixed (e.g. *ṭukṛā*; see below) and those that are variable, such as the *qāydā*.

The *qāydā* ('formula') has a fixed cell composition establishing a set of syllables (*bol*) used as a basis for variations through permutations of the phrases. A variation (*palṭā*) may not use syllables other than those contained within the main cell composition. The permutations are not so much of individual syllables as of phrases. There are two distinct approaches to the *qāydā*: the Delhi *gharānā* and the *pūrab* ('eastern', e.g. Lucknow, Varanasi). The *qāydā* is a special feature of the *tablā* and is said to have originated in the Delhi style (*bāj*). It follows the principles of *tablā* -orientated *ṭhekā* such as Tīntāl (16 *mātrā*) and Jhaptāl (10 *mātrā*), both of which are divisible into two equal halves, the first *bhārī* and the second *khālī*. Both these tālas, as with other *tablā* tālas, have the characteristic *tālī, tālī, khālī, tālī* breakdown. The *qāydā* follows a similar pattern with the first two *tālī* forming the *bhārī* and the second half, *khālī* and *tālī*, collectively representing the *khālī*. Even where there is an asymmetrical tāla such as Rūpak (which has seven *mātrā*, divided into *khālī* (3), *tālī* (2), *tālī* (2)) a similar process is used by multiplying the original composition by two or four, and so evening out any odd numbers of pulses. The *khālī* and *tālī* of Rūpak are not reflected on the expounding of the *qāydā*, which adheres to its symmetrical form. The Delhi *qāydā* reflect the *vibhāg* more clearly than do some of the *pūrab qāydā*, which tend to be more convoluted and intricate. A characteristic of the Delhi *bāj* is the *dohrā* ('doubling'), which gives the first half of the main *qāydā* in its *bhārī* form, twice, and then the main *qāydā* with its second half tailing into *khālī* by becoming unvoiced. The first half is then repeated twice in its unvoiced form, followed by the main *qāydā*, both halves played voiced. The *dohrā* thus suggests four parts, equivalent to *tālī, tālī, khālī* and *tālī*. The *palṭā* ('permutations') are introduced in a similar format, substituting the first quarter of the *dohrā*, and are repeated in the third section as *khālī* by being unvoiced. The *qāydā* is thus performed in duple tempo to the original established by the main composition, which in turn is dictated by the tempo provided by the *ṭhekā*. The *qāydā* returns to the *ṭhekā* by means of a *tihāī*. *Qāydā* are played in all three basic tempos: *vilambīt-laya* ('slow tempo'), *madhya-laya* ('medium tempo') and *drut* ('fast tempo'). 'Light' (*laggī*) *qāydā*, with lighter syllabic patterns, are used in accompanying 'semi/light-classical' forms such as *ṭhumrī*, as well as in traditional and film tunes and songs.

Other types of variable composition are similarly expanded by means of *palṭā*. The *relā* ('rushing') is a *qāydā*-type composition having a main *bol* from which the *dohrā* and *palṭa* are derived, eventually returning to *ṭhekā* by means of a *tihāī*. It is played at a fast tempo, producing a rapid, rolling effect by employing suitable phraseology (e.g. *terekeṭe* and *dhere dhere* as in the *relā*: '(*dhā terekiṭe dhere dhere dhere ghire naghe*) × 2; *dhā terekiṭe dhā terekiṭe dhā terekiṭe dhere dhere dhere ghire naghe*' (Tīntāl)). The *peśkār* ('introduction') and the *uṭhān* ('arising') also expand by means of the *palṭā*. In some *pūrab gharānā* (e.g. Farukhabad) the *peśkār*, as practised by Delhi, is known as the *uṭhān*. The *peśkār* is seen as a composition with a marked gait, being expanded through similar principles to the *qāydā*. The *uṭhān*, on the other hand, is developed through less rigid principles, leaving room for comparatively free improvisations within certain conventions laid out by root compositions. Both these compositions are played in *vilambīt-laya* and are normally used to introduce solo or accompanying performance.

The *qāydā* expansion principles are also evident in other compositions, such as the *calan* ('movement') and the *gat* ('measure', 'tune'). There are many forms of *gat*, some resembling the *qāydā* while others, because of the nature of their intricacies, are expanded only by using pre-composed variations. An example of this second type is the *mañjhadhār gat* ('holding the centre'), in which the normal duple pulse is found in the centre of the composition. Most *mañjhadhār gat* are given variations only in forming *tihāī* and/or *cakradār* ('forming circles'), a triple cadential formula often thought of as a composition in itself. *Gat*, therefore, may be divided into two categories: those that are variable, such as *gat qāydā*, and those that are set.

The most important of the set compositions is the *ṭukṛā* ('piece'), a fixed composition ending in a *tihāī*. Another form of *ṭukṛā* is the *paran* borrowed from the *pakhāvaj*. The *paran* of the *tablā* is similar to the *tukṛā* but dominated by *pakhāvaj* stroke-syllabic structures. These compositions are performed usually in *drut* (fast tempo) and are used in solo and in dance accompaniments. The *mukhṛā* ('face') is a short composition introducing *sam*, its maximum length being one *āvarta*.

A distinctive feature of *tablā* performance (and an innovation in South Asian art music) is the alternation between a base-pattern (*ṭhekā*: 'framework', 'prop', 'support') and variation forms. The *ṭhekā* and variational breaks are employed for basic training, solo playing, accompaniment of dance, 'small' *khayāl* and *tarānā*, and instrumental *gat*. Following the dancer's base-pattern of footwork (*tatkār*) in Tīntāl (the quadruple metre fundamental to this style) – based on alternate steps of the right (R) and left (L) feet – the *tablā ṭhekā* is founded on an alternation of the two principal resonant right-hand strokes *ta* and *tin* (on a base-relationship of two strokes to one step), itself made binary by the presence or absence of the resonant left-hand stroke *ghe* (Table 17). Similar structures evolved for other *tablā* -accompanied tāla, such as Dādrā, Jhaptāl and Rūpak; in the case of the two that involve an up-beat and are thus asymmetrical (Rūpak overall, Jhaptāl internally), the upbeat stroke *tin* is played on the main accents. An older *ṭhekā* for Rūpak, for

TABLE 17: Tīntāl ṭhekā

/	dhā	dhin	dhin	dhā	/	dhā	dhin	dhin	dhā	
	R		L			R		L		
/	dhā	tin	tin	tā	/	tā	dhin	dhin	dhā	/
	L		R			L		R		

example, in origin probably an Afghan dance motor-rhythm (it is also known as Paśto tāla), has been transformed in the modern *ṭhekā* to conform to the metronomic and qualitative pattern of the *kathak* dance style (Table 18). In dance the 'support' given by the *ṭhekā* is one of maintaining flow, tempo and metre between dance pieces; to this end it has evolved as a polyrhythmic (but even) pattern, in which every beat has an accent, without much use of dynamic variety. This has been adopted in 'fast' *khayāl* and *tarānā* and in instrumental *gat*, to accompany the variations of the lead musician.

In slow *khayāl* and the 'light' song-forms, *ṭhekā* of a different nature have evolved, mostly using agogic organization and signal strokes to maintain the tāla; in modern slow *khayāl* this can consist of individual beats lasting up to six seconds, given in cycles of from 10 to 16 beats. The slow *masītkhānī* and *seniyā gat* of the *sitār* were clearly designed to be accompanied by *pakhāvaj*, and the influence of that drum's style is seen in some 19th century *ṭhekā* (Table 19); now they are accompanied exclusively by the *tablā*.

The repertory of the *razākhānī*, or Lucknow, *sitār* is more closely allied to the typical fast *khayāl* dance and *tablā* framework. The *sarod* (and, more recently, other melody instruments) progressively adopted a performance structure and *tablā* accompaniment pattern derived from that of the *sitār*. The performance structure for *tablā* solo (*tablā lahrā*; '*tablā* and fiddle-tune', showing the old association with the *sāraṅgī*, though the melody may now be played on harmonium, *sitār* etc.) derived naturally from the daily practice and creation of new material over the centuries by the *tablā* player, and it uses the *ṭhekā* pattern to maintain flow between variations.

(iv) Idiophones. Cymbals (*tāḷam*) and flat gongs have played, and in some contexts still do play, an essential part in marking out the divisions of a tāla. In some contexts they may be used to play rhythmic patterns, in a similar manner to the drums described above. The *ceṅṅalam* (small flat gong) and *iḷataḷam* (cymbals) of the *kathakaḷi* ensemble often play patterns distinct from time-keeping.

The *naṭṭuvanār* of the *cinna meḷam* changes from time-keeping with the *naṭṭuva tāḷam* (a pair of cymbals, one of bronze and one of steel) to playing the rhythm whenever reciting choreographic syllables for the dancer, reverting to time-keeping when the song is resumed.

The South Indian *gaṭam* is a clay pot used as a struck idiophone. It is often present as a member of the Karnatak concert ensemble and plays rhythmic patterns along with, and alternating with, the *mṛdaṅgam*. Also occasionally present in the Karnatak ensemble as a rhythmic accompanying instrument is the *mursing* (jews harp).

(v) Ensembles. An ensemble for South Asian art music is best understood in terms of the musical functions: melody governed by rāga, rhythm comprising pattern and tempo (*laya*), and the two brought together under a time cycle (tāla). Two supplementary elements in an ensemble are an instrumental drone, reinforcing the system tonic, and a melodic accompaniment. Table 20 shows the main parts of ensembles in the two art musics today, grouped according to musical role.

TABLE 18

	1	2	3	4	5	6	7
Paśto	tin	–	tṛk	dhin	–	dhā	ghe
Rūpak	tin	tin	nā	dhin	nā	dhin	nā

TABLE 19: slow Tīntāl ṭhekā (Goswami, 1868)

	1	2	3	4		5	6	7	8	
/	dhā	ā	dhin	nā	/	tṛka	dhā	dhin	nā	
	9	10	11	12		13	14	15	16	
/	thu	un	thun	nā	/	tiṭa	kata	gadi	gana	//

Hardly any separate performers are listed for the vital function of regulating the tāla. In some circumstances sections of the tāla are marked by idiophones of one kind or another, as in the processional ensembles of south Indian temples (see below). In concert styles, however, the divisions of the tāla are marked either by the principal performer with his hand or by a string player on side strings, or are not marked at all. In Hindustani instrumental music, on the other hand, and even more in the vocal genres *khayāl* and *ṭhumrī*, the time cycles are marked out by the *tablā* playing *ṭhekā* (see §(iii)(b) above). Insofar as this practice dispenses not only with a separate reckoning of the talā by hand or idiophone but also with the very need for such a reckoning, it is a deviation (however widespread and familiar now) from an ancient and indigenous principle that separates rhythmic drumming from time-keeping.

(a) The concert ensemble. The principal concert soloist is the vocalist. Plucked string instruments, such as south Indian *vīṇā* and Hindustani *bīn* and *sitār*, have also long had solo standing. Many more instruments now take solo roles in concerts, including the bowed string instruments, violin and *sāraṅgī*, which were traditionally confined to melodic accompaniment. The melodic accompanist may double the soloist in compositions; in improvisation he may support the soloist by echoing his phrases while they are in progress, and he may alternate antiphonally with the soloist.

The rhythmic patterns of the drum in the ensemble are in principle independent of those in any composition or improvisation being performed by the melodic soloist. When playing simultaneously the two are bound together only in the large, that is, by the framework of the time cycle, although they almost always share the atomic pulse as well (except in the slow *khayāl*, where the soloist sings without pulse and the *tablā* drum controls the time cycle).

The *Nāṭyaśāstra* mentions three kinds of relationship between a vocal soloist and accompanying flute, strings and drums, each of which has its modern analogue. In the most basic, *tattva* ('element'), the accompanist simply doubles the singer's melody or rhythm, or both (this is the only relationship suggested for the flute). In the relationship of *anugata* ('accompaniment'), the general melodic or rhythmic configuration of the composition is preserved by a string accompanist or drummer but very much elaborated, and virtuoso display can be introduced when the singer sustains a long note or pauses between sections. Finally there is *ogha* ('flood' or 'multitude'), which for a string player means antiphonal alternation and for a drummer fast and free virtuoso display.

The background drone in concert ensembles is usually provided by the plucked open wires of a TAMBŪRĀ (large long-necked lute) played by a student or sometimes by the soloist (female vocalists in particular). The adjoining side wires of some plucked string instruments can provide

TABLE 20: Roles in South Asian art music ensembles

	Karnatak	*Hindustani*
soloist	voice vīṇā; more recently violin, flute etc ——— nāgasvaram (temple processions, now also concerts)	voice (khayāl, ṭhumrī, dhrupad) bīn, sitār, sarod; more recently violin, flute, sāraṅgī etc ——— śahnāī (temple and ceremonial, now also concerts)
accompaniment	violin ——— [2nd vīṇā; violin] ——— [2nd nāgasvaram]	harmonium, sāraṅgī (khayāl, ṭhumrī) ——— [bīn formerly accompanied dhrupad] ——— [2nd śahnāī]
drum	mṛdaṅgam (sometimes joined by ghaṭam and/or kañjīrā) ——— tavil (with nāgasvaram)	tablā (khayāl, ṭhumrī, sitār) and other instruments) ——— pakhāvaj (dhrupad, dhamār; bīn) ——— khurḍhāk/ḍuggī (with śahnāī)
drone	tambūrā/śruti-box [side strings (vīṇā)] oṭṭu (with nāgasvaram)	tambūrā [side strings (bīn, sitār)] [3rd śahnāī]
tāla	[hand (vocalist)] tāḷam (with nāgasvaram) [side strings (with vīṇā)]	[hand (dhrupad singer)] tablā (ṭhekā)

a harmonic background of tonic, sometimes 5th, and upper tonic as they are struck to mark divisions of a time cycle or in alternation with the playing wire. Strumming (or simultaneously bowing) open strings tuned to tonic and 5th also provides drone, as does the tuned right-hand head of a concert drum.

(b) Ceremonial ensembles. Besides the indoor concert ensembles there are ensembles originally connected with temple or court ceremonial, in which the three basic musical functions of classical music are sometimes quite distinctly separated.

Periya meḷam. This Tamil term means 'great ensemble', and it denotes a band that usually includes two *nāgasvaram*, an *ottu* (a drone oboe), *tavil* and *tāḷam*. A *śaṅkh* (conch), which plays the *jāti* (rhythmic patterns), is sometimes added to the ensemble. It is associated with temples in south India and plays the ceremonial and processional music that accompanies the image of the deity. Extensive *ālāpana* is played by the *nāgasvaram*, which may alternate between two or more players. Rhythmic solos are played between sections of the *ālāpana* by the *tavil*; during these the rhythmic cycles are marked by the *tāḷam*. For several years such ensembles (comprising a leading and secondary *nāgasvaram*, each accompanied by a *tavil*, an *ottu* and/or a *śruti-box* and *tāḷam*) have been giving recitals of Karnatak music.

Cinna meḷam. This ensemble (*cinna* is Tamil for 'lesser', 'small') accompanies recitals of *bharata-nāṭyam* dance. It is lead by the *naṭṭuvanār*, who beats the tāla with a pair of *naṭṭuva tāḷam* (cymbals) and recites the *jāti* for the dancers. In addition to the dancers, who wear *gejjai* (ankle bells), the ensemble includes a principal singer, a melodic accompaniment, a drone and a *mṛdaṅgam*. The melodic accompaniment was formerly provided by a *mukhavīṇā* (small oboe) and more recently by a clarinet, and the drone by a *śruti upaṅga* (bagpipe). These instruments are now usually replaced by a transverse flute (*veṇu* or *kuḻal*), a violin and/or a *vīṇā* and a *śruti-box*. The ensemble is also known as *nāc*.

Śahnāī ensembles. The *śahnāī* arrived in South Asia as part of the Muslim ceremonial *naubat* ensemble (*see* NAQQĀRAKHĀNA). The ensemble's role was to play several times daily at the gates of palaces and at some shrines of Muslim *pīr* (holy men). The *naubat* is now very rare, although a few musicians are still employed at the shrine of Mu'inuddin in Ajmer, Rajasthan. Their music is now based on Hindustani rāgas.

The *śahnāī* also functions as a temple instrument in many places in the north, most notably in Varanasi, where it is accompanied by the drums *khurḍāk* and *ḍuggi*. It was from this background that the *śahnāī* moved to playing Hindustani music on the concert platform.

See also GHAṬA and VAṂŚA.

7. AESTHETICS. Artistic creativity in Indian classical music depends on a performer's mastery of learned structures and idioms, but with each performance being in principle ephemeral and unrepeatable. Theoretical and aesthetic attention has therefore tended to give priority to

underlying musical principles rather than the final product of a 'composition' or performance. However, the study of Indian musical aesthetics has ranged over many formal, functional and psychological aspects of the art, including both the evaluation of practice and a more philosophical interest in the basic structures. Both of these broad concerns have their precedents in *śāstra* (see §II, 1 above), an aim of which was the comprehensive definition and description of music, its origins and its correct procedures. In the description of instrumental and vocal procedure and of melodic shape and 'finish', texts such as the *Saṅgīta-ratnākara* and *Saṅgīta-samaya-sāra* (see §II, 1(ii)(a) above) and their derivatives show some influence from the language and critical discourse of real musical practice. For example, these texts' classified lists of *sthāya* (the numerous different melodic inflectional patterns that are used in the passage from one note, *svara*, to the next) can be seen as attempts to provide effective practical markers of melodic style. The *sthāya*, comprehensively listed by Śārṅgadeva (*Saṅgīta-raknākara*, iii, 97–188), were apparently used and named by practising musicians of his time. They are precisely those intonational contours that both distinguish the peculiarly Indian approach to melodic line in general and separate the various styles one from another within the Indian field (Lath, 1987). Although many of the melodic features that they describe must have continued in practice, the theoretical category later fell out of use. Parallels for some of the *sthāya* may be seen in the technical language and practice of present-day musicians.

Śāstra aimed to order and schematize such material, and in so doing it was influenced by other disciplines such as phonetics, metrics, dramaturgy and poetics. Thus in the third chapter of the *Saṅgīta-ratnākara*, in outlining the technical characteristics of the song-composer (*vāggeya-kāra*), the singer (*gāyaka*), the singer's natural vocal ability (*śārīra*) and voice quality itself (*śabda*), a schematic system of merits (*guṇa*) and faults (*doṣa*) is used, and these are graded in accordance with common *śāstric* method. In the absence of an indisputably unbroken oral tradition, it is hard to interpret many of the detailed descriptive and evaluative terms we find here, but some cultural preferences do seem to emerge. For example, equal facility in all parts of a wide vocal range, strength of tone and the ability to inspire pathos in the listener are praised, while frailty, hoarseness and inflexibility are condemned. The lists also suggest that musicians could be highly rated for a variety of reasons, and individuality does not seem to be ruled out. This kind of aesthetic evaluation was conceptually connected with the method of the *alaṃkāra* school of poetics, which concentrated on varieties of verbal expression in defining poetic style and genre. The point of departure was the *Nāṭyaśāstra*, which brought poetics and music theory close together in the single context of Sanskrit dramaturgy. Literary theory long continued to influence musical aesthetics. The influence is also to be found in the analysis of song types (*prabandha*) in the *Bṛhad-deśī* and its successors, where style and compositional type are classified not only according to poetic text metre and the rāga and tāla, but also in terms of regional character reminiscent of linguistic and literary idiom (Rowell, 1992, 286–7, 312–13).

As Indian classical, particularly Hindustani, music is characterized more by improvisation within strict parameters than by a repertory of 'works' (a Western category for which there is no real Indian equivalent), performance is seen as a representation of one or more underlying structures (rāga, tāla and compositional form), and evaluation is on the basis of how properly and effectively this is done. On the part of the enculturated listener, the musical experience centrally involves recognition and re-experience as well as the response to new material (Powers, 1976). A possible exception may be found in the *kriti* and other pre-determined elements of the Karnatak repertory (see §5(iv) above). However, there is an essential fluidity in the realization and rendering of these pieces, so that the performer may be regarded as having a considerable stake in the eventual structure of the musical 'text'. Great prestige is still commonly accorded to the particularly open-ended renderings of *kriti* and *pallavi*, and a musician will be found deficient if the performance suggests excessive pre-composition (Catlin, 1985). Furthermore, a *kriti* will still be appraised partly on how well it represents one or more characteristics of its rāga. The same criterion is often applied by musicians to a well-formed *bandiś* ('song') in *khayāl*. Innovation is in principle circumscribed in such a way that the perceived integrity of the rāga, tāla and compositional form are not violated, unless for special effect. Śārṅgadeva briefly states how novelty is achieved and in what it consists, that is, what distinguishes one performance from another. A new song composition, he tells us, employs a new (i.e. different) rāga, tāla and verbal text; a rāga may be 'newly' executed with new [combinations of] *sthāya*, the verbal text is new by virtue of its varied subject-matter and affective power, and so on.

The classical Indian 'musica speculativa' was particularly concerned with the genesis and evolution of sound, both physical (e.g. the production of sound in the human body, as expounded in yogic and physiological terms by Śārṅgadeva at the start of the *Saṅgīta-ratnākara*) and metaphysical (the arising of audible sound from the primordial creative principle of *nāda*, already expounded in the first chapter of the *Bṛhad-deśī*). Musical sound is explained as an evolution, differentiation, refinement and meaningful organization of the raw sonic material. Again, the theory of language was a strong influence (Rowell, 1992, chaps. 3, 7 and 8; Sharma, 1995; Lath, 1995). In the *Bṛhad-deśī* several alternative philosophical models are offered to explain the relation of *svara* to *śruti* (see §1(ii) above), and in the standard model of many texts the rāgas are presented as generated derivatives of more basic melodic systems or structures (*grāma*, *mūrcchanā*). The 'evolutionary' account of rāga as derived from scale and mode may be seen as a forerunner of the classificatory and pedagogical orderings of more recent systems.

Conceptually, rāga (see §2(i) above) has maintained a considerable continuity from early texts to the present day: both the distinctness of the different rāgas and the individuality of ethos of each of them have always been stressed; each performance 'reveals' and enhances for the listener an already known (i.e. learned) structural and aesthetic entity that persists, as an abstract, behind all its exemplars and can only be represented through them. In the *rāga-mālā* systems of painting, which flourished in the north and central Indian courts especially from the 16th to the early 19th centuries (see §II, 3(iii) above), and in the poetic evocations (*dhyāna-śloka*) often accompanying them, the notion of individuality and distinctness of the rāgas was given a visual and emotive analogue. However,

writers on music stress the aesthetic autonomy of music itself; the ethos of the rāga, to be understood, has to be experienced in sound rather than simply described. Nānyadeva's, Śārṅgadeva's and Somanātha's notated musical examples in their treatises are included in order to impart this understanding.

The affective character of melody was expounded first in relation to its use in the dramatic context. In the *Bṛhad-deśī* the many rāgas are distinguished from one another not only by their individual tonal features but by their conventional association with particular scenes or situations or character types in Sanskrit drama; thus they are characterized by their aesthetic function in supporting particular atmospheres and moods. Here may be at least one of the origins of the conventional linking of rāgas in Hindustani music with times of day and seasons of the year, a notion of appropriate time evoked or enhanced by the melodic ethos. In these associations it is also possible that ideas of appropriateness and auspiciousness were inherited from traditions of religious music, in which ritual exactness of performance was crucially important.

In the *Bṛhad-deśī* the important connection was also made between rāga and *rasa*, the central and most potent idea in traditional Indian aesthetics. *Rasa* is aesthetic 'flavour' or 'relish', produced out of the various kinds of represented emotion (*bhāva*) that are found in the situations and events depicted on stage. Originally occurring in the *Nāṭyaśāstra* as a theory of aesthetic response to drama, the *rasa* principle was extended to non-dramatic literature and eventually came to be regarded as relevant to aesthetic experience in general. The theory of *rasa* was discussed and variously elaborated by successive writers on poetics, but essentially it held that there is a limited number of specific *rasa* corresponding to a similarly fixed series of 'basic' or 'permanent' emotions. *Rasa* can be aroused, in a sensitive spectator or connoisseur (*rasika* or *sahṛdaya*), through his 'tasting' the emotion represented in the work of art. Much discussion has been devoted to the *rasa* theory and its applicability to music (as opposed to the verbal and representational arts alone), and conclusions have ranged from total rejection to enthusiastic adaptations of the idea. As a general theory of aesthetics it does suggest a particular model of interaction between the creative act and the 'receiver' of art who recognizes and responds to the structural entities underlying a performance or artefact. It must, however, be admitted that in the case of rāga, in addition to the stable notion of the identity of particular melodic substructures, there will be a range of moods, evoking many levels of response, in the course of any actual performance.

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IV. Semi-classical genres

Ṭhumrī and *ghazal* are two of the most popular urban forms of song in north India. Both genres are referred to as 'light' or 'light-classical' because of their emphasis on the melodic elaboration of lyrics, rather than on displays of virtuosity or scrupulously correct rendition of rāga, and because of their use of modes and metres resembling those of regional folk musics, that is, regionally distinct, nonélite traditional musics lacking bases in theoretical treatises. Until the mid 20th century, both genres were also associated with courtesan dance. While the lyric content of both genres is predominantly amatory, *ṭhumrī* is usually composed in the Braj Bhāṣā dialect of Hindi and reflects the influence of the devotional Hindu movement, *bhakti*. *Ghazal* is usually composed in Urdu and is strongly influenced by the Sufi mystic movement of Islam.

1. *Ṭhumrī, dādrā* and *ṭappā*. 2. *Ghazal*.

1. 'ṬHUMRĪ', 'DĀDRĀ' AND 'ṬAPPĀ'. Although the origin of *ṭhumrī* has commonly been ascribed to the Lucknow court of Wajid Ali Shah (ruler of Avadh, 1847–56), *ṭhumrī* considerably predates this era. Precedents can be found in related genres such as *pānika*, *nādavatī*, *carcarī* and *caccarī* (*catuṣpadī*), dating from the first millennium CE, in which female dancers would choreographically interpret erotic and/or devotional texts. Numerous references to *carcarī* in subsequent centuries suggest strong affinities with modern *ṭhumrī* in the association with Kṛṣṇa-worship, the use of the Braj Bhāṣā dialect, and performance by courtesans. Extant references to *ṭhumrī* proper date from the 1660s and 70s, and by the early 1800s the genre had emerged as a light song-type accompanying amatory courtesan dance. In subsequent decades, as patronage shifted from the declining Mughal elite to Lucknow-based landlords and courtiers, *ṭhumrī* evolved rapidly, and male as well as female classical musicians came to cultivate it as a musical genre in its own right. The prevailing contemporary style was the *bandiś* ('composition') *ṭhumrī*, which featured lively textual-melodic variations (*bol bā̃ṭ*) on a composition generally set in Tīntāl, often in conjunction with *kathak* dance.
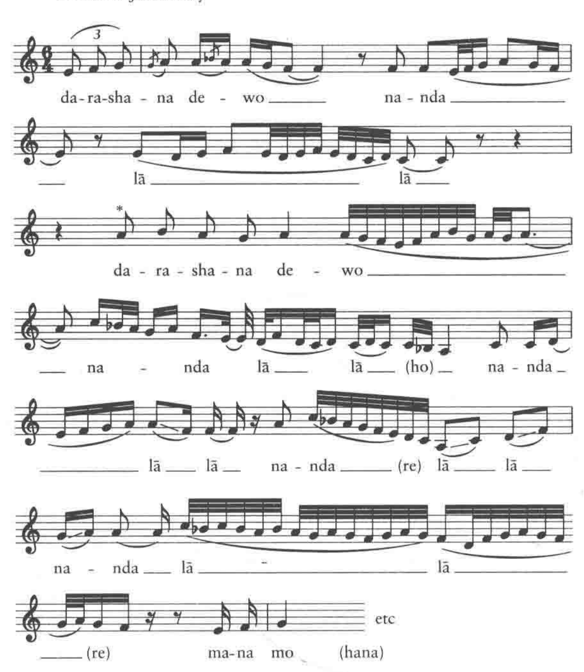
In the first half of the 20th century, the modern style of *ṭhumrī* coalesced, predominantly in Varanasi, emphasizing a more sentimental style of melodic-textual elaboration (*bol banāo*), typically set to 14- or 16-beat cycles variously called Dīpcandī, Cāñcar or Jat. Despite the

evident derivation of these metres from folk musics and the use of a fast, folk-influenced concluding or intermittent *laggī* section also influenced by local traditions, the modern *ṭhumrī* acquired a semi-classical sophistication that enabled it to adapt well to the transition from feudal to bourgeois patronage and from the courtesan salon to the modern concert hall. In the mid-20th century, Punjabi vocalists popularized a somewhat lighter style of *ṭhumrī*, featuring more lavish ornamentation and greater usage of the six-beat Dādrā and eight-beat Kaharvā tālas.

The text of *ṭhumrī* is not restricted to any precise rules of versification and, in some instances, even takes the form of a prose-poem. The subject-matter of these songs is often based on the legends of Kṛṣṇa, an incarnation of the Hindu deity Viṣṇu, particularly those that concern his relationship with Rādhā and the other *gopī* (milkmaids). In the songs, it is generally Rādhā or an unnamed woman who is expressing her feelings, either directly to her beloved or to a friend. In spite of this, *ṭhumrī* may be rendered by either a male or female singer. The songs have specific topics, such as description and praise of the beloved, the lover lamenting the absence or anticipating the arrival of the beloved, and the pangs of separation. The dominant ethos (*rasa*) of these songs is amorous (*śṛṅgāra*) and pathetic (*karuṇa*). In connection with *bhakti*, however, these themes are thought to be allegorical, God being the beloved; they represent man's search for union with God.

Ṭhumrī generally employs a specific set of rāgas and tālas that are unique to light-classical music and that bear affinities to those used in north Indian folk musics. As in other north Indian vocal forms, a *ṭhumrī* has two composed sections, *sthāyī* and *antarā*, each consisting of one or two lines of poetry. These two sections are based on different registers of the rāga in which the *ṭhumrī* is composed, the *antarā* generally being the higher.

There are several features that distinguish *ṭhumrī* from other north Indian vocal forms such as *khayāl*. The ornaments used in *ṭhumrī* are generally quicker and lighter in character, and there is greater freedom in the use of alternative notes, some of which would not be acceptable in the performance of a *khayāl*. Moreover, it is not unusual for a *ṭhumrī* singer to introduce a temporary change of rāga. *Ṭhumrī* and *khayāl* are both largely improvised, but the type of improvisation in *ṭhumrī* is mainly *bol banāo*, which may take the form of overt word-painting or, more typically, affective lyric elaboration via repeated melismatic variation of a fragment of text. Ex.16 illustrates *bol banāo* in *ṭhumrī*.



Ex.16 *Ṭhumrī bol banāo* in *Dādrā* tāla (rāga changes from Khamāj to Pahāṛīat*); rec. N.A. Jairazbhoy

The *ṭhumrī* begins virtually without a prelude (*ālāp*). The text lines are repeated as often as the singer wishes, each time with a different melodic interpretation. Typically, at the conclusion of the song the singer returns to the first line, repeating it while the player of the *tablā*, who has until this moment been marking time, improvises at a considerably faster tempo. This section, called *laggī*, is generally in a cycle of eight beats (Kaharvā) or 16 beats (Tīntāl) even though the *ṭhumrī* itself may have been sung in a different time measure. At the end of the *tablā* improvisation the musicians revert to the original tempo and time measure, at which point the song may be concluded or repeated in its entirety with new improvisations.

Vocal *ṭhumrī* is accompanied by *tablā*, *tanpūrā* (*tambūrā*) and a melodic instrument, traditionally the *sāraṅgī* or, more commonly today, the harmonium. Although *ṭhumrī* is primarily a vocal form it can often be heard as an instrumental piece, the voice being replaced by one of the solo instruments used in Hindustani music such as the *sitār*, *sarod*, *śahnāī* or *bā̃surī*. While instrumental *ṭhumrī* cannot incorporate *bol banāo*, it employs the ornamentation, phrasing and raga and tāla repertory of the vocal *ṭhumrī* style.

The term *dādrā*, aside from referring to a common six-beat cycle, also denotes a semi-classical vocal genre, closely related to *ṭhumrī* but having a somewhat lighter character. In *dādrā* the singer generally employs Dādrā or Kaharvā tāla and maintains a more lively rhythmic lilt; *dādrā* lyrics are exclusively amatory and often include verses in Urdu as well as Braj-bhāṣā.

Ṭappā represents a quite distinct genre of semi-classical music. Its origin is generally attributed to Shori Mian, believed to be the pen-name of Ghulam Nabi, a singer in the Lucknow court of Asaf-ud-daulā, nawab of Avadh (1776–97). In *ṭappā*, the vocalist sings an incessant series of frenetic fast runs (*tāna*) characterized by circular, zigzag melodic motion (*zamzamā*), generally set to the 16-beat Sitārkhāni tāla. Both improvisations as well as the compositions themselves are rendered in this style, which is said to have been inspired originally by the rapid ornamentation found in Punjabi music. *Ṭappā* survived until the mid-20th century as a demanding and difficult genre, cultivated especially by Varanasi-based courtesan singers; it is now seldom heard.

2. ‘GHAZAL’. *Ghazal* is a form of Urdu poetry that was introduced into India by the conquering Muslims as part of their Persian cultural heritage. The word *ghazal* is derived from the Arabic root that denotes ‘to talk amorously with women’, and thus the poetry is, superficially, sensual and erotic. However, it is much influenced by the mystic ideas of Sufism, where the beloved is really God and the poet yearns for union with Him. One of the

great attractions of this poetic form is its appeal on different levels: the erotic, the mystical and the philosophical. Modern poems in the genre occasionally contain social and political comment.

The formal occasion for the recitation of this poetry was the *muśāirā* ('poetic symposium'), where poets were invited to recite their poems to a critical audience, a practice that still continues. Urdu poetry developed under court patronage, as did much north Indian classical music, but the two appear to have had little influence on each other. It is generally stated that Amir Khusrau introduced the musical form of the *ghazal* at the end of the 13th century. The singing of *ghazal*, however, only gained prominence in the 18th and 19th centuries at the courts of the rulers of Delhi, Lucknow and Rampur, where it was the preserve of the court dancing-girls and courtesans. Thus there was, until modern times, a social stigma associated with the singing of *ghazal*, which was also a reflection of the censure of music by the orthodox Muslim community.

The *ghazal* consists of an indeterminate number of couplets (*śer*), which are thematically independent and united only by the metre and rhyme-scheme. In order to achieve epigrammatic condensation of expression, couplets generally rely on a stock set of conventional metaphors, imagery and topics – especially unrequited love – most of which derive from the Persian poetic tradition. Both couplets of the first lines rhyme; in the succeeding couplets the original rhyme scheme is maintained in the second line. The rhyme scheme is thus *aa, ba, ca* etc. This pattern is generally reflected in the melody, the line with rhyme *a* being sung to one tune, the other lines (*b, c* etc.) being sung to a second related tune generally in a higher register. Typically, each verse is followed by an instrumental interlude, which in the light-classical style would take the form of *laggī*. The most common metres used are variants of the eight-beat Kaharvā, the six-beat Dādrā, and, less often, the seven-beat Rūpak tālas.

Given its versatility and its suitability to musical rendering, *ghazal* has thrived as a musical genre in various forms. Hindi-language poems in a loose *ghazal* form have been widely sung in Hindu devotional contexts. The Urdu *ghazal*, however, is more extensively cultivated, both as a musical and literary genre. In the *muśāirā* the *ghazal* is either recited or chanted in a style called *tarannum* (see §V, 1 below), probably introduced in the 19th century. There are many similarities between this style of chanting and *ghazal* song as described above, the main difference being that the *tarannum* is not in a fixed time measure and follows the metre of the poem more closely than does the song. Also, the *tarannum* is chanted without instrumental accompaniment. The courtesan tradition of *ghazal* singing is gradually dying out, but may still be heard in private homes, small concerts and, occasionally, on the radio. The singing of *ghazal* is also practised by Qavvāls (professional Muslim religious singers); this tradition appears to be thriving. A typical Qavvāl group consists of three or four singers accompanied by *ḍholak*, harmonium and *bulbultaraṅg* (a plucked board zither). A considerable element of spontaneity is provided by the interpolation or improvisation of new verses. At the end of each verse the singers often introduce purely melodic vocalizations, while the audience assimilates the verse content. These improvisations are generally classical in style and often involve a change of rāga.

While knowledge of Urdu-based styles practised in the 19th century is limited, it is clear that *ghazal* flourished as a related genre to *ṭhumrī*, performed, especially in Lucknow, primarily by courtesans and often accompanying interpretive mimetic dance. Early 20th-century phonograph recordings of *ghazal* reveal a somewhat classical orientation in the usage of virtuoso *tāna* (fast melodic run) techniques. In subsequent generations, singers such as Begum Akhtar (*d* 1974) cultivated a more distinctively light-classical style, which resembled *ṭhumrī* in its emphasis on *bol banāo* (rendered on the non-rhyming lines) and the use of a standard accompaniment of *tablā*, *tanpūrā* and *sāraṅgī* and/or harmonium. In its greater emphasis on the text and its correspondingly lesser scope for abstract melodic elaboration, *ghazal* has been regarded as 'lighter' than *ṭhumrī*. As such, it has generally been performed not by classical singers but by specialists in light music, whose ranks, since the mid-20th century, are no longer dominated by courtesans.

With the advent of sound film in 1931 *ghazal* became an important component of north Indian film music, and distinctive styles of film *ghazal* soon emerged. Since the emergence of a mainstream film music style in the 1940s, film *ghazal* came to be distinguished by the absence of improvisation, the use of more accessible tunes and diction, the replacement of the *laggī* interlude with a pre-composed instrumental passage and the use of an extensive accompanying ensemble typically containing both Western and Indian instruments. Accordingly, the film *ghazal*, unlike its connoisseur-orientated counterpart, came to enjoy mass popularity. By the 1970s, however, *ghazal* became less common in film music, perhaps due to the incompatability of its romantic character with the popularity of action-orientated films and disco-influenced soundtracks.

Nevertheless, during this decade a new style of *ghazal*-singing was popularized by Pakistani singers Mehdi Hasan and Ghulam Ali, combining the leisurely pace and improvisatory approach of the light-classical style with, to some extent, the accessibility of film music. The new 'pop' *ghazal* emerged in association both with cassette technology, which enabled it to bypass the film industry, and with the emergence of a more extensive and self-aware north Indian bourgeoisie (Manuel, 1993). The new *ghazal* is performed and listened to widely by Hindi and Urdu-speaking Hindus as well as Muslims throughout the subcontinent.

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V. Chant

The word as sound is a concept basic to all domains of South Asian culture. Accordingly, a wide range of poetry is chanted in a variety of languages and in contexts ranging from entertainment to religious practice. Generally termed recitation, such poetry covers traditional epics such as the *Hir ranjha* chanted for Punjabi village audiences, Urdu poets presenting their works at *mushā'iras* (formal assemblies of literary élites) and poetic texts in all major Indian religions, from the scriptural chanting of religious specialists to congregational litanies. Some chant melodies are widely known, such as the *Rām dhun* used to chant the Rāmāyaṇa, or the *masnavi* tune linked to the Sufi verses of Rumi. In all Indian music the relationship between music and poetry is of some importance, but in poetic chant this relationship is particularly significant.

Since in chant the word is of primary importance, it is necessary to approach chanted poetry through the word rather than through its musical realization. Performing style, form and, especially, rhythm are likely to be the principal musical means of conveying features of poetic structure and meaning as well as of recitational context. Rhythm, by governing the duration of pitch in time, further extends the influence of these poetic features to the melody. The tonal range and melodic motifs of chant melody are, however, subject to influence from widely disseminated popular and art music as well as regional traditional genres, all of which contribute to a common musical milieu.

Tarannum, the chanting of Urdu poetry, and Hindu Vedic chant (see §2 below) illustrate certain general principles underlying musical recitation, where features of musical style are determined by the characteristics of spoken language and poetic structure as well as by the context and meaning of the text.

1. *Tarannum*. 2. Sāmavedic chant.

1. 'TARANNUM'. Urdu is the national language of Pakistan and one of India's 18 official languages. Its main centres are the cities of Pakistan and northern and western India, and Hyderabad in the south. As the literary language and lingua franca developed by the Muslims in India, it continues to represent South Asian Muslim culture. Urdu poetry, a highly formalized art, has a distinctly Persian flavour, since its symbolism and imagery as well as the poetic forms, metres and scansion rules are derived from Persian and Arabic models. The predominant form is the *ghazal* (see §IV, 2 above), a lyrical and philosophical love-poem, structured in couplets that are independent in content but linked by a common theme and a recurring rhyme pattern. As a favourite form of cultivated entertainment and self-expression this poetry is chanted in *tarannum* style both formally by poets at the *mushā'ira* (symposium) and informally by other Urdu speakers.

Tarannum is categorized as recitation, not singing or music, and it is appreciated only in terms of the poetry it supports. Accordingly it appertains to the respected sphere of the poet and not to the socially inferior realm of the professional musician. This strict separation of chanting from singing exempts *tarannum* from the Islamic religious censure of singing and instrumental music; hence it is the only form of secular 'music' widely practised by South Asian Muslims.
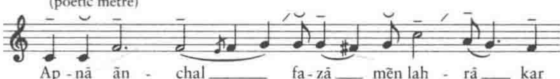
The music of *tarannum* is dominated by the text. The style of performance emphasizes aspects of verbal communication: words are pronounced as in spoken declamation and even consonants are enunciated according to their natural duration in speech. The rhythm and tempo of speech are generally maintained. The smallest formal unit, the poetic line, is normally free from interruption and internal repetition, but complete lines are repeated and pauses are introduced as part of the spontaneous interaction between reciter and audience. Voice production is highly idiosyncratic, reflecting the reciter's speaking voice rather than a standard vocal model, such as exists in singing. To some extent the vocal quality of *tarannum* is determined by the predominance of long vowels in the poetic vocabulary and of long syllables in the metric structure.

Tarannum is strictly strophic in formal structure. Each couplet contains two contrasting tunes that correspond to the *sthāyī–antarā* principle of north Indian art music. The first, non-rhyming line of the couplet is generally set to an *antarā* -like tune with a high tessitura (the upper tetrachord of the octave); the second, rhyming line is set to a *sthāyī*-like tune with a low tessitura (the lower tetrachord, with tonic emphasis). The melodic cadences of both tunes often correspond.

The rhythm of *tarannum* is derived from the poetic metre (exx.17 and 18). The complex metric system of Urdu poetry, rooted in Arabic prosody, is based on a variety of long–short patterns. In the musical realization of the poetic metre the long and short syllables form the basis for long and short durational units. Both the duration and the mutual relationship of these units are highly variable, which accounts for the rhythmic diversity of *tarannum*. This variability may express semantic as well as structural factors in the text. The relationship between long and short durational units may also be consistent, resulting in rhythmic regularity and a tendency to replace length with stress (ex.18).

Melodically, *tarannum* belongs in the context of north Indian semi-classical music and is subject to the influence of the current musical environment, including popular recorded music. The melodic content extends from motifs with a narrow tonal range to rāga-types. Chant tunes are
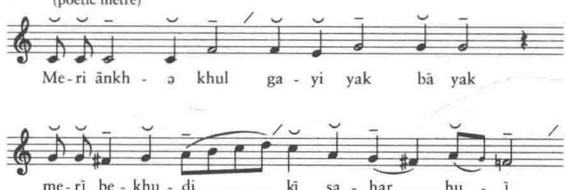
Ex.17 Reciting tune based on Kedāra rāga, poetic metre short, irregular.



characterized by their portability (a tune can be 'carried' from one poem to another) and potential for variation. The same tune may be adapted to poems which differ widely in length and metrical scheme (see ex.17 and 18). Conversely, the same poem may be chanted to more than

one tune. There thus exists a repertory of reciting tunes that performers modify in accordance with the poem and

Ex.18 Reciting tune as in ex.17, poetic metre long, regular.



their own personal style. Poets also create new tunes of their own, thereby enriching the repertory. Specific melodic and rhythmic settings may thus become attached to particular poems and associated with the personal reciting style and vocal profile that poets cultivate as part of their creative personality. Another facet of performance is declamatory freedom to interrupt and repeat verse lines within a poem as part of a reciter's interaction with the audience.

Tarannum recitation has also been extended to *kavi-sammelan*, assemblies for the recitation of Hindi poetry that follows Sanskrit-derived formal principles. Today *tarannum* is internationally disseminated by touring poets who recite at *mushā'iras* held in South Asian communities in North America, Britain and the Gulf States.

2. SĀMAVEDIC CHANT. The sāmavedic chant is commonly supposed to represent the earliest surviving form of Indian music; it has been traditionally regarded by theorists as the source of all Indian art music. This claim must be treated cautiously, however, since there must have existed numerous other musical elements and influences in religious, secular and ceremonial practice from very early times.

The four Vedas (*veda* primarily means 'knowledge') are collections of early Sanskrit hymns and ritual texts originating in the religious beliefs and practices of the early Aryan settlers in South Asia. The hymns of the *Sāmaveda* – the Veda of 'chants' or 'melodies' (*sāman*) – are for the most part also contained in the primary hymn collection of the *Ṛgveda*. However, in the *Sāmaveda* they are rearranged in two series of verses (*ārcika*), the first according to the deities they address and the poetic metres used, the second according to the ritual and liturgical contexts in which the verses are recited. There are no musical directions, but special song-manuals (*gāna*) of more recent origin give melodies in notation, as well as the modifications to the basic text – lengthened and additional syllables etc. – which are employed in the sung versions of the hymns.

In earlier and ancient sources many sāmavedic 'schools' (*śākhā*) are said to have existed. The transmission of the melodies and their performance procedures was sustained by strict training within each school, and strict and orthodox accuracy within each of them was crucial for the efficacy of religious ritual. Three such schools survive today, called the Jaiminīya or Talavakāra, the Kauthuma and the Rāṇāyanīya. The *gānas*, and other later practical handbooks of performance attached to the different schools, appear to have been compiled as mnemonic aids to a primarily oral tradition.

The other handbooks include works on timing, metres, pitch varieties and ritual uses of the chants and the magical and apotropaic lore related to them. In some of these Vedic 'ancillary' Sanskrit texts can be found a tendency to relate some features of sāmavedic recitation and music, and its notation, to the later post-Vedic pitch systems. Research over the last century has increasingly supported the view that textual study and present-day field observation can illuminate each other, and pioneering studies by J.F. Staal (1961) and Wayne Howard (1977 and 1988) have thrown much light on the relation of practice and theory.

The *sāman* verses can be performed in private recitation or in a more open ritual context of the sacrifice. At the more elaborate of the great public (*śrauta*) sacrifices the priests sing a number of *stotras*, laudatory compositions formed of complexes of verses from the Vedic hymns. The portions (*bhakti*) of each of the composite stanzas (*stotrīya*) are performed by one or more of a trio of specialist *sāmavedic* priests called the *prastotṛ* (introductory singer), *udgātṛ* (principal singer) and *pratihartṛ* (responsorial singer). The verbal text is modified in various ways to fit the prescribed melodic form in a melismatic style; it is possible that the melodies existed already and the verses had to be 'set' to them. On the basis of the texts and the practical manuals, up to eight different methods of 'alteration' have been identified, and the different recensions of the sāmavedic *śākhā*, and different traditions even within each of these, show a variety of ways of adapting the texts within the essential rules of practice.

In the Kauthuma manuscripts the Sanskrit text is accompanied by an interlinear numerical notation of five figures, and in the Rāṇāyanīya by a syllabic notation, in which the symbols are used to indicate musical phrases. Ancient sources name seven 'tones' (*svaras*, not to be confused with those of post-Vedic musical systems), and it seems that the figures and letters refer to items in a repertory of phrases or motives. The *gāna* texts use the figures also as mnemonic indications of gestures (*mudrā*) made with the thumb and fingers of the right hand, these being themselves partly a mnemonic means to assist in the learning and transmission of the *sāman* melodies.

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VI. Religious musics

South Asian religious practices range from the localized worship of village goddesses to such trans-national religions as Islam and Christianity. Buddhism, Sikhism, Jainism and the religious complexes that make up Hinduism all have their origins in South Asia. These overlapping and competing webs of religious belief and ritual are expressed by an equally varied set of musics. (For the history and musical practices of Buddhism in South Asia *see* BUDDHIST MUSIC and TIBETAN MUSIC, §2(ii); for South Asian Jewish traditions *see* JEWISH MUSIC, §III, 8(v).)

1. Hindu. 2. Muslim: (i) Majlis (ii) Qavvālī (iii) Mīlād (iv) Modern trends. 3. Christian: (i) The Syrian churches (ii) The Catholic church (iii) The Protestant churches. 4. Sikh. 5. Jain.

1. HINDU. *Bhajan* (from Sanskrit: *bhajana*) is the generic term identifying popular Hindu religious songs associated with *bhakti*, an approach to union with God. The *bhajan* literature is extensive, comprising many thousands of songs in many languages, including Sanskrit. *Bhajan* also denotes a genre of religious ritual exercised in all parts of India. The rites are usually congregational, ranging in number of participants from three or four to many thousands. The Sanskrit words *bhajana* and *bhakti* are both derived from the root word *bhaj* ('to share' or 'to give of') and are connected with an approach to God in which the relationship of the worshipper to the deity is based on attitudes of love.

*Bhakta*s (devotees) see God as personalized, an image that is not a single idealization, but one that reflects the infinite variety of the universe. All Hindu deities are seen as representing aspects of the one supreme Godhead, and icons are seen as containing within them the essence of God. In ritual the deity is treated as a royal guest and tended lovingly by the *bhakta*s. The god is garlanded with flowers, bathed, clothed in new garments, offered refreshments and praised in song and dance. The ceremony, in its entirety, is a mystical expression of adoration of the deity by the worshippers. The concept of approaching God through love can be traced down through the Upanishads and the Epics (especially the *Bhagavad gītā*) to the medieval Purāṇa. In the *Bhāgavata purāṇa* the doctrine of *bhakti* is crystallized into a set of attitudes and acts, the performance of which would aid the worshipper in his aim of union with God. Various attitudes of love may be expressed allegorically in song texts that depict God, the only true male, in the love relationship with the woman who symbolizes mankind. Two additional tenets of *bhakti* doctrine are the efficacies of listening to the praises of God and the singing of holy names. The themes used in *bhajan* texts are based on various kinds and levels of love, praises and repetition of God's names.

Bhakti as a dominant force in Hinduism began to develop as a theistic reaction against heretical (atheistic) Buddhism and Jainism in southern India in about the 6th century CE. The movement was divided into two sects: one, worshippers of the God Śiva, called Nāyanar, the other, devotees of Viṣṇu, called Ālvār. They disseminated their religious doctrines through songs of devotion composed in the vernacular. Groups of worshippers advocating surrender to God moved about the countryside from temple to temple led by zealous poet-singers, singing, dancing and engaging in heated debates. Deified poet-singers of both sexes and from all social strata kindled a revival of Hinduism through *bhakti* that eventually engulfed all of India. The revival also generated the *ācāryas* (teachers), religious leaders who reinterpreted the ancient scriptures to meet the needs of their own times, and who in the process laid the philosophical foundations for future *bhakti* developments. The most influential were Śaṅkara (*d c*820 CE), Rāmānuja (*d* 1137) and Madhva (*d* 1278). They were followed by Nimbārka (*fl* 12th century), Rāmānanda (*fl* 14th century), Vallabha (*d* 1531) and Caitanya (*d* 1533). In addition to their general religious influences they aroused generations of poet-singers who carried their spiritual messages in song. Jayadeva (*fl* 12th century), the composer of the *Gīta-govinda*, belongs with this group because of the vast influence this work has had on the course of *bhakti* up to modern times.

The revival initiated by the Nāyanar and Ālvār was continued by the Vīraśaiva (Lingāyat) and Haridāsa of Karnataka, and from there spread to the north, where the tradition of singing poet-saints reached its culmination with Tukarām (*d* 1649). Eventually every vernacular region produced its own poet-singers: Raidās, Mīrābāī, Dādu, Tulasī Dās, Sūr Dās, Vidyāpati, Candi Dās, Rāmprasād and Śaṅkardeva in the north; in the south Purandara Dās, Arunagirināthar, Nārāyaṇa Tīrtha, Bhadrācala Rāma Dāsa, TYĀGARĀJA, the most venerated southern composer, and the three Tāllapākam composers whose activities were centred on Tirupati (south-eastern Andhra Pradesh) at the Veṅkaṭeśa temple. It was they, a family of three generations of poet-singers, who during the 16th century established the southern ritual form, as well as important classical forms. They also introduced dancing into the *bhajan* ritual.

Islamic domination of India, which began in the 12th century, was most powerful in the 17th century. During this time the *bhakti* movement continued to spread and develop, inspired by waves of fervent singing poet-saints and spurred by Muslim religious oppression. At the same time religious acculturation occurred through the blending of Sufi (Muslim mystic) and Hindu concepts. The iconoclast Kabīr (*d* 1550) is representative of this infusion, as is Guru Nānak (*d* 1539), founder of Sikhism, a religion that combines Hindu and Muslim concepts.

Ritual environments are not specified in Hinduism; *bhajan*s may be performed anywhere, inside or outside, alone or collectively. Sometimes buildings or other enclosed structures are built or used exclusively for *bhajan* rituals. The traditional public focus for worship is the temple and its surroundings. Various sects have established *maṭha*s (monasteries), which often house resident monks and in which worship is performed daily. The *maṇḍal* ('association') often comprises members of regional enclaves or worshippers of regional deities. The traditional Hindu home contains an area or room set aside for family and friends to worship in.

There is wide variation in both the location and the length of a *bhajan* performance. It may range from an hour or two up to many days if special rites are being observed. Some rituals take place during the day, others at night; most are carried out weekly, commencing at dusk, requiring two to four hours for completion. Attendance is often open to people of varying social strata; there may be from three or four to over 50 people, either of one sex only or mixed. The ritual sequence also differs regionally and from one group to another. It is composed primarily of *bhajan* songs performed in an ordered series, beginning and ending with formulae, that

is, auspicious mantras or songs. The main body of songs accompanies worshipful acts such as the offering of food and flowers, the waving of lights, and symbolic dances. Rituals vary greatly in format from complex structures to the singing of a single phrase, repeated continuously.

The prosody of *bhajan* texts either conforms to or is influenced by traditional Sanskrit forms such as *pada* and *śloka*. Forms in which the names or praises of a deity are expressed can be arranged under the general heading *jāpa* ('repetition') and are as follows: the text of the *nāmāvali* ('row of names') consists of names, praises or supplications directed to the deity; *sahasranāma* ('1000 names') consists of a catalogue of 1000 names of a deity symbolizing the deity's attributes as being infinite. *Nāma parāyaṇa* refers to the repetition of a single name such as Rāma or Śiva; a short phrase consisting of deities' names, called, in some regions, *puṇḍarīkam*, is used in group ritual. Usually a *mukhṛā* (signature), the composer's name or pseudonym, is incorporated into the last stanza of a text. All textual themes are based on the attitudes of love and are augmented by the use of names, praises and supplications, which include philosophical and didactic elements.

The musical elements in *bhajan* are intended to convey the all-important words. The rhythms used are comparatively uncomplicated, usually employing a tāla (time cycle) consisting of four beats. Melodies, especially those sung congregationally, are simple, direct and generally lack the complexities found in classical music. *Bhajan* songs are composed in rāgas that are limited to a few identifiable characteristics and are therefore easily recognized by the general public. *Bhajan* songs generally include either refrain-type or *jāpa* forms; the number of lines in refrains and stanzas and the numbers of repetitions of refrains vary with each performance. The *jāpa* forms vary in musical characteristics from the intoning of a single name to *sahasranāma*, which uses a range of a few pitches, and *nāmāvali*, responsorial songs employing ranges equal to refrain-type songs. The *puṇḍarīkam*, which is also responsorial, uses only two pitches. It is a formula song that announces the topic to follow or the deity to be addressed in the subsequent song. The *śloka* and comparable vernacular forms are performed solo and unaccompanied and are often associated with meditative sections of the ritual.

Musical instruments are used to accompany most *bhajan* songs and rituals. Although drums and cymbals are most common, any instruments may be employed by worshippers. Regional origins are reflected in the sizes and shapes of instruments and in other factors, including performance techniques. Drums, in particular, are drawn from both classical and folk traditions. Pairs of brass cymbals (*tāl*, *tāḷam*), generally ranging from 2 to 15 cm in diameter and varying greatly in shape and gauge, are struck together by singing devotees. Wooden or metal clappers (*kartāl*) of varying size with jingles or tiny bells mounted on them are also played by worshippers. The harmonium, a keyboard instrument originally brought to India by Christian missionaries, is a highly valued instrument. It is used as a melodic guide and general accompaniment while also providing the drone. The *tambūrā* (a long-necked fretless lute) and *śruti*-box (either an electronic drone or a small harmonium with a limited number of reeds) are also widely used drone instruments. Drum and harmonium players usually have some musical training and may be classed as amateurs or part-time professionals. Some instrumentalists and a few singers are paid for performing in *bhajan* rituals, but the motivation for all, including professionals, is worship.

2. MUSLIM. Religious music is the main musical expression of the South Asian Muslim community. It has a viable and varied tradition and embodies regional Indian as well as supra-regional Islamic cultural elements.

South Asian Muslim religious music falls into two broad categories that from both a religious and a musical point of view are distinctly separate. One may be termed scriptural or liturgical or, according to Islamic theological tradition, *talḥīn* (cantillation), the other non-scriptural or non-liturgical vocal performance or, in Arabic, *inshād* (plural *nashā'id*, invocations). Both are central to the active religious life of Muslims throughout the Indian subcontinent. The urban areas of past and present Muslim domination are the centres of Muslim religious music. The fact that this musical tradition cuts across geographical boundaries is directly related to the strongly supra-regional aspect of Islam, which is particularly notable in South Asian Muslim culture.

Islamic theology proscribes secular music as unlawful and dangerous; hence, Muslim religious music is not conceived of as music but falls into the permitted category of recitation or chant, where musical features are subordinated to religious text and function (*see* §V, 1 above). Since the use of musical instruments is identified with secular music, they are not used in chant (except for the unorthodox tradition of *qavvālī*; see below). South Asian Muslim religious music is generically related to other Islamic chant forms.

South Asian Muslim scriptural music is collectively called *qir'at* and includes all Qur'anic and liturgical texts in Arabic, including the call to prayer (*āzān*), the prayer ritual (*namāz*) and salutations (*salām*). *Qir'at* is chanted universally, by religious functionaries and laymen, in public and private settings. As the chanting of sacred texts, this tradition adheres closely to the established Arabic model imparted at theological schools. The layman's *qir'at* is generally modified towards an Indian tonal idiom.

Non-liturgical vocal performance falls into three categories identified by their respective contexts: the Shī'a *majlis*, the Sufi *qavvālī* and the Sunni *mīlād*. All three categories have their roots in Iran and indirectly in Arabia, and they share a set of basic traits. The primary context for all non-liturgical music is the religious assembly of a devotional or commemorative character focussing on principal religious figures of Islam. At each of these assemblies a variety of hymns and chants is performed in a standard order by more or less trained performers with limited audience participation. All texts are in vernacular poetry, principally in Urdu, the chief South Asian Muslim language. Other languages used regionally to some extent are Hindi, Punjabi, Sindhi, Pashto, Kashmiri, Gujarati and Bengali, in addition to classical Persian, which was formerly prevalent. The music itself represents a combination of characteristics derived from the text and a generally north Indian musical idiom. In the musical form, the *sthāyī–antarā* principle of north Indian song is adapted to the formal schemes of the poetry with extensions and improvisations. The rhythm is based on the metric structure of the poem. Different musical realizations of its long–short patterns result in several rhythmic styles.

Melodically, non-liturgical music is related to north Indian art and semi-classical music, ranging from complex rāga structures through traditional and popular melodies to rudimentary reciting tunes. The performance style, directly linked to the function of communicating religious poetry and conveying religious emotion, is characterized by emphasis on declamation as well as on beauty of vocal expression.

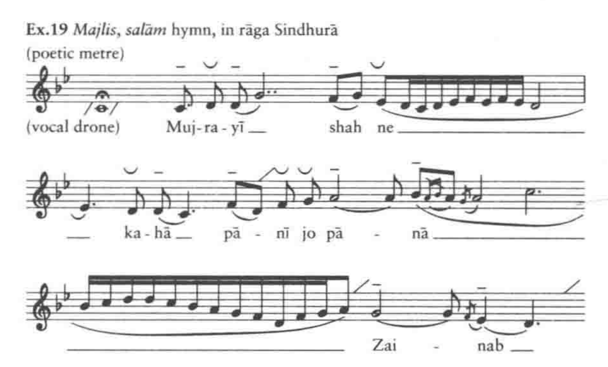
(i) Majlis. The *majlis* ('assembly') encompasses all musical expression of the South Asian Muslim Shī'a community, a minority that gained cultural prominence through several Shī'a dynasties on the subcontinent. Shī'a religious practice is characterized by its emphasis on the mourning for the martyrdom of the imam Ḥusayn, grandson of the Prophet Muḥammad. As an assembly for the chanting of elegiac and commemorative poetry the *majlis* is the heart of Shī'a religious observance and may be private or public. *Majlis* are attended by all Shī'as during the Muslim month of Muḥarram, but may also be held throughout the year.

The five invocational forms of the *majlis* are *sōz*, *salām* (ex.19), *marṣiyā*, *nauḥa* and *mātam* (ex.20), each stylistically and musically different. *Sōz*, *salām* and *marṣiyā* derive from classical song, using specific rāgas and even substituting a vocal drone (*ās*) for the instrumental drone of classical song. The performers are usually trained professionals (Sōzkhwān, Marṣyākhwān), but they may also be semi-professionals. *Nauḥa* and *mātam* reflect traditional or popular song and are performed by semi-professionals and amateurs, especially local chanting societies (*anjuman*). Here too a substitute for an instrument is used in the form of rhythmic chest beating, which provides *mātam* invocations with a regular pulsation. All five invocational forms represent versions of two rhythmic styles. Both are based on the long–short succession of the poetic metre and group the poetic feet in a variety of ways. One is an irregular rhythmic style, recitative-like and declamatory (ex.19), the other a regular rhythmic style with an underlying pulse and patterned into musical metres (ex.20).

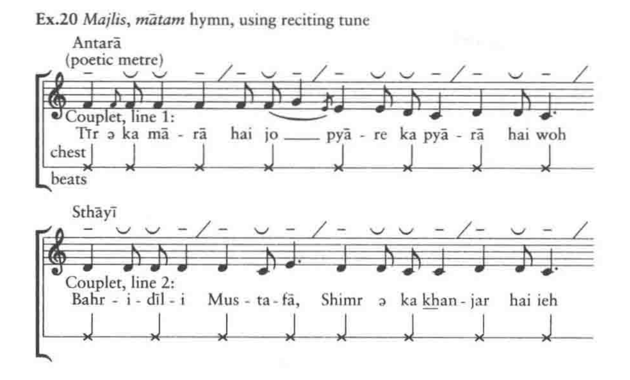
Among linguistically/regionally defined traditions are the Ismaili *ginan*. These are a poetic repertory of Shi'a chant in Gujarati. They are central to the religious assemblies of Ismaili communities in both India and Pakistan. In Bangladesh the prominent genre of Shi'a vernacular music is *jarigan*, set to Bengali poetry.

(ii) Qavvālī. Sufism, a major force in South Asian Muslim history and well-established throughout South Asian Islam, has developed its own poetry and music as an essential means for devotional expression and the attainment of religious ecstasy (*ḥāl*). *Qavvālī* or *maḥfil-i samā'* ('gathering for listening') is the musical assembly held by Sufis throughout the year, but principally on the anniversary (*'urs*) of the numerous Sufi saints at their shrines or wherever their devotees may gather. The term *qavvālī* denotes the Sufi song itself, and only by implication the occasion of its performance.

Ex.19 *Majlis*, *salām* hymn, in rāga Sindhurā



Ex.20 *Majlis*, *mātam* hymn, using reciting tune
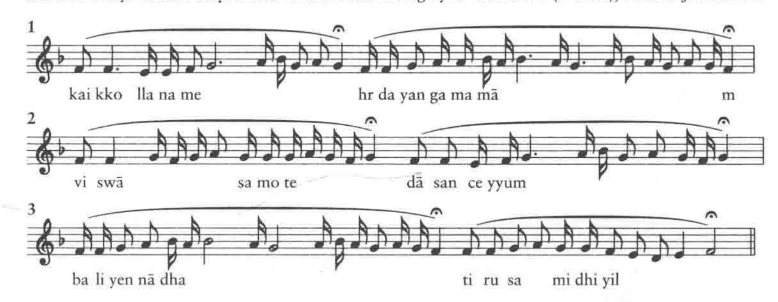


The most authentic performers (Qavvāl) are hereditary professionals tracing their origin and performing tradition to the 13th-century poet and musician Amir Khusrau, who was linked with the Chishtī order of Sufism. *Qavvālī* is also performed by many other professionals in a less traditional style and by devotees at various shrines. The poetry in Urdu and Persian emphasizes either mystical love through the *ghazal* poetic form (see §IV, 2 above) or the praise of God, the Prophet and saints or imams through the hymn forms of *ḥamd*, *na't* and *manqabat*. Hymns based on poetry of both types constitute the main part of a *qavvālī* assembly; they are flanked traditionally by two hymns attributed to Amir Khusrau: *qawl* and *rang*. *Qavvālī* normally combines group and solo singing and is accompanied by drum, harmonium and hand-clapping. Percussion has traditionally been exempt from religious prohibition by Sufis because it articulates the heart beat and provides an essential stimulus to religious ecstasy.

Musically *qavvālī* is linked with the north Indian *khayāl* tradition of singing. The formal scheme combines metric group refrains and rhythmically free solo improvisations, including rapid melismatic passages. There is an incessant repetition of salient text phrases that build towards or maintain the state of ecstasy, and different verses and tunes are freely added within any one song. *Qavvālī* rhythm is dominated throughout by the poetic metre, which is realized either in a declamatory style of improvisation superimposed on the continuing drum pattern or in a regular style where the pattern of the poetic metre fits into the drum pattern, generally four-beat time (Qavvālī tāla) or six-beat time (Dādrā tāla). *Qavvālī* melody derives from several sources: classical rāgas, rāga-like structures peculiar to the *qavvālī* tradition and traditional melodies are used within any one song to form several short tunes, with their many variations and melodic improvisations. In performance, emphatic enunciation and extremely rhythmic declamation are the most prominent features. *Qavvālī* is now freely performed outside the religious context and adapted accordingly, using a variety of instruments, texts with a popular appeal, and a more regularized form.

(iii) Mīlād. *Mīlād* (from Arabic *mawlid*: 'birthday'), the assembly celebrating the birthday of the Prophet Muḥam-

Ex.21 Melody: *kambel māṛan*. Text translated and sung by Fr G.M. Abel (*b* 1920), transcr. J. Palackal.



mad, is widespread among the Sunni majority, particularly among women, and is therefore the most widespread form of South Asian Muslim non-liturgical music. *Mīlād* mainly consists of hymns of devotion and praise to God and the Prophet (*ḥamd*, *na't* and *munājāt*), usually performed by one or more semi-professionals alternately with appropriate narration or a sermon, some of which is chanted. The congregation joins in the standard closing hymn of salutation to the Prophet (*salām*) and sometimes in the simple chant of praise (*durūd*) interspersed with the hymns.

Of the three categories of non-liturgical music, *mīlād* has the most orthodox environment and lacks a tradition of professional performance, hence it is musically the least sophisticated. Its relatively large standard repertory of hymns is characterized by a preference for poetic metres with a regular pattern and by tunes with a limited tonal range and certain typical motivic formulae.

Outside the context of the three major religious assemblies described above, non-liturgical chant can be heard in a variety of other settings, including school and home as well as staged events for professionally performed *qavvālī*. In a religious community so strongly marked by gender separation, women hold separate and more frequent gatherings of *mīlād* and *majlis* than men, but *qavvālī* remains essentially a male domain.

(iv) Modern trends. Recording and broadcasting technology have had a considerable impact on repertory and dissemination beyond religiously sanctioned contexts and has turned *qavvālī* performers such as the Sabari brothers and Nusrat Fateh Ali into stars of a genre that represents nation as well as religion. This has propelled *qavvālī* into the world music soundscape. Conversely, the proliferation of cassette recordings displays the sectarian as well as linguistic and regional diversity of religious hymns. Recordings have also brought Arabic musical influence, less to vernacular genres than to Qur'anic recitation.

In general the enormous spread and prestige of recorded and transmitted sound has led to Muslim religious music being adapted and standardized but also to it being preserved and enhanced, particularly in Pakistan with its strongly Islamic cultural climate. In India, minority Muslim communities tend to preserve traditional chanting practices but, as in Pakistan, *qavvālī* has become modified into a popular trend and much recorded genre.

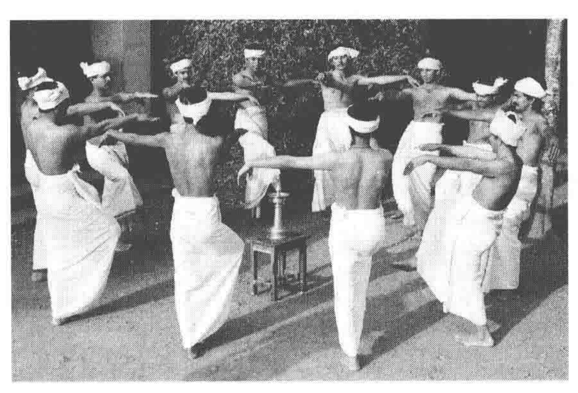
3. CHRISTIAN. The approximately 30 million Christians in India constitute a diverse set of communities differentiated variously in terms of race, language, region and caste. Migrations, conquests and colonizations over the centuries have shaped their history, and the resulting interactions between local traditions and external ones, especially those of the Middle East and Europe, have generated a wide spectrum of Christian musical styles, from the predominantly European to the more distinctively indigenous.

(i) The Syrian churches. The liturgical and non-liturgical songs of the Christians in south India refer to the mission and martyrdom of St Thomas the Apostle, who, according to traditional belief, established Christian communities in the region now known as Kerala in the 1st century CE. The St Thomas Christians, as they are known, celebrate the life of the saint in songs and dances such as *māṛgam kaḷi* ('dance of the Christian way'). Persian Christians, who started migrating to Kerala in the 4th century, introduced the Chaldean liturgy in Syriac. Owing to hierarchical relations between the Indian and the Chaldean churches (from at least the middle of the 5th century) and to the use of the Syriac liturgy, ecclesiastical documents name the St Thomas Christians also as Syrians.

As a result of a series of divisions that took place among the St Thomas Christians from 1653 to 1908, there are five independent churches in Kerala: the Syro-Malabar Church, the Church of the East (Nestorian Church), the Syrian Orthodox Church, the Syro-Malankara Church and the Marthoma Church. The first two of these churches follow the Chaldean liturgy, originally in East Syriac; the others use the Antiochean (also known as Jacobite) liturgy, originally in West Syriac. During the process of vernacularizing the liturgies in the 1960s, translators took special care to adjust the texts in Malayalam to the metre and melody of the original Syriac chants. For instance, Syro-Malabar congregations sing the melody transcribed in ex.21, which is designated by the first two words of the Syriac text, *kambel māṛan* ('receive O! Lord'), in the Office for the Dead with Malayalam translation of the text.

It is probable that a number of melodies that were once part of the common repertory of the Syrian churches in the Middle East and India are now extant only in Kerala. However, the existing melodies appear to have been indigenized somewhat over the course of time by incorporating musical elements such as the Karnatak seven-beat Miśra Cāpu and six-beat Rūpakam tālas.

While maintaining different melodic repertories, the musics of the Chaldean and Antiochean liturgies in Malayalam share many common features: unaccompanied antiphonal singing of monophonic hymns; use of modal melodies as a compositional device; textual and melodic incipits; syllabic setting of text; neumatic or melismatic ornamentation of either the ultimate or the penultimate syllable of a text line or strophic unit; limited melodic range (in most cases of a minor 3rd to a perfect 5th); rhythmically free cadences at the ends of phrases; and the use of more than one metre in the same strophic



10. Mārgam kaḷi of the St Thomas Christians performed by Devagiri team, Kozhikode; from a photograph by P.J. Shelley, 3 January 1998

melody. A number of these features are apparent also in the music of other performance genres of the St Thomas Christians, for example in wedding songs and the songs of *mārgam kaḷi* (fig.10).

See also SYRIAN CHURCH MUSIC.

(ii) The Catholic Church. Portuguese missionaries introduced the Latin rite to south and central India in the early 16th century. The Western music tradition established by the missionaries continues today in the churches of Goa and other metropolitan cities, where choirs sing Western-style hymns in harmony and counterpoint to the accompaniment of instruments such as violin, guitar and keyboard. In spite of initial ecclesiastical disapproval, Catholics in some regions actively participated in local music genres and contributed their own syncretic secular musics, such as the Konkani-language MANDÓ, *dekni* and *dulpod* of Goa and Mangalore.

Since the 1960s the more tolerant attitude ushered in by the Second Vatican Council (1962–5) towards 'non-Christian' religions and their parent cultures facilitated the adaptation of indigenous dance and musical styles into liturgical and social celebrations. Throughout South Asia Christian *bhajans* flourish in forms stylistically similar to their Hindu counterparts (see §1 above). The numerous Ādivāsī converts to Catholicism in north India often recycle their traditional melodies with Christian texts and perform them to the accompaniment of dance. Gujarati Catholics dance the *rās* and *garba* (local dances otherwise associated with the Hindu *navarātra* festival) during Christian feasts, with song texts based on biblical themes. A number of Catholic cultural institutions in the north and south train students in *bharata-nāṭyam*, a south Indian classical dance performed with Christian lyrics.

(iii) The Protestant churches. From the early 18th century, various Protestant missions from Europe and America evangelized in the east and north-east. The missionaries translated German chorales and Anglican hymns into South Asian languages (keeping the original melodies) for the new converts, who came mostly from the lower castes. The proselytization policies of the missionary groups have impacted variously in different regions. For instance, a general antipathy towards indigenous cultures together with the exclusive promotion of Western-style hymn-singing appears to have led to a marked decline of indigenous traditional music in the north-eastern states of Meghalaya, Nagaland, Manipur and Mizoram. In the south, however, the pioneering Lutheran missionaries, in particular, encouraged local musicians to compose songs in indigenous styles. Thus, there are two stylistically different music traditions among Protestant churches in south India popularly distinguished as 'hymns' and 'lyrics'. German and English hymns and their translations in local languages are referred to as 'hymns', and indigenous compositions, such as *kīrtanam*, as 'lyrics'.

The initiative to adopt south Indian art music to express Christian faith came mostly from singer-poets who converted to Protestant Christianity in the 18th and 19th centuries. Vedanayagam Sastriyar (1774–1864) in Tamil Nadu, Purushothama Chaudhari (1803–90) in Andhra Pradesh, and Mosavalsalam Sastrikal (1847–1916) in Kerala, to name but a few, created a vast corpus of Christian poetic literature in their native languages. They composed poems following the *kīrtanam* of Karnatak classical music, using the tripartite structure of *pallavi*, *anupallavi* and *caraṇam*. These poems remain an integral part of worship, even though congregations do not always adhere strictly to the rāga and tāla prescribed by the composers.

4. SIKH. Sikhism was founded in the Punjab in the latter half of the 15th century by the Guru Nānak (1469–1539). The Sikhs follow the teachings of ten *gurus* ('teachers') and the scriptures of their holy book, the Guru Granth Sāhib, written predominantly in Punjabi and compiled by 1604. Sikhs regard performing or listening to religious music as the primary form of worship; thus music plays a significant role in Sikh life. Their aim is for union with God and to break the cycle of reincarnation (*mokṣa*) by conquering the vices of *kām* (lust), *krodh* (anger), *lobh* (greed), *moh* (worldly attachment) and *ahaṅkār* (pride). The *gurus* maintained that performing or listening to religious music was the ideal way to achieve this.

Sikh religious music, or *śabd kīrtan*, consists of hymns known as *śabds* (mostly from the Guru Granth Sāhib), containing the teachings of six of the ten Sikh *gurus*, Hindu and Sufi saints and court singers (*bhaṭṭs*). The orally transmitted repertory developed over a period from the 15th to the 18th century (the time of the tenth *guru*). The term *kīrtan* was adopted from the Hindu *bhakti* movement and today may refer to either a collection of *śabd* or the performance of the hymns (*kīrtan* is thought of as being performed only for worship, not for a secular event). The texts of the *śabds* conform to Indian poetic forms of the time, often from local traditions (e.g. *salok*, *pauri*, *chant*, *sohilā* and *var*).

The melodies of the *śabds* are based either on Hindustani rāgas (except rāga Mānjh, which is particular to the Punjab) or Punjabi traditional melodies (*dhunis*). *Śabds* following rāgas use little ornamentation and are in *sthāyī-antarā* form. The Guru Granth Sāhib contains *śabds* in 31 different rāgas in a given order (see Table 21). The largest number of *śabds* are in rāga Gaurī; rāgas Srī, Āsā and Rāmkali are also popular. The settings of texts draw on the *ras* of each rāga to help convey specific themes (Guru Rāmdas, the fourth *guru* (1534–81), is particularly noted for this). Strict adherence to the melodic characteristics of the rāga was considered less important than whether a given melody expressed the text well, and sometimes rāgas were adapted and varied, often by including elements of another. The *śabds* that are in a rāga follow Hindustani tālas, those in *dhuni*, traditional Punjabi rhythmic cycles.

TABLE 21: Śabds in the Guru Granth Sāhib

Order	*Rāga* name	Order	*Rāga* name
1.	*Śrī*	17.	*Gaund*
2.	*Mānjh*	18.	*Rāmkalī*
3.	*Gaurī*	19.	*Nat*
4.	*Āsā*	20.	*Māligāura*
5.	*Gujarī*	21.	*Māru*
6.	*Devgandhārī*	22.	*Tukhārī*
7.	*Bihāgrā*	23.	*Kedārā*
8.	*Vadhans*	24.	*Bhairo*
9.	*Soraṭh*	25.	*Basant*
10.	*Dhanāsarī*	26.	*Sārang*
11.	*Janitsarī*	27.	*Malhār*
12.	*Tōdī*	28.	*Kānaḍā*
13.	*Bairārī*	29.	*Kalyān*
14.	*Tilang*	30.	*Prabhātī*
15.	*Suhi*	31.	*Jaijavantī**
16.	*Bilāval*		

*Added later.

Many instruments have been used in the past to accompany *kīrtan*, including *pakhāvaj*, *sārindā*, *rabāb*, *sāraṅgī*, *sitār*, *tāmbūra*, *tāūs*, *kartāl*, *ḍholak* and *dhādh*. Today the most commonly used instruments are the harmonium and *tablā*.

There are three types of *kīrtan* performers (*kīrtaniyas*): *rabābī*s, *rāgī*s and *ḍhāḍhī*s. *Rabābīs* (for example, Guru Nānak's accompanist Mardana) were professional Muslim Mīrāsīs, whose lineage is almost extinct today. *Rāgīs* are often itinerant and non-professional musicians and the most common singers in *gurdvāra*s (Sikh temples). The *kīrtan* ensemble usually consists of three *rāgīs*: two harmonium players (one of whom may also play a stringed instrument or cymbals) who sing, and a *tablā* or *joṛ* ('pair' of drums, identical or similar to the *tablā*) player who usually does not. These musicians may be men or, less commonly, women. Members of the congregation may volunteer to perform *śadb kīrtan*, in which case women more often sing and play harmonium while men more often play *tablā*. The *ḍhāḍhīs* are itinerant musicians who sing about social and political history.

Kīrtan may be sung in a traditional (based on Punjabi *dhuni*s) or classical style. Guru Nānak based his singing style on *dhrupad*; when *khayāl* became popular it was adopted by the tenth *guru* (Guru Gobind Singh, 1666–1708). However, the main injunction is that *kīrtaniya*s should sing clearly to emphasize the text. Ideally, *kīrtan* should be performed with the *saṅgat* (congregation) present. Although the Guru Granth Sāhib mentions the importance of listening to the word of God (*bānī*), it emphasizes the recitation of *bānī* and the name of God by the *saṅgat* (*sadh saṅgat*). At times there is antiphonal repetition of lines between the *rāgī* and the *sangat*.

The performance practice of *kīrtan* has undergone many changes since the compilation of the Guru Granth Sāhib. Over the years some Sikh communities have simplified the rāga melodies and have based *kīrtan* on popular *dhuni*s and film songs (though the latter are unapproved) to secure public accessibility and to facilitate group singing. While some *rāgīs* still sing in a classical style (i.e. those officially appointed at *gurdvāras*), others sing in a semi-classical style, using tālas such as Dādrā, Kaharvā and Tīntāl. Today there is a large population of Anglo-American Sikhs, some of whom have introduced string arrangements of *kīrtan*.

5. Jain. Jain worship is virtually always accompanied by music: hymn-singing in daily worship at home or in a temple; chorus singing of liturgy; auspicious music marking processions or temple dedications (often played by marching bands); informal group singing at festivals; and songs of praise sung to welcome mendicants or to celebrate the completion of strenuous austerities. Since mendicants are not permitted by doctrine to perform many of the rituals performed by the laity, singing becomes a locus of mendicant devotional practice, especially among Jain nuns. Even the simplest form of worship, *darśan*, is usually accompanied by a hymn.

In spite of this ubiquity of music, Jains do not articulate a truly separate musical tradition; for the most part Jain music shares its musicality with the traditional musics of each group of Jains. Gujarati Jains share most of the melodies, timbre, ornamentation, etc. with Gujarati traditional music for weddings or *garbā* music associated with the Hindu Navrātri festival. Rajasthani Jains use Rajasthani Maṅganiyār and Dagar musics in their performance styles and melodic repertories.

There are few attributes that mark Jain music as clearly distinct from the local traditions, but there is often a difference in character. Jain music is virtually always performed in a tone of restraint and precision that reflects the dominant Jain religious values of restraint and control. Almost all Jain music seems to strive for the sentiment of peacefulness even in celebration. Another unique feature of Jain music is the use of a seated dance (an adaptation of *rās-garbā* dances, two facing seated rows of singers clashing short sticks, or *dandiya*) as percussion to mark time in the performances.

Historical and mythological records are equivocal. Jain mythology credits Ṛṣbhanāth, the founding saint (*jina*) of this era, with the creation of music. The mythological source for Jain devotional hymns is the *Śakra stava*, which Śakra (Indra), the king of the Gods, recites to celebrate the birth of each *jina*. There are a variety of devotional genres called hymns (*stotra*, *stavan* and *bhāvnā gīt*), distinguished from each other by performance context and lyrics. The liturgical texts – *pūjā* texts, *devvandan*, *pratikramaṇ* – include the musical forms (*dohā*, *ḍhol* and *chand*) associated with the Gujarati and Rajasthani genres (beginning in the medieval period) called *rāso* and *ḍholā* respectively. In the 13th century the rise of temple-dwelling monks led to performances by female dancers and of music in the temples, much like those in the contemporary Hindu temples. This music may well have been related to the classical music of the era and may be a source for some of the rāga designations that one can still find in *stavan* books. While there are classical rāga designations assigned as melody names for many liturgical texts, they are usually paired with a melody name from a well-known traditional song or the increasingly common Hindi film song melodies.

Despite textual injunctions against women dancing, clapping and leather in temples, Jain music includes all of these today. In the devotional textual tradition one finds references to a few instruments, the most common being bells, especially large brass temple bells, and drums. In contemporary temple practice one usually finds either unaccompanied vocal music or voice accompanied by a double-headed barrel drum (*ḍholak*) or a single-sided

barrel drum, along with a combination of bells, hand cymbals and tambourines, and the *dandiya* used in the seated dance described above. It is increasingly common at festivals or major celebrations to find an amplified chorus accompanied by harmonium, *bānjo* (or *bulbultarang*), synthesizer and/or *tablā* replacing the more traditional *śahnāī* and kettle drum ensemble. The marching band, comprised variously of clarinets, trumpets, drums, *śahnāī* and portable electric organ, accompany most Jain parades for mendicant initiations, marriages, temple image processions and the procession of those who have completed extensive fasts.

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VII. Local traditions

Indian society is complex: the constitution recognizes 18 languages, most of which have their own script, and there are many others both written and spoken (see §I, 1 above). The major linguistic divide is between the north (languages such as Hindi, Bengali and Marathi) and the south (Kannada, Malayalam, Tamil and Telugu). India's geography – the Himalayas in the north, the fertile Gangetic alluvial plain, desert in western Rajasthan, the scrub or forest of the Deccan plateau and tropical coasts – suggests that there would be distinctive regional adaptations, and there are. Although some 80% of the population is classified as Hindu, there is much diversity in local religions. Roughly 11% of the population is Muslim, and there are millions of Sikhs, Christians and Jains, among others. Nearly 8% of the population are

Ādivāsīs ('indigenous' or 'tribal' peoples), and there are over 2000 castes (named, ranked, endogamous social categories usually associated with an occupation). There are great differences between rural and urban culture as well.

Through this cultural diversity run unifying threads. The importance of devotional religion (*bhakti*) in India is one, and the importance of music in devotional religion is another (*see* §VI, 1 above). Also having an important bearing on local traditions is a national literacy rate of 52%. (State literacy rates vary widely.) Because many do not read and write, oral tradition remains important as a source of ideology. Some 74% of India's population is classified as rural, and rural areas tend to have lower literacy rates. Only about 40% of women are literate. This reflects another important pattern, the different worlds of Indian men and women.

1. North India: (i) Non-professional musicians (ii) Professional musicians. 2. South India: (i) Vocal performance (ii) Instrumental musics. 3. Ādivāsī music. 4. Local traditions and classical music. 5. Music and cultural change.

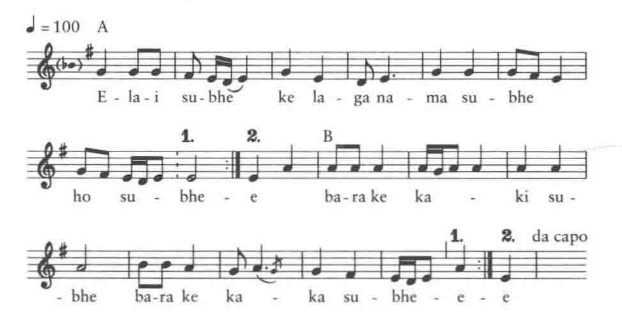
1. North India.

(i) Non-professional musicians.

(a) Women's music. Indian women sing group songs that men do not sing, and vice versa. Women, moreover, sing more than men. Men and women are somewhat segregated in their daily routines, and in rural north India purdah (customs resulting in the seclusion of women from public life) continues, although in a less than stringent form. Indian women learn, through the songs they sing, the stories of important deities such as Kṛṣṇa and Śiva and the powers of deities such as mother goddesses. Their songs also concern kinship relationships and associated feelings, for example the anguish of separation from their husbands and the conflict between a woman and her husband's mother, who is co-resident in the joint family. The joint family (two or more related couples sharing a hearth) is still the ideal in much of rural India, although it is probably attained in no more than 30% of families.

Women sing for the most important rites of passage, in particular at childbirth, marriage and death. The songs transmit fundamental religious beliefs and social sentiments, and they are sung and heard by hundreds of millions of people. Women's song, as well as other music, is considered to be *maṅgal* ('auspicious'), regardless of the content: the songs are believed to assist in attaining the goals of the rites in which they are performed. Ex.22 was recorded in 1995, sung by three different groups of non-specialist upper-caste women (Srotriyā Brahman, Bhumihār Brahman and Kāyasth castes) in three different

Ex.22 Maithil wedding song; transcr. E. Henry



wedding rites in Muzaffurpur and Madhubani in Bihar. With its use of the word *subhe* (related to the Hindi *śubh*, 'auspicious') in each line, the song is even more explicitly auspicious.

> Be it all auspicious, auspicious oh auspicious. [repeated]
> Let it be auspicious for the groom's father's older brother's wife, let it be auspicious for the groom's father's older brother.
> Be it all auspicious, auspicious oh auspicious. [repeated]
> Let it be auspicious for the groom's father's sister, let it be auspicious for the groom's father's sister's husband.
> Be it all auspicious, auspicious oh auspicious. [repeated]
> Let it be auspicious for the groom's mother's sister, let it be auspicious for the groom's mother's sister's husband etc.
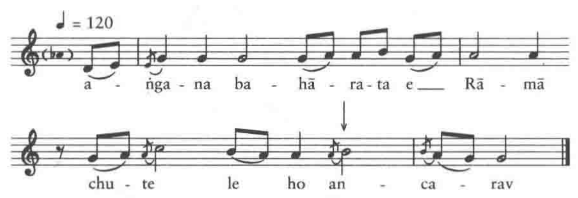
Like all women's group songs this is repetitious. It is strophic, but like many women's songs each line of text is only a variation on one line of poetry with a change in a single term, in this case the term for the relative being blessed. The inclusion of many relatives beyond the nuclear family clearly reflects the importance of such kin and honours them.

Women in northern Bihar do not accompany their songs with a drum, but in many regions, including Uttar Pradesh and south-western Bihar, it is not unusual for one of the women of the group to play the *ḍholak*. Although women play it with bare hands, some professionals tie small sticks to two fingers of their right hand to give the right head strokes an even sharper sound. It is the most common drum and possibly the most common musical instrument in north India.

Women's music is monodic with varying amounts of ornamentation. The amount of ornamentation is the outcome of conflicting tendencies. Given the ability and the creative urge, even non-specialist singers will decorate the melody. However, this is opposed by the necessity of singing in union, which is aided by simplicity. The melody of ex.22 is typical of women's song melodies in that it comprises two strains, with the second having a greater range, going higher and having tones not found in the first strain. This kind of melodic structure is shared not only with many other kinds of traditional music but also with Hindustani music (see §III, 5(i) above).

Ex.23 is a women's milling song that deals with the difficult mother/daughter-in-law relationship. It was sung

Ex.23 Bhojpurī milling song; transcr. E. Henry



by Brahman women in Ballia District, eastern Utter Pradesh. In north India residence after marriage is traditionally patrilocal, that is the wife moves in with her husband in or very near his natal home. Village exogamy is also practised, so the young woman moves from her natal home into a family and village of strangers. Many women's songs speak of the difficulties a woman has in her husband's family. Here the mother-in-law curses the
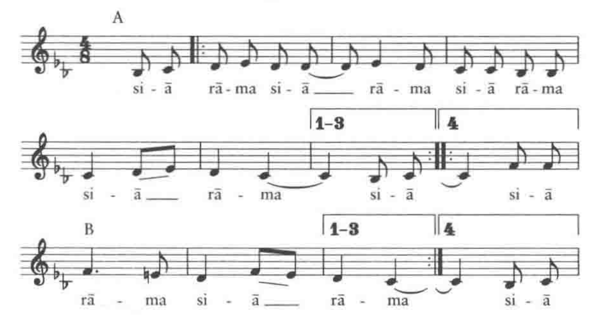
daughter-in-law's family in response to her accidental lapse of modesty. The daughter-in-law can bear the tyranny of the mother-in-law no longer.

> With a golden broom, oh Rāma, she sweeps out the courtyard.
> She goes out of the courtyard, oh Rāma; her sari falls open
> Sitting on a stool, oh Rāma, the honourable mother-in-law says,
> 'I will kill your brother, the wife of your elder brother, and your brother's daughter'.
> The mother-in-law gives, oh Rāma, the golden pitcher
> The daughter-in-law takes in her hand, oh Rāma, the silken draw-rope
> To fill the pitcher, to fill the pitcher at the bank.
> She drowns herself, oh Rāma, she sinks in the Yamuna river.

Women's ritual songs were once considered imperative for weddings and other rites of passage. This requirement is weakening as more and more recorded music is used in rituals. Women also sing songs that are primarily recreational, either as an end in itself or as an accompaniment to repetitive work such as rice-transplanting or milling grain. Two other common traditions in women's singing are the singing of a type of teasing, often obscene song (*gālī*) by family-centred groups of women to their visiting in-laws and other visitors, particularly at weddings; and on the death of a family member, a solemn genre that is between crying and singing (Hindi: *vilāp*). In these songs women improvise on themes ranging from how they will miss the departed person to a grievance the singer has with a person of higher status. In eastern Uttar Pradesh these songs are performed with just a few tones.

(b) Men's music. Of non-specialist men's music the most common genre is that of group devotional singing (fig.11). Two words in India commonly used for devotional songs are *bhajan* and *kīrtan* (see §IV, 1 above). The two categories refer to many different types of song. In western north India *kīrtan* refers most commonly to repetitious hymns sung by groups of non-specialist males. One member of the group plays the *ḍholak*, and others accompany with clapping or with small cymbals called *mañjīrā*, *jārī*, or *jhāñj* (slightly larger); often one man plays the harmonium, introduced by French missionaries. The music is intended to generate ecstasy, and its strategy is for the initially moderate volume and tempo to increase slowly to a more intense level. This pattern is repeated a number of times during the course of a session. The texts of devotional songs express devotion to deities that vary according to region. Khandoba is worshipped in the western Deccan plateau, Rāma, Hanumān and Kṛṣṇa are popular in Uttar Pradesh, and Durgā and Kālī are popular in Bihar, Bengal and Assam.

Ex.24 Men's *kīrtan* devotional song; transcr. S. Slawek





11. Men of the Dusadh caste near Madhubani, northern Bihar, sing the epic Salhesh, having the musical form of a kīrtan

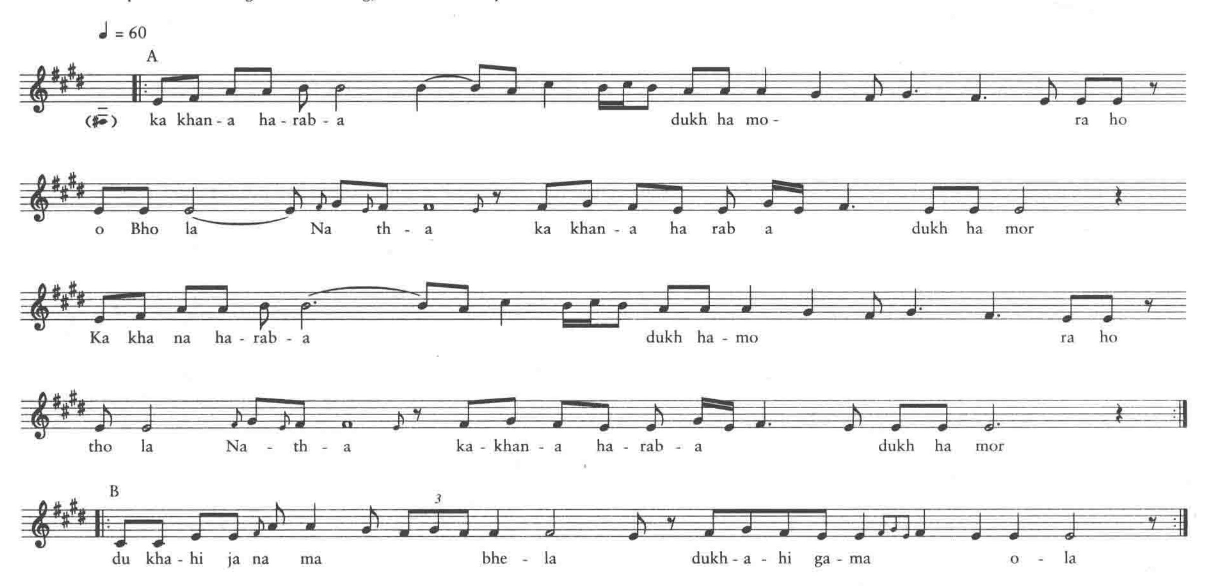
Ex.24 is a *nām-kīrtan* recorded in Varanasi (locally called Banāras). In *nām-kīrtan* the text of the song consists only of the alternation of the name(s) of the deity. Here, the names of Rāma and his wife, Sīta, are repeated throughout the song. Rāma is the hero of the Rāmāyaṇa, one of the two most important epics in Hinduism, and in the Varanasi region Rāma is identified with *Bhagwān* ('God'). The name of the deity 'surpasses the level of symbol. The vibrations of its utterance are considered to be one form of the absolute' (Slawek, 1986, p.111). Here again we see the melody in two parts with slightly different scales. The fervid, percussive quality of the music is typical of non-professional men's devotional music.

(c) Specialist repertories. This third category is subdivided into two groups: first, the self-conscious, urbanized singer, singing either folk songs garnered in the field or new compositions, and secondly, the non-professional but adept performer. A young man recorded in Madhubani, Bihar, in 1995, exemplifies the category of urban folk singer. He was one of three men who were recorded in different locations in northern Bihar who sang a song well known by speakers of the Maithili language, *Kakhan harab dukh mor*. This song, clearly a part of the oral tradition, is attributed to the 14th–15th-century Maithili poet, Vidyāpati. His songs are one of the distinguishing cultural features of the Maithili region. The song is often sung as a *parāti* or *prabhāti*, a devotional genre sung solo and unaccompanied in the very early hours of morning as an offering (ex.25 was recorded in a session in Madhubani convened for documentation purposes). The song gently admonishes the deity Śiva, here called Bholā Nāth.

> Hey, Bholā Nāth, when will you take away my sorrow?
> I was born in sorrow; I grew up in sorrow.
> Even in my dreams there was no happiness.
> Rice and sandalwood on a wood apple leaf and incense I offer you.
> So sings Vidyapati: hey Bholā Nāth, when will you take away my sorrow?

The singer, Prasanna Mani Jha, sings in cultural programmes and at civic functions. Classical tendencies are evident in his performance, which differed from the other two versions of the song collected, in his long sustaining of some tones and elaborate melody. The opening melodic formula found in this song and the long

Ex.25 Maithili *prabhāti* morning devotional song; transcr. E. Henry



convex curvature of the melody are common stylistic traits of traditional songs, especially the women's songs, of northern and western Bihar and eastern Uttar Pradesh.

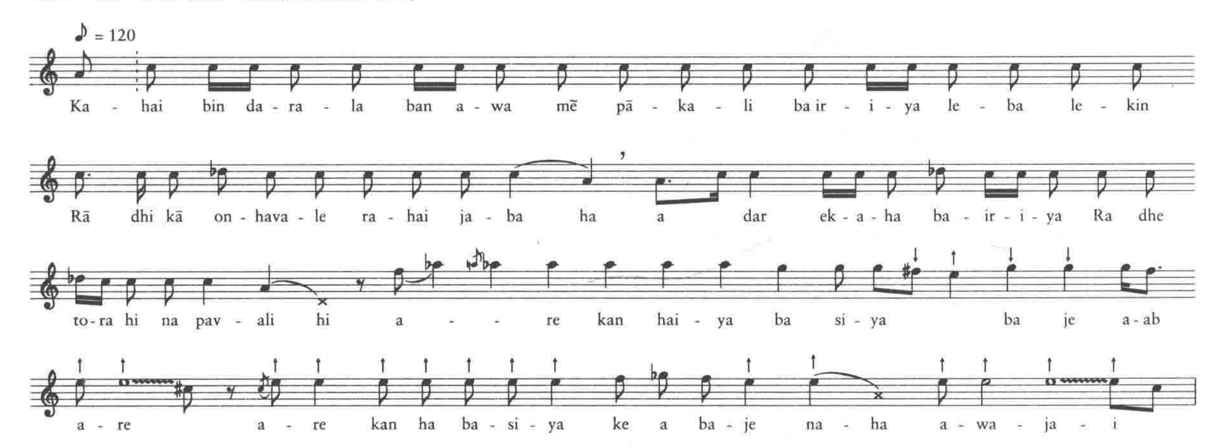
A herder in eastern Uttar Pradesh who performs a musical 'holler' (a song intended to be heard over a long distance) also serves to illustrate this category of 'non-professional specialist' (ex.26). The song is called *kharī birahā* and is performed by members of two castes associated with herding, the sheep-herding Gaṛeriyā caste and the much more numerous cow-herding caste called Yādav or Ahīr. The herder spends much of his time at a distance from other people, and the *kharī birahā* allows him to communicate with them. A man also may sing it simply for his own enjoyment or when he is with a group of his caste members, in which case they will join in on the last word of a line of poetry, usually a verb.

In its most common form the singer chants the first two lines of text primarily on the tonic. In the remaining two or three lines the singer lifts the melody up a substantial interval into a range in which he can sing at his highest volume – the *kharī birahā* can be heard for a mile or more across the flat countryside – and then slowly lowers it back to its starting point. The pitch-collection of the *kharī birahā* is unique in the music of this region.

Devotional (primarily Vaisnava but also including *nirgun*, the formless divine) and philosophical topics predominate in the *kharī birahā*s heard today, although some are concerned with heterosexual attraction and love. The text of the *kharī birahā* presented here refers to an episode in Kṛṣṇa's mythical life when he was involved with Rādhā, a *gopī* or 'cow-maiden'. Her love for Kṛṣṇa and passionate yearning to be united with him is taken as a model for *bhakti* devotion. The song states that she was so entranced by the sound of Kṛṣṇa's flute that she could not even pick a ripe plum from the bowed branch. Most *kharī birahā* texts are similarly able to stand on their own as an image, vignette or devotional assertion.

The *kharī birahā* is an emblem of the herding castes, the Yādavs in particular. The *kharī birahā* singer is an unpaid specialist who knows songs most others do not know and who has developed a distinctive performance style that requires ability, time and effort to master. His recompense is his own gratification and the respect and admiration of his neighbours and members of his caste.

Ex.26 Herder's holler (*kharī birahā*); transcr. E. Henry



(ii) Professional musicians. These musicians perform for a fee, for entertainment or to fulfil a religious objective of the patron. They may use distinctive instruments, and they perform distinctive items as well as some common ones. (The category need not be confined to hereditary musicians.) In the north-western state of Rajasthan, where inherited relations between patrons and professional music castes were common until the mid-20th century, musicians of this category included the Ḍholis, Jogīs, Maṅganiyārs, Laṅgās and *bhopā*s. All of these performers, as is generally true of professional traditional singers, are at the lower end of the social hierarchy.

The social system that gave rise to Rajasthan's musical specialists and those of many other states is a system of inherited patron-client relationships called *jajmānī*. Before 1947 Rajasthan was comprised largely of kingdoms. Most rulers, and some of their landowners, had courts that employed musicians. All families of means, however, inherited relationships with certain families whose members provided goods or services (such as priests, washermen and musicians) and who were compensated by shares of the harvest or cash payments. The head of the family for whom the services were provided was the *jajmān*. The *jajmānī* system is in a state of continuing decline today.

According to Kothari (1944, p.210), the musical caste most commonly patronized by Rajasthani ruling castes was the Raj Damami, a sub-group of the Ḍholi caste. Traditionally musician families in these castes received small amounts of cash for services such as performing at weddings, and a certain weight of foodgrains per field at harvest time. Patrons might also contribute towards the service caste's wedding and other expenses. When the courts were abolished in 1947 many such musicians lost their base of support. Some found employment in brass bands, but many had to take jobs unrelated to music. Musicians who served non-aristocratic patrons continued to receive patronage, and thus survived. One such group is the Maṅganiyārs.

(a) Maṅganiyārs. The Maṅganiyārs are a Muslim caste living in the Jaisalmer, Barmer and Jodhpur districts of Rajasthan, whose numbers are estimated at around 3000–5000. They provide music primarily to Rājpūts but also to lower castes. Their special instrument is the kamaicā, a bowed lute. Maṅganiyārs are also known for their virtuoso playing of *khartāl*, a pair of wood clappers. Their onomatopoeic term for the instrument is *rāigiḍgiḍī*.

Like many other professionals in Rajasthan, the Maṅganiyārs traditionally played mostly at the rites of passage of their patrons, especially at weddings. They play ritual songs whose performance is simply imperative, as well as entertainment songs in a special session called *kacerī*, where they play for an audience that listens and evaluates their performance. The Maṅganiyārs play four types of song: songs in praise of patrons, devotional Hindu songs, romantic ballads and songs derived from women's songs (Jairazbhoy, 1984, p.23). An example of this last category, called *ambāvāṛī*, concerns the wedding and is played during the ceremony (ex.27). Its text is typical of a class of wedding songs listing things to be made or procured. This one mentions festoons of the auspicious mango leaves, the wedding canopy, special fabric, bangles, shawls etc. Such songs may serve as a device to help participants remember what needs to be done. The notation of the song shows many florid passages and ornamentation similar to that of Hindustani classical music, sung at a rapid tempo. Many scholars have discussed the connection between the musical styles of professionals like the Maṅganiyārs and the Hindustani classical tradition.
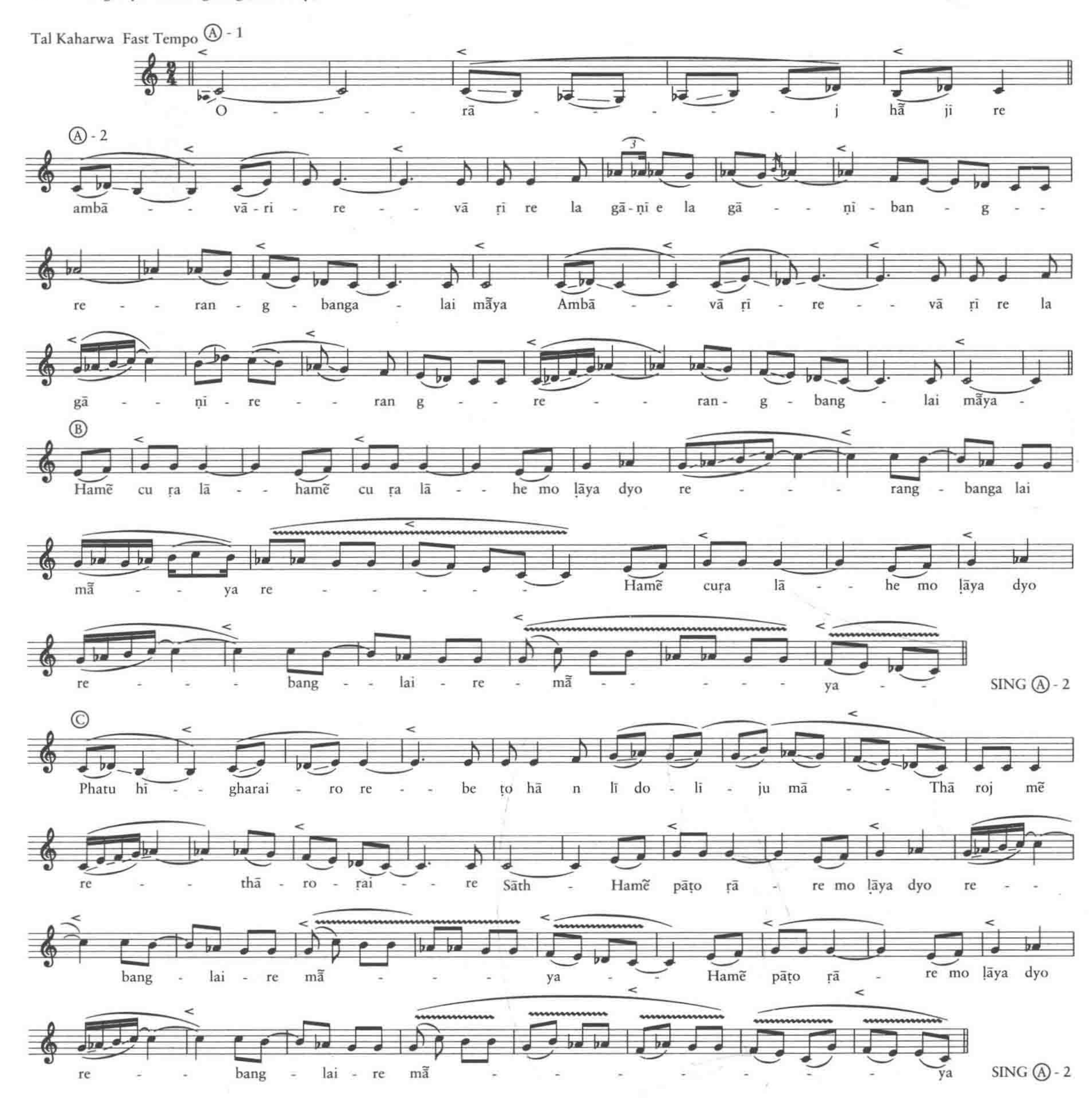
(b) Bhopās. The *bhopā*s perform various martial epics, the most common of these being the story of Pābūjī. Some of the *bhopā*s are from an Ādivāsī group (the Bhils), but most are of a caste called Nāyak. Although today many perform for tourists, traditionally they sang mostly for families of the Raika herding caste. The context calling for a *bhopā*'s performance is traditionally a religious one, common for professional musicians across India. Smith (1991) notes that the performance is both entertainment and ritual, but Kothari (1994) states that the performance itself is the most important objective, not its enjoyment. A family sponsors a performance to fulfil a vow made to a deity or spirit to gain assistance in dealing with a problem such as barrenness of women or animals, or a series of illnesses or deaths. A family might also sponsor a performance to gain religious merit. This often involves performance of another Indian musical institution, the all-night wake (*jāgaraṇ*), which is held to mark marriages, births, deaths and the completion of vows.

Before the *bhopā* begins his recitation he erects the *paṛ* (a scroll painting on a cloth around 1·5 m high and 5 to 6 m long, crowded with painted scenes from the epic) and performs *āratī* ('fire sacrifice') to Pābūjī. As well as being the epic hero, Pābūjī is worshipped at his own shrines by the Raika herding caste and others. Most *bhopā*s play a bowed lute called RĀVAṆHATTHĀ. In addition to the jingles attached to the bow, the *bhopā* also ties bells to his ankles that sound as he dances. Other *bhopā*s use instruments such as the stick zither with sound-amplifying gourds at each end called *jantar*. The *bhopā* of the permanent shrine plays a large clay pot with parchment stretched over the opening.

The essential story of Pābūjī is as follows: Pābūjī, the son of a Rājpūt and a celestial nymph, promises to give camels to the daughter of his half-brother as a wedding gift. On returning from Lanka with the camels he has stolen, he is seen by the princess Phulvanti, who falls in love with him. In the middle of their wedding a little bird tells him his relative's cattle are being stolen, and he goes to the rescue with his half-brother and their men. All are ultimately killed, and Pābūjī ascends to heaven in a palanquin. His half-brother's wife, Gahlotan, sees the battle in a dream and tells Pābūjī's would-be wife. They commit *satī*. However, Gahlotan is pregnant, and before entering the flames she cuts open her belly and extracts the infant male. He grows up and one day discovers his origin. He vows revenge on and eventually murders Pābūjī's killer; he then becomes a renunciant.

The *bhopā* sings this complex tale alternately with his wife or a caste brother (ex.28), who holds a lamp by the scroll painting and declaims the story while one of them points out scenes on the cloth. Although they know about 12 hours of text, they never perform it in its entirety. They sing it to multiple melodies, and the styles of these vary substantially from performer to performer. Smith (1991) observed that one tune was used most commonly for the first stanza of each section; one tune seemed to be an extended version of another; one tune is restricted to a certain bit of the story; and three of the tunes are for the *bhopā*'s dances. Why alternate tunes are used for different parts of the story is unclear. The dances are rhythmic, and the melodic contrast may serve to maintain the

Ex.27 Manganiyar wedding song (*ambāvāṛi*)



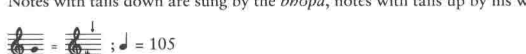
interest of the audience. The variation may also help the performers to remember the text.
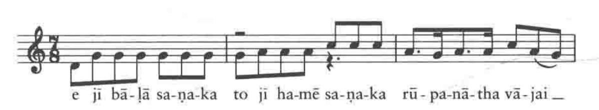
It is likely that the epic of Pābūjī is an elaborated story of a *bhomiyā* god (Kothari, 1989). This is the generic name in Rajasthan and Gujarat for a warrior who died in pursuit of cattle thieves. Pābūjī is referred to numerous times in the epic as a *bhomiyā*, and the memorial pillars in his shrines are similar to those of the other *bhomiyā*s. Villagers establish a shrine for the dead warrior and worship him as a minor deity. In certain cases the spirit is manifest through a medium, usually a *bhopā*. His singing of the hero's story at Pābūjī shrines induces his own possession by the spirit. (It should also be noted that the epic and its performance serve to enhance the reputation of the spirit and shrine.) The medium then begins to help the local people by divination and magical healing, and the shrine becomes popular, sometimes drawing people from a large area. It has been noted that the story of Pābūjī manifests a pattern (violation, death, deification and revenge) found in the epics of local, sub-regional and regional hero or spirit cults throughout India. Epics such as these embody the belief system, particularly the origin and nature of the god, on which particular caste and shrine rituals are based. In Blackburn's comparative study of Indian epics (1989) it is argued that this pattern is true of those epics that are used in ritual worship, not the ones of transregional distribution sung purely for entertainment, such as the Ālhā and Ḍholi. The performance context (caste- or shrine-sponsored ritual in this case) is one element determining the content of the epic.

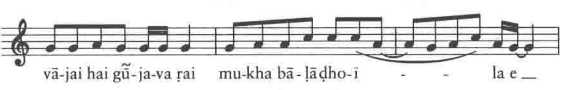
(c) Mendicants. Both Hinduism and Islam emphasize the importance of charity and its bearing on salvation.
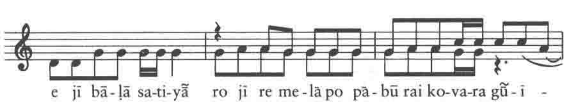
Ex.28 Melodies used by the *bhopā* and his wife; transcr. J. Smith
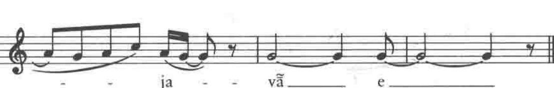
Notes with tails down are sung by the *bhopā*, notes with tails up by his wife.



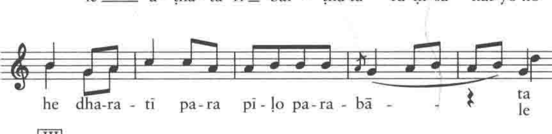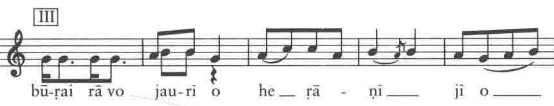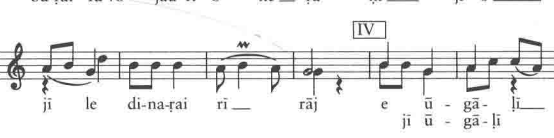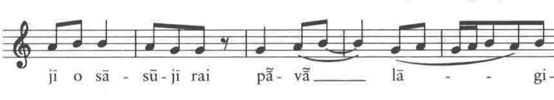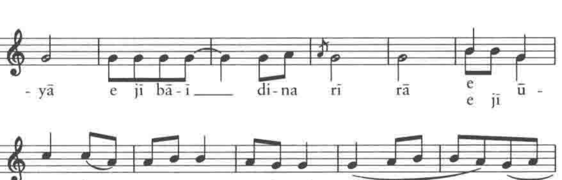










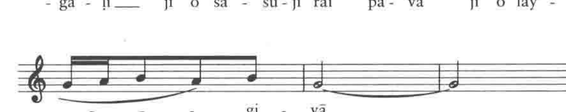












Known to some outside India is a type of musical mendicant called Baul, of West Bengal and Bangladesh (*see* BENGALI MUSIC). A group of Bauls associated with the singer Purna Das Baul has performed in the West since the 1960s. Most Bauls now play more often for religious fairs, but the role was traditionally that of itinerant mendicant. They accompany their melismatic songs (some of which convey Krishna cult doctrine and some tantric and other religio-philosophical systems) with a plucked lute (*dotāra*, 'two strings') that has four or five strings, a variable tension chordophone called *khamak* and other instruments. The *khamak* is an inverted single-head drum with a string that passes up through the hollow chamber and is tied to a knob. The player holds the inverted drum under his left arm and the knob in his left hand. He plucks the string with a plectrum or finger of his right hand while changing the pitch by increasing or decreasing the tension of the string with the knob in his left hand. Other similar instruments used by Bauls are the *gopīyantra* and the *ānandalaharī* (*see* VARIABLE TENSION CHORDOPHONE).



12. A mendicant calling himself Kasi Nath Gosai sings a nirguṇ bhajan for donations in Varanasi, playing an ektāra (single plucked lute, producing a drone tone) and kartāl (wooden clappers)

The kind of sound produced by these instruments, a tone of changing pitch in a lower range (its ascending form suggested by 'bu-*ump*' spoken with rising inflection), is very characteristic of Indian music. It is heard in the *bhapang* of eastern Rajasthan, in the sound of the left-hand head of the *ḍholak* and *mṛdaṅgam*, and in a family of hourglass drums with variable tension heads, including the *huṛuk* (north India), the *uḍukku* (south India), whose similar names evidence their common origin, and the *ḍamarū*, found throughout India.

Similar to the Bauls are the so-called *jogīs* of Uttar Pradesh and Bihar. They accompany themselves with the SĀRAṄGĪ, the bowed lute used in Hindustani classical

music. Often only two strings are present, and one of these will provide the drone. The *dotāra* mentioned above has one or more drone strings. The bowed lutes usually have one or more, and many mendicants all over India play a single string plucked lute (*ektāra*, *tuntune*). The *jogīs* sing (for donations of grain, old cloth or cash) a variety of religious and philosophical songs, including some called *nirguṇ bhajan*s, whose content is similar to some of the Bauls' songs. These songs promote the ideas of non-attachment to the mundane world and devotion that need not be externally visible, to a formless (*nirguṇ*) deity (a deity without attributes). They lambast official priests and religion. Sung throughout India, songs of this heterodox type combine ideas from Buddhist mysticism, Advaita Vedanta, Tantrism, Yoga, the Nāth cults and Sufism.

*Nirguṇ bhajan*s are also sung by the blind mendicants called Surdas, after the blind 16th-century Vaishnava poet-saint. In 1990 mendicants of this type (who come from no particular caste) were still to be seen plying their trade in eastern Uttar Pradesh (fig.12). The young man whose song is notated in ex.29, Rajendra Gaur, was recorded on the train that travels daily from Varanasi to Mau in eastern Uttar Pradesh. His song preaches that death is inevitable and the body lives only 'four days', i.e. the four *āśhram* or stages of a devout man's life in times past (student, householder, forest hermit, renunciant). Salvation requires wisdom and non-attachment, and one should think about donations to the poor. Kabīr was a medieval poet-saint of this region, and many of the *nirguṇ bhajan*s are self-attributed to him.

> So, brother, the wise man hits with knowledge,
> the hunter hits with an arrow,
> From not subduing the senses, the body dies
> But arrogant egoism never dies, as was said by Kabīr.
> People, why is there the treacherous bandit?
> This body is but a visitor of four days.
> Don't be proud; one day you will go for sure.
> For your going a bamboo conveyance is made.
> This body is but a visitor of four days.
> You will make thousands, millions of rupees; you won't take even a cowrie with you.
> No matter how much you earn, it will all stay here.
> Now there is made a red shroud for you to wear.
> This body is but a visitor of four days.
> Keep the thought in your mind, keep the thought in your mind.
> Think about donations to the poor.
> Then this is wisdom for you to think about.
> This body is but a visitor of four days.
> Four bearers will lift the palanquin and carry you to the burning ghat.
> This body is but a visitor of four days.
> So Kabīr has sung and gone to heaven.
> On this earth your mark has gone, a symbol of your good work.
> This body is but a visitor of four days.
> People, why is there this treacherous thief?
> This body of yours is made of dirt.
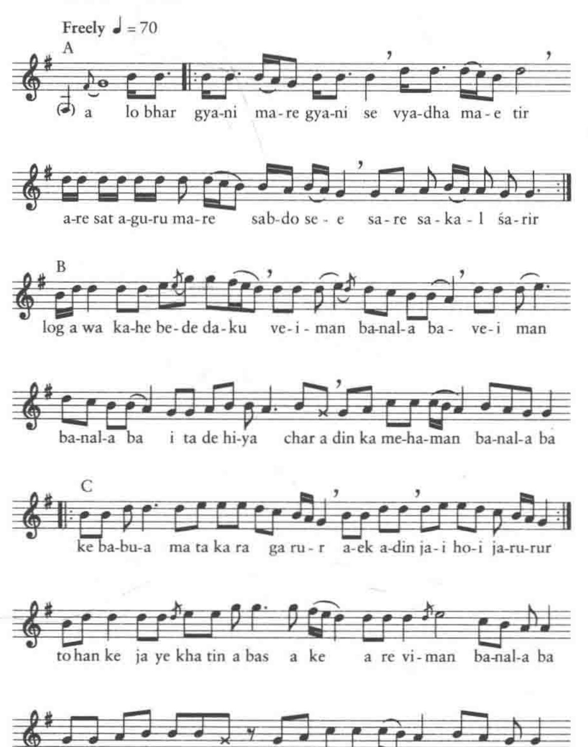
The tunes of *nirguṇ bhajan*s are of no single type. Any tune, including those of film songs, may be put to a *bhajan* text. The unknown composer of this song set the text to a *qavvālī* tune. Orthodox *qavvālī* is sung in leader-chorus format at Sufi Muslim assemblies, especially at the anniversaries of Sufi saints. This religious form evolved into popular *qavvālī* (see §VI, 2(ii) above). In the popular form non-Muslim texts are sung to the same musical style: solos in free rhythm alternate with heavily rhythmic and repetitious refrains sung by a chorus with the same intensity of feeling as the men's devotional singing. In this *nirguṇ bhajan* the choral portion is absent and the entire song is in free rhythm.

(d) Processional bands. Contrasting with the sacred public music of the mendicants is the mostly secular public music of processional bands. These bands play in civic festival parades such as the anniversary parade of the city of Jaisalmer and the *Śiva Rātra* parade in Varanasi, as well as in processions that are part of familial rites of passage. Their most common job is to lead the groom's wedding party to the bride's home or rented hall where the wedding is held (a *bārāt* procession). As weddings abound (especially during the astrologically appropriate seasons), processional bands are frequently encountered in public life in India.

The kind of processional bands preferred by their employers has changed with time. Royal families and chieftains used to employ, at the bare minimum, pairs of large kettledrums (*nagārā*). Poorer families in and around Varanasi even today hire a small group of percussionists, usually playing a frame drum (*ḍaphalā*), a gong and a pair of kettledrums, for this kind of function. These *ḍaphalā* groups come from the Camār caste, whose traditional job was removing animal carcasses and processing the skins. The association of untouchable castes like the Camārs with drumming and drum-making is, or was, pan-Indian.

Families with more to spend use the next oldest kind of group, the *śahnāī* ensemble. The sound of the ŚAHNĀĪ or similar instrument is considered especially auspicious and

Ex.29 Blind mendicant's hymn of the formless divine (*nirguṇ bhajan*); transcr. E. Henry



therefore appropriate for weddings. The *śahnāī* is a double-reed aerophone introduced in India by Muslims around the end of the 1st millennium CE. The holes in its body are covered by fingers rather than key pads. The *śahnāī* ensemble consists of a lead *śahnāī* player, one or more support players who play in unison and fill in when the soloist takes a break, one or more players of drone *śahnāī*s, and a drummer who plays a pair of small kettledrums called *ḍuggī* and *khurḍāk* (fig.13). Like the brass bands they play mainly film music but also the occasional folk tune. In northern Bihar the double-reed aerophone ensemble is that of the *pipāhī*, a shorter version of the *śahnāī*, with a cylindrical rather than a conical bore and an integrated bell. A similar double-reed aerophone, the *surnāī*, is used in Rajasthan.

Families of relatively more means who want the procession to appear modern or fashionable prefer the brass band (in some places called *aṅgrezī* or 'English' band), which has been in India for at least two centuries. Its players, in brightly coloured Western-style uniforms, use Western band instruments, now in some cases bolstered by amplified keyboards and Hawaiian-type guitars. Trumpets or clarinets (sometimes saxophones) usually play the lead roles, and euphoniums (baritones) play the adumbrated melody an octave lower, while percussion is provided by snare, bass, side drums and maracas. These bands range in size from half a dozen to several dozen men and boys. The players may be subdivided into three echelons of proficiency and permanence in the group, with those in the most expendable bottom level contributing more visually than musically (Booth, 1990). Today bands play mainly pop music, which means mostly film tunes, but also Indian folk tunes such as *kajalī* and Western marches, folk and pop tunes. A few decades ago in the Varanasi area they still played items they referred to with the names of Hindustani rāgas such as Pīlū and Bhairavī, although these did not conform to classical norms. The latest fashion is for the soloist, often a trumpet player, to play from a hand-pushed flat-bed wagon with a diesel motor-driven generator on it that powers not only an amplification system with echo and reverberation, but also the bevy of fluorescent lights carried by bearers who walk among the bandsmen.

2. South India. While many common themes may be identified running through performance across South Asia, southern India is linguistically and culturally distinct by virtue of its languages, history, geography and religious practices. In contrast to the Indo-European north, south India is populated by Dravidian language speakers (Telugu, Kannada, Malayalam and Tamil) who, in general, inhabit the modern states of Andhra Pradesh, Karnataka, Kerala and Tamil Nadu respectively. South India has relatively little history of Muslim rule, a geography comprising the Deccan Plateau, the Western and Eastern Ghats and fertile coastal regions, and an overwhelmingly Hindu population that, while acknowledging the pan-Indian gods of the Sanskritic pantheon, more often owes a primary allegiance to a regional deity; many people also worship and propitiate a complex network of village goddesses. This distinctiveness has been expressed politically through regional political parties and, particularly in the mid-20th century, by the pan-Dravidian movement. Devotion is an element of many South Indian genres, as are the differing spheres of public and private space, expressed in the Dravidian terms *akam* ('house', 'interior') and *puṛam* ('exterior'; see Ramanujan, 1986, pp.44–51; Claus, 1991, pp.139–40).

In contrast to areas of north India, the south has been relatively ignored by ethnomusicologists until recent years, and information on the local musical traditions of south India has to be gleaned from a wide variety of sources. A.A. Bake's monumental collection of south Indian traditions carried out in 1938–9 is still to be fully investigated, although a preliminary study has been undertaken by Nazir Jairazbhoy and Amy Catlin (1991). Further information lies in the work of scholars investigating folklore and oral epics, in the *Fairs and Festivals* section of the 1961 Government Census and in Thurston and Rangachari (1904).



13. The Kanhaiya Lal Śahnāī Party leads a women's procession marking the twentieth day in the life of a newborn child near Varanasi, with ḍuggī and khurḍāk kettle-drums

(i) Vocal performance. Vocal traditions in south India vary across both caste and geographical boundaries, and according to context and the gender of the performers. However, certain practices may be grouped together, displaying either common contexts, themes or groups of performers. In addition to devotional genres and genres delineated by gender, local song traditions have been used in the political sphere, both by the state and against it. The use of local musics as a form of resistance is typified by the Andhran folk singer Gaddar, founder of the Jana Nāṭya Maṇḍali, the cultural wing of the outlawed People's War Group of Andhra Pradesh. Although primarily aimed at encouraging a political conciousness among the dispossessed, Gaddar's songs, with their explicitly Marxist messages, are widely popular and have been used in many films. Vocal genres also provide evidence of the movement of peoples within and into south India. Marathi *lāvaṇī* were brought to Tamil Nadu in the 18th century (Deva and Kuckertz, 1981, p.43). Traditional lullabies sung by mothers in agricultural settlements in the hills of northern Kerala originated in the region around Ernakulam. Under land reform measures families had been encouraged to move by the State Government from this populous area to others where land was more easily available.

(a) Women's song. The category of 'women's song' covers many genres, used variously to comment on the singer's social position and domestic circumstances, and for devotion. Brahman women in Andhra sing passages from the Rāmāyaṇa at private gatherings or while carrying out domestic work. Men are usually excluded from these performances, although they may overhear them. The women build a narrative that concentrates on the role of Sīta, episodes concerned with childbirth, marriage and relations, and the revenge of Rāvaṇa's sister Śūrpaṇakha. Although the songs are not overtly provocative and are sung primarily as an act of devotion, V. Narayana Rao (1991, pp.128–30) has argued that women use these performances to challenge the male-dominated tellings of the Rāmāyaṇa (to make it in effect a 'Sītāyaṇa') and to replace the ideal family of the standard epic with a complex joint family grounded in their own experience. In contrast to the Brahman women's telling of the Rāmāyaṇa, low caste Andhran women, mostly of the Māla and Mādiga castes, sing Rāmāyaṇa songs in the public space of the fields, not the private spaces of the house and courtyard. While also concentrating on 'women's themes', they tend to ignore issues of gender inequality in favour of episodes that subvert caste boundaries, expressing both the comparative gender equality within their castes and the collective inequality between high and low castes.

Protests against social injustice are more explicit in the *oppāri* laments and *ayiṟa pāṭṭu* ('crying songs') of Tamil Nadu. *Oppāri* are improvised mourning songs performed exclusively by women. Although sung to mourn the death of a male relative, the texts ignore the deceased and concentrate on the position of women in a society where widows are considered inauspicious and in which on the death of a husband a woman will become materially disenfranchised. Low caste women are professionally engaged to sing *oppāri*, but close relatives may also join in, and Ramaswamy (1994, p.33) notes that it is still a living tradition in Brahman households. Crying songs, *ayiṟa pāṭṭu*, are performed by women of the low Paṟaiyar caste and are so called because the singer weeps as she sings. They are wholly improvised; each line has a rising contour and increasing volume and ends with a quieter descent. Performances are spontaneous and tend to take place away from other people, though Egnor (1986, p.303) maintains that the songs are sung in 'semiprivacy' in order that the song's complaint becomes in some way audible to whoever it is directed against. Themes include the separation of mother and daughter at the daughter's marriage, unhappy marriages and the status of widows. The repetition of imagery and themes between songs is a device for increasing the probability of the message reaching its intended audience.

(b) Epic and narrative traditions. South India has many traditions of narrative performance, some of which contain a large element of dance and are therefore often distinguished as 'dance-dramas', although it is often hard to draw a clear line between these and other narrative traditions (for the Tamil *terukkūttu* and Kannada *yakṣagāna*, see §IX, 2(i) below). The traditions discussed here all have strong links with ritual and devotion, as do many dance-dramas, but may perhaps be distinguished in terms of performance by their predominant use of vocal performance to present a text, rather than movement to portray action. In addition to local tellings of the pan-South Asian narratives of the Mahābhārata, Rāmāyaṇa and the stories of the *Purāṇa*, south Indian epic traditions also include tellings of the tales of local heroes and actions often related to the worship of a local goddess. These sometimes draw on pan-South Asian narratives to enhance the status of local heroes and deities, as well as place them in a wider mythological and legendary context.

Tamil *vil pāṭṭu* ('bow song') are narrative songs accompanied by an instrumental ensemble and performed in local temples during a festival season that lasts from January to May. They are found in the region around Nagercoil, at the southernmost tip of India. The name of the genre derives from the large musical bow, *vil*, used as an accompanying instrument. The *vil* is around three to four metres long, decorated with coloured paper or cloth and brass animals, and hung with large pellet bells. The bow is mounted on a clay pot, *kuṭam*, used as an idiophone, and its cowskin string is struck with two sticks (*vīcukōl*) with attached jingles that sound when shaken. Although the bow is usually played by the main singer (who may be female, even though all the other musicians are male), it plays a fairly minor musical role. The text is sung by two groups, a main group (*vilampāṭi*) and a chorus (*iṭampāṭi*), who sing antiphonally. Each group plays different instruments. The lead singing group includes a cymbal (*jālra*) player, while the choral group has the *kuṭam* player, a *kaṭṭai* (a wooden idiophone) player and the *uṭukkai* (variable-tension hourglass drum) player, who traditionally begins the performance with a virtuoso solo.

The songs are grouped into two categories: stories of 'birth', telling of deities of divine birth (*teyva piṟavi*); and stories of 'death', local stories of people who became deities on their death. The first group starts on the holy Mount Kailāsa and uses figures and themes from wider South Asian mythology to account for the worship of a local goddess at a particular temple; the second deals with localized historical figures. Each type of tale has a different narrative structure (Blackburn, 1988, pp.32–3). The vocal lines have two contrasting styles of delivery, a 'sung' delivery (*pāṭṭu*) and a style closer to speech (*vacaṉam*),

which are used according to performance context. Rather than repeating entire lines, the chorus tends to repeat sections of the lines sung by the leading group, giving an echo-like effect. The *kaṭṭai*, *vil* and *jālra* keep the pulse of the rhythmic cycles, which vary according to the content of the narrative: cycles of three or four beats tend to be used for straight narrative, those in six or twelve beats are used for descriptive passages. A special rhythmic effect, called *tuṭukku* ('hastening', 'urging on'), is used at points of great emotional intensity. It involves the *kuṭam* and *uṭukkai* playing a polyrhythmic pattern over the basic cycle, maintained by the *kaṭṭai* and *jālra*, which 'pushes' the music on.

In contrast to the predominantly middle-caste performers of the bow songs, the singers of the Palnāḍu epic of central Andhra Pradesh, known as *vīra vidyavantulu*, are predominantly of the low Māla caste (the other large Telugu low-caste group, the Mādiga, perform the epic *Kāṭamarāju Katha* for Golla patrons). The Palnāḍu epic is performed in its most complete form at the annual Festival of the Heroes at Karempudi, the site of the battle that concludes the story. Although this is perhaps the primary context for its performance, a version of the epic is sung by the Piccaguṇṭlu, itinerant narrative singers who are also genealogists. They visit a village every two to three years to sing to village patrons, accompanying themselves with a *tambūrā* (fig.14). The complex narrative centres around the fight between two sets of half-brothers for control of the kingdom of Palnāḍu.

The Festival of the Heroes takes place during the month of Kārtika (October–November). Invitations are sent out to surrounding villages 15 days prior to the festival. The invitations are sent to the Māla, but members of all castes congregate at the Īrlaguḍi (Temple of the Heroes) in Karempudi for the seven-day festival, which starts on the day of the new moon. The epic is sung over the first five days, culminating on the fifth with an account of the Karempudi battle. The *vīra vidyavantulu* are allocated particular episodes to perform. Not all the episodes of the epic are allocated for performance, however; some of the more popular may not be and are performed on request (it is traditionally claimed to take 30 days to perform the epic in full). The singers are accompanied by a drummer who plays the *pambajōḍu* (or *pamba*), a pair of double-headed brass drums, using a stick on one head and a hand on the other. A drone is provided by the *titti*, a bagpipe with a goatskin bag and bamboo mouthpiece, while a third musician plays *tāḷaḷu* (cymbals). The drummer and cymbal player intersperse the singer's narrative with vocables that come from spoken Telugu. These serve, literally, to punctuate and occasionally elaborate the narrative line. Although the drummer does provide a pulse, there is no rhythmic cycle, and the relationship between the drum pulse and the rhythm of the vocal line is relatively free. The *tāḷaḷu* may follow either the vocal line or drum patterns.



14. *Itinerant epic singers and genealogists, West Godavari District, Andhra Pradesh, 1993*

While the Palnāḍu epic is firmly rooted in local history and geography, the pan-South Asian epic of the Rāmāyaṇa is performed by the Tamil-speaking puppeteers of Palghat in central Kerala. The performers sing, recite and comment on a version of the 12th-century Tamil *Kamparāmāyaṇam*, passed down and modified among the puppeteers since at least the late 17th century. It is learnt over a period of 10 years, from printed and handwritten sources handed down from the *pulavar* ('teacher') to student. *Tōl pāva kūttu*, the shadow puppet theatre, is performed in temples dedicated to the goddess Bhagavati between January and May; the performances take place during temple festivals or at the request of a sponsor. A performance takes at least eight nights, often many more, and is presented in a special 'drama-house' known as a *kūttu māṭam*. The leather puppets are lit from behind and their images projected on to a white curtain. Performances are usually accompanied by the jakwood *eḻupara* barrel-drum and cymbals. Blackburn (1996) observes that the performances take place with a minimal, often absent, human audience, and concludes that it is the puppeteers themselves, as well as the deity Bhagavati, who form the audience for the plays.

A different shadow puppet tradition is found in Andhra Pradesh, that of *tōlubommalāṭa*. The Marathi-speaking Andhran puppeteers perform Telugu versions of both the Rāmāyaṇa and Mahābhārata. Although they undergo no formal training, they do, like the Keralan performers, draw on printed and handwritten sources to provide some of the text and structure for their performances (including the 14th-century *Ranganātha Rāmāyaṇa* and 15th-century *Bhaskara Rāmāyaṇa*). Traditionally the plays would have been performed at weddings and village celebrations, but with the rise of alternative forms of entertainment, particularly the cinema and television, patronage is now more likely to come from official bodies trying to preserve local traditions. A troupe consists of two to three puppeteers, a harmonium, drummer and two to five members of a chorus, who sing and play cymbals. The narration and commentary is given by the *bhāgavatar* (the stage manager). Unlike the smaller Keralan puppets, the Andhran ones are life-sized (between one and two-and-a-half metres tall). Another difference is that the stage and curtain are temporary structures, usually set up in the village square; performances start at around nine in the evening and last from one-and-a-half to four hours.

(c) Devotional group song. South India is no different from other regions of South Asia in having groups of devotees who come together to sing *bhajan*, or devotional songs, in praise of particular deities (see also §VI, 1 above). However, three devotional traditions stand out for both the rising number of their pan-South Indian devotees (all three figures attracted very large numbers of followers during the 1990s) and the degree to which they are praised through music: the worship of Aiyappa, Sai Baba and Kalki Bhagwan. Worship of these deities through music is not limited to live group singing but is



15. Bhajan singing session for Kalki Bhagwan, West Godavari District, Andhra Pradesh, 1997

also achieved through the use of playback technologies for devotional performance (Greene, 1999).

The deity Aiyappa is believed to be the offspring of Mohinī and Śiva, who was incarnated as Manikantha into a Keralan royal family. His worship is centered on the temple at Sabarimala in the Western Ghats and is manifested in a huge annual pilgrimage in January. Great numbers of Aiyappa devotees from all over South India take part in the walk to the temple, before which they will have undergone 41 days of penance. The devotees, who must be male or post-menopausal women, wear black and abstain from sex, meat and alcohol. Every night during the period of penance the devotees gather to perform devotional songs, widely available on cassette all over south India, and dance ecstatically. The music-making continues throughout the pilgrimage itself, particularly the chanting of the name of the deity, a fundamental part of the spiritual experience.

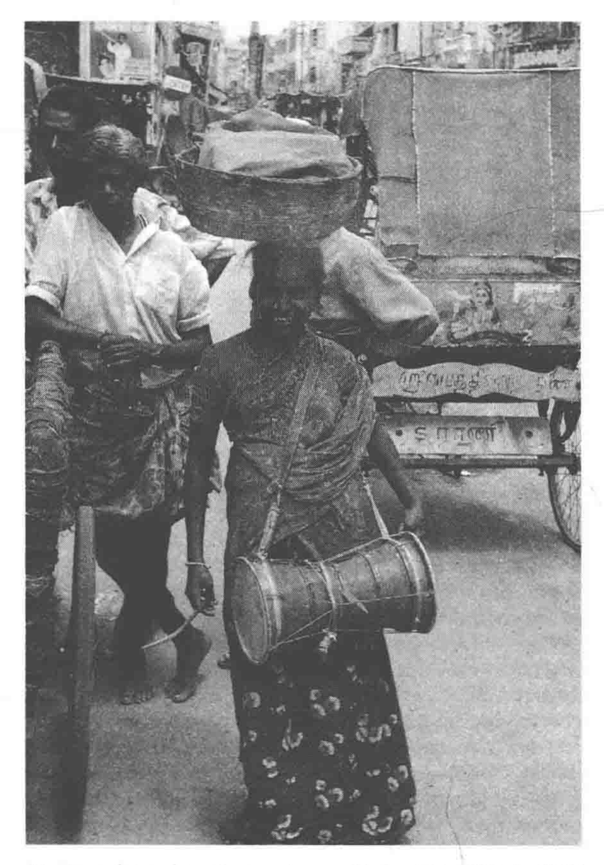
Sai Baba and Kalki Bhagwan are similar figures to the extent that they are both seen as living deities by their followers: the first as an incarnation of earlier holy men (in particular Shirdi Sai Baba, identified by his place of birth, who died in 1918), the second as the tenth and final incarnation of Viṣṇu. The singing of *kīrtanam* (devotional songs) is an essential part of their followers' devotions; Kalki Bhagwan has decreed that it is the primary way in which to worship him (fig.15). The extremely rapid growth in the worship of these two figures has supplanted the singing of devotional songs to other deities in many towns and villages. Sai Baba *bhajan* are extremely popular and may be heard almost anywhere in south India, both recorded and live, while Kalki Bhagwan is recognized as the only true deity by his followers, and his evangelical message is promoted in large part by the prominent music-making of his devotees.

(ii) Instrumental musics. As with the vocal practices above, instrumental traditions across south India display considerable diversity. Although more formalized performance practices are described below, the use of instruments is not restricted to so-called professional specialists. Instruments, particularly membranophones, are used by a variety of street vendors to attract attention to their wares, often playing complex rhythmic patterns. They range from a man parading around the streets of an Andhran village with a small frame drum, announcing the price of commodities such as rice and jaggery at a weekly market, to a low-caste fruit seller in Madurai using the *davaṇḍai*, more often used as a temple drum, to attract customers (fig.16).

(a) Temple ensembles. In addition to the Tamil *periya meḷam* temple ensemble (see §III, 6(v)(b) above), which has now made its way on to the Karnatak concert stage, there exists a separate tradition of instrumental temple music in Kerala, known as *kṣētram vādyam*. The three main genres of this tradition, *tāyampaka*, *pañcavādyam* and *ceṇṭā meḷam*, differ greatly from Tamil temple music in being largely rhythmic in conception, as opposed to the vocal, melodic basis of the *nāgasvaram* and *tavil* repertory. In addition, the Keralan genres are based around a different group of tālas (rhythmic cycles) than those used in Karnatak music.

Tāyampaka is performed during pauses in temple festivals, when the image of the deity rests during an evening procession outside the temple's inner sanctum. Parts of the repertory may also be performed after the daily *dīpārādhana* (evening ritual), and its growing popularity now means it is performed as entertainment during festivals. It is a virtuoso genre performed by a solo *ceṇṭā*, a double-headed cylindrical drum played with a pair of sticks, traditionally played by the Mārār caste. It is supported by other *ceṇṭā* and *iḷataḷam* (pairs of cymbals). The performance comprises five sections, themselves comprised of learnt patterns (known as *eṇṇam*) and improvised sections (known as *manōdharmam*). The performance, which starts slowly, becomes progressively faster, culminating in the very fast tempo of the final *irukiṭa* section. The whole performance is closed by the cadential *Gaṇapati kai* in the original tempo.

In contrast, the *pañcavādyam* and *ceṇṭā meḷam* include very little improvisation. These are performed during the procession itself and, like *tāyampaka*, occasionally during temple rituals. The rising popularity of these genres now



16. *Davaṇḍai used to attract customers, Madurai, Tamil Nadu, 1997*

means that they are also performed outside the traditional temple context, including during the civic procession in Trivandrum for the Ōnam celebrations. *Pañcavādyam* and *ceṇṭā meḷam* are ensemble genres that depend on the repetition of rhythmic patterns set against rhythmic cycles. A performance of a *pañcavādyam* piece typically lasts around one hour, while a *ceṇṭā meḷam* performance may last up to four hours. Although the numbers are variable, the *pañcavādyam* ('five instruments') ensemble consists of 10–15 each of the variable tension hourglass drums *timila* and *iṭakka*, about 10 *maddaḷam* (barrel drums) and *kompu* (semi-circular trumpets), and some 15 pairs of *iḷatāḷam*. A conch-shell trumpet is also used occasionally. The *ceṇṭā meḷam* is even larger, comprising some 45 *ceṇṭā*, 15 *kombu* and 15 *kurum kuḷal* (small oboes). It is the collective performance of such large ensembles that precludes improvisation.

(b) Band musicians. Bands in south India perform functions similar to those found in the north: accompanying weddings and public processions (fig.17). Differences are found, however, particularly in their caste-based composition and in the role they play in ritual; another difference lies in the performance of the Karnatak repertory of *kriti* and *varṇam* by some bands (Booth, 1996–7). While brass band musicians in the north are not drawn from any one caste or religion (Henry, 1988, pp.219–20; Booth, 1990, p.248), bandsmen in the south tend to be drawn from castes that traditionally are village musicians. One such caste is the Mangali of Andhra Pradesh, who are also the barber caste. Most bands and band members in eastern Andhra are run by and drawn from this caste. The bands have a similar composition to those in the north, led by a bandmaster who usually plays either a trumpet or clarinet, and their repertory consists almost exclusively of Telugu film songs. (Individual bandmasters do have a repertory of improvisatory rāgas, akin to *ālāpaṇa*, which are closely related to their Karnatak counterparts.) However, due to their status as a caste-based ensemble, with caste-based obligations, they are integrated into the ritual life of the village. Unlike northern bands, Mangali bands play throughout the wedding *pūjā* itself, and they play an important ritual role by acting as the *pūjāri* for, and propitiating, potentially dangerous village goddesses.

3. Ādivāsī music. Distinguishing the Ādivāsī peoples from those governed by caste is sometimes problematic. Until recently Ādivāsīs tended to live in more isolated locations in homogeneous groups, speaking languages distinct from the surrounding peoples, but now peoples are often mixed. One concentration of Ādivāsī groups is to the north and east of Bangladesh, and a few scattered groups lie south of the Krishna river, but the principal cluster lies across the central hills. The Bhils live in the western part of this region. In the centre and east are the Gonds, whose traditional language is Dravidian, and the Muṇḍā-speaking populations (Muṇḍā, Hō, Savaras and Santāl). Muṇḍā is an Austro-Asiatic language related to such South-east Asian languages as Khmer.
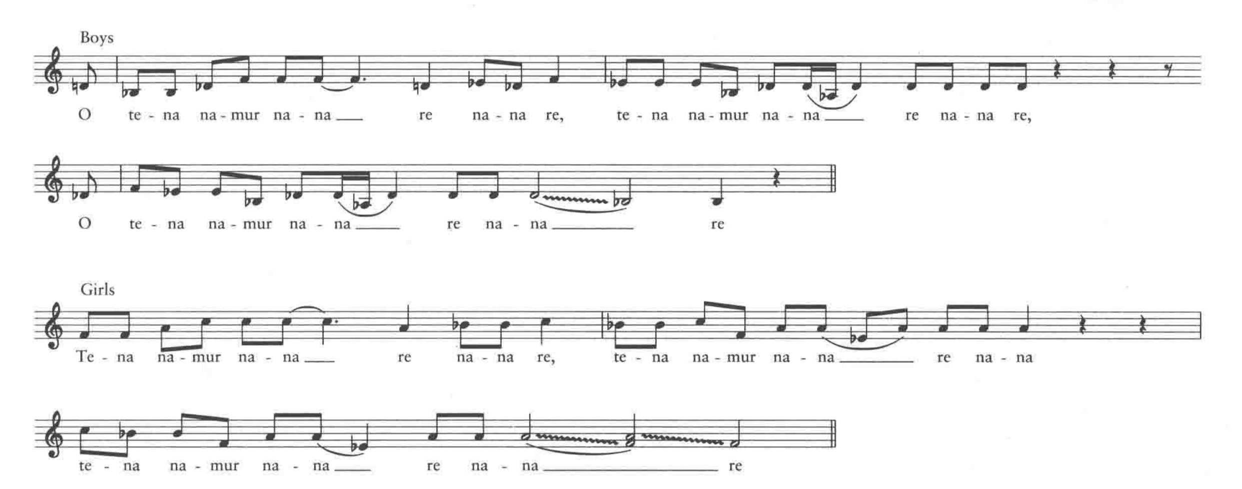
Two external developments have devastated Ādivāsī cultures for the last 130 years: population pressure and techno-economic change. Land-hungry peasants have invaded their areas and now outnumber them in many of their indigenous locales. Industrialization has been a national priority since 1947; the Ādivāsīs live in areas rich in ore, coal and forests, and many have been alienated from their land by the exploitation of these raw materials. Nearly a million Ādivāsīs are threatened by hydro-electric projects that will inundate their lands. One musical consequence of this has been the composition of protest songs to traditional forms (Joshi and Palit, 1992).

Some Ādivāsī music uses are identical to those of the surrounding peoples, in particular the use of women's song for rites of passage. This seems especially true for the Bhils, although some of their women's songs have distinctive topics, such as that of famine. Bhils also dance and, like the people around them, dance the *garba* in worship of a goddess. But like the Ādivāsīs all the way across the centre of India, and unlike the caste peoples,



17. *Mangali band processing past a statue of Gandhi, 50th Independence Day celebrations, West Godavari District, Andhra Pradesh, 1997*

Ex.30 Gond tribal song (*Hulki*); transcr. R. Knight



they dance and make a great deal of music in mixed gender groups. A study of the Muṇḍā-speaking peoples of southern Bihar reports that the young Muṇḍā males and females dance and sing on a weekly basis, and song and dance are essential components of ritual and festival occasions (Babiracki, 1991). Each seasonal repertory is based on two or three song types, characterized by occasional diaphonic singing; drum patterns, dance patterns and song phrases are normally of different lengths and out of phase with each other. Their tunes are more distinct from nearby non-Ādivāsīs than are their metres, but the women's marriage songs are sung in the same seven-beat metre and to some of the same tunes as those of the non-Muṇḍā peoples. Music symbolizes Muṇḍā identity, and conservative forces in their music include the desire to maintain the musical identity of the group.

In the Gond peoples of eastern central India, as with the Muṇḍā, when boys and girls sing their antiphonal songs together the girls' part is higher than the boys', as seen in ex.30 (Knight, 1983). This may be attributed to the pitch levels comfortable to the two sexes. Gond music commonly shares another trait with the Muṇḍā: drum patterns, dance patterns and song phrases, although synchronized to one beat, are normally of different lengths and out of phase with each other. There is also hemiola in some of their songs, as in the stilt dance introduced in the 1960s. The Gonds play many other instruments, including a buffalo-horn trumpet, a bronze transverse trumpet, transverse flute, slit drum, a great long double-headed drum (*see* ḌHOL), clapperless bells and pellet bells, iron cymbals, jew's harp and a composite idiophone in which the stick of the scraper operates the wooden clappers by means of strings.

The song transcribed in ex.30 is an expression of independent Gond religious ideology.

> Oh what is the name of the supreme being?
> Boys, who is the lord of the earth?
> Boys, the lord of the earth is Lingo.
> Boys, these dance steps were taught by Lingo.
> Boys, this song was taught by Lingo.
> Boys, Lingo created the *pirwir* rattle and drum
> and *sulur* flute.

This performance continued with topical lines about flowers, food and the railway line that now pushes its way through South Bastar for iron ore.

The Gonds are famous for the *ghotul*, a youth club and dormitory not uncommon among other Ādivāsī groups in the central hills. Among the Muria Gonds all boys and girls of the village belong to the club from puberty to marriage, and one aspect of membership is sanctioned pair-bonding involving sex. The performing arts are centred on the *ghotul*. Some of the Muria *ghotul*s in the last few decades have taken on aspects of professional dance troupes, performing dances from other Gond groups and performing for dignitaries and other visitors and for the Republic Day festivities in New Delhi. In these contexts their ritual music becomes entertainment music, one of the most important changes taking place in Indian folk music today.

4. LOCAL TRADITIONS AND CLASSICAL MUSIC. Perhaps the strongest connection between folk and classical music is that many professional traditional musicians, such as the Laṅgās and Maṅganiyārs of Rajasthan, clearly know and use the concept of rāga, i.e. they discuss the key tones and phrases basic to a rāga's essential character, and they use the term rāga. Some Gujarati musicians use the term *ḍhāḷ*, which refers to something between a rāga and a melody (Thompson, 1995). Other characteristics shared by Maṅganiyār music and Hindustani music include the fact that some of the Maṅganiyār compositions are as complex as classical compositions and that their performing practices utilize some of the same devices, such as the *tān*, *gamak*, *mīṇḍ*, *ālāp* and the *tihāī* (see §III, 3 and 5 above).

The Maṅganiyārs use some of the same rāga names as Hindustani music; however, the rāgas designated by these names usually do not conform to classical norms (Kothari, 1994). They also play pieces having precisely the characteristics of certain classical rāgas and tālas, such as rāga Bhairav and the seven-beat Rūpak tāla, but without awareness that they are doing so (Jairazbhoy, 1984, p.12). Not all of their music is as easily classifiable in terms of classical music, and it is not known how they could have acquired their classical connections, given their isolation.

One necessary condition for the development of a 'classical' music is secure musical employment, and that was a part of the *jajmānī* system at the royal level, as discussed above. In the western Deccan plateau of Maharashtra and Karnataka many songs, including those

of the 16th-century poet-saint Purandara Dāsa, are sung in clearly recognizable rāgas without the singer knowing anything of the rāgas, including their names. B.C. Deva and J. Kuckertz (1981) write of a reverse process occurring: Śivaputra Komkali (popularly called Kumar Gandharva) draws 'almost all of his music material from the folk round him ... metamorphosing them into rāgas'. They believe that one way classical music has filtered into traditional music is through professional dramatic groups who use classical music and perform for villagers as well as city dwellers. Classical rāgas occurred in the music of traditional theatre throughout India, particularly in south India. Now most of the dozens of different regional theatre traditions have been much attenuated if not obliterated by films, television and video, and the influence of theatre song on folk music has been replaced by the influence of popular, mostly film, song.

5. Music and cultural change. As discussed above, the end of royal patronage and decline of *jajmānī* patronage of musicians has driven many into brass bands and non-musical occupations. The advent of industrial technology, especially the mass media, has also had profound effects on Indian folk music. Industrialization continues to compete with agrarian institutions and culture in India: 74% of the population is still classed as rural, but in India as elsewhere the outside job or educational institution draws the individual away (sometimes far away) from the agrarian-based family and community, with new time commitments and loyalties. At the same time, material goods are made available and desirable, motivating people to take paid employment. More time at work means less time for family, including weddings and other musical get-togethers. In 1971 three-day weddings were the norm in rural Bihar. By 1995 one-day weddings were common, and the need for professional musicians thereby much reduced.

The effects of new technology on folk music have been both negative and positive. New technology in some cases has simply removed the traditional contexts of music. For example, women used to sing while grinding grain at their querns. In all but the smaller villages women now take their grain to electric mills for grinding. But new technology also brought new musical instruments to India. The harmonium became one of the most common instruments in Indian folk music, and the impact of Western band instruments has been discussed above. Musicians in the 1970s began adding electronic amplification to acoustic instruments such as the slide guitar and 'bānjo' or *ānandalaharī*, a zither originally imported from Japan. Now electronic instruments such as keyboards are also being used.

Mass media, printing, radio, film, records and cassettes, television and video tapes have also wrought extensive changes in traditional music, both positive and negative. Initially the printing of cheap newsprint booklets with song texts to be sung to traditional tunes no doubt expanded the repertories of singers. Radio broadcasts of local musicians and styles also stimulated pride and interest in local music as well as enhancing the reputations of radio performers. The use of traditional-style music in films also no doubt enhanced the attractiveness of the music to people in the regions whose music was employed or imitated.

By the 1970s regional music stores/record companies such as Madan Machinery Mart in Varanasi had substantial lists of traditional songs in regional languages on 45 and 78 r.p.m. records. These were not performed in purely traditional styles but were regularized and accompanied by classical instruments such as *tablā* and *śahnāī*. The appearance of traditional music on such records must have excited and encouraged local musicians and music enthusiasts. It also made local music available in modern form, to compete with the nationally circulated product of larger record companies, which in many cases lacked regional cultural significance. Films by this time had for decades been exploiting traditional music styles. But the relationship between traditional music and films worked both ways, and traditional musicians have been setting traditional texts to the melodies of film songs for almost as long.

The advent of records, and later cassettes, augmented the destruction of traditional music. This became noticeable at village weddings in the 1970s, at which disc jockeys would be hired to play records, in those days entirely film songs, over loud public address systems. These systems also amplify film music outside various commercial establishments, *bhajans* (live and pre-recorded) at Hindu shrines and temples, the Muslim call to prayer, commercials for lottery tickets and politicians' harangues, some at ear-splitting volume. Village women would sing despite the blaring pop music, but their songs were not heard over the din, and they were discouraged. Then came the more affordable and portable cassette technology. In 1995 the broadcast of cassette recordings of traditional music and *śahnāī* was clearly supplanting live singing and *śahnāī* ensembles at weddings in Bihar. During the spring season, when Sarasvatī, the goddess of music and learning, was traditionally worshipped with *kīrtan* singing at temporary outdoor booth-shrines, cassette players and public address systems in the shrines were now broadcasting film music on cassettes. This is the ritual use of recorded music.

The undeniable result of recorded music in these contexts is less live music, and what creativity there is in the playing of recorded music is limited to the selection of items to be played. In another context for recorded traditional music, the music is played purely for listening enjoyment by the purchaser. Here the use of the music is changed from ritual requirement to entertainment, no doubt the most common use of recorded traditional music. This is also true of another type of change taking place in Indian traditional music contexts, which Jairazbhoy has called 'festivalization' (1991, pp.65–6). Music, once a part of the religious ritual of a group, becomes entertainment, which tends to push music style in the direction of spectacle, as with the Gond dance troupes mentioned above.

Other changes in society have contributed to the decline of traditional music. In the Chattisgarh region of eastern-central India it has been observed that formal education may result in 'a perception of what it means to "act literate"', which may preclude participation in certain performances and festivals (Flueckiger in Appadurai etc., 1991). Changes in society and economy in some regions have added more stigma to the occupation of professional traditional musicians. Some people in a caste involved with music performance for many centuries, the Cāraṇs of Gujarat, now do not want their caste associated with music (Thompson, 1992). This has also been noted of a similar group, the Jogīs of Rajasthan. Many of them are

not passing on their musical knowledge to their children. Verma (1987) notes that this is because 'it was getting more and more demeaning and less and less remunerative'.

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VIII. Film and popular musics

Since the mid-20th century India has hosted one of the world's largest popular music industries. The field of Indian popular music has been dominated by film music, particularly as associated with the Bombay- (Mumbai-) based Hindi film industry. Indian films and film music are popular not only in South Asia itself, but also throughout much of the developing world. Since the early 1980s the diversity and vitality of the Indian music industry have been dramatically enhanced by the advent of cassette technology and of regional-language folk-pop hybrids that flourish independently of cinema. Concurrently, as South Asian communities in Europe, North America and elsewhere grow in size and economic power, Indian popular music has become an even more extensive international phenomenon.

1. FILM MUSIC. The term film music in India generally refers to the songs in commercial Indian films. Indian film makers have incorporated both songs and dances in virtually all popular films since the first Indian sound feature film in 1931. Producers of the early talkies drew on native dramatic traditions combining song, dance and drama as a means of attracting audiences to the cinema, and the overwhelming success of their musical productions led all subsequent commercial film producers to adopt this musical formula. Background music and other musical components of the film, corresponding to the term 'film music' in the West, have little market value beyond the production and are not discussed in this article.

Since the 1930s the Indian film industry has grown enormously, and India has become the largest feature film-producing nation (795 films in 1995). Its cinematic extravaganzas, designed to appeal to hundreds of millions of Indians, combine melodrama, romance, comedy, tragedy, violence, music and dance in two and a half to three hours of escapist entertainment. An average of six to ten songs per film enhance the entertainment value and highlight the film's main characters. In addition to their role in cinema, film songs became the first commercial popular music in India, mass produced on vinyl, cassettes and CDs and marketed nationwide. Various non-film popular music forms have arisen since the 1980s, but film songs still represent a significant proportion of India's popular music market. Hindi film song styles, on which this article focusses, have influenced regional film and non-film music and have affected musical taste throughout India.

From the 1930s to the 1950s film song composers ('music directors') experimented with the musical forces available to them in an effort to create a new, modern Indian music that served the increasingly Westernized film productions. The early sound-films, such as the very first Indian talkie, *Alam ara* ('Light of the World'), produced by the Imperial Film Company in Bombay, were filmed stage plays; their songs were indistinguishable from the Indian stage songs or light-classical vocal pieces of the



18. Dev Anand and Geeta Bali in Guru Dutt's first film, 'Baazi' (1951)

time. Within the first decade of sound film production, composers started to introduce Western instruments, Western scale patterns and other non-traditional musical elements. In attempting to suit the music to the character of the film, music directors found greater opportunities in the developing genre of the 'social film' than in the earlier mythological, historical and devotional film subjects (fig.18). By the late 1940s a distinctive film song style had emerged that was recognizably Indian but different from existing genres, synthesizing native and foreign musical features. The vocal melody had become simpler and less ornamented than non-film vocal music, the lyrics contained less poetic, more 'everyday' language, the song settings incorporated more prominent instrumental interludes, the orchestral arrangements included Western harmonies, and advances in recording technology enabled the introduction of effects such as reverberation and echo. Music directors drew on all types of Indian music, from the classical traditions to their native regional music (e.g. NAUSHAD from Uttar Pradesh, Anil Biswas from Calcutta and Ghulam Haider from the Punjab). Some took a more eclectic approach, like C. Ramchandra from Maharashtra, who adopted swing in *Shin shinaki boobla boo* (1952), jazz in *Shehnai* (1947) and Latin American rhythms in various films such as *Albela* (1951) and *Ghungru* (1952).

Whereas composers in the 1950s and 60s emphasized song lyrics and tunes, many in the 1970s created film songs to suit the violent action-movie trend of the decade. These later films contained fewer songs (averaging four or five) with more angular vocal lines, fast rhythms and long instrumental interludes to accompany screen action. The 1970s marked the end of the 'golden age of melody', although in the 1980s and 90s lyrical melodies began to appear once again in Indian cinema. Imitation of Western pop styles is pervasive, and the copying of Western pop songs is far from uncommon. However, Indian film music still retains its Indian character through its vocal style and use of Indian languages, and it remains a popular music within South Asian culture.

(i) Production. Film song composition is the work of a music director and musical assistants, while film song production requires an entire production team. The film music director begins the process by composing a melody or drawing upon a previously composed tune to suit the mood of a scene. Until the 1950s the song writer often composed the lyrics first, enabling the music director to provide a meaningful text setting. With the greater workloads and shorter production schedules of more recent years, however, music directors frequently compose melodies without lyrics or with 'dummy' (senseless) words, and the lyricist must compose a text to fit the tune. The task of orchestral arrangement, the next step in the compositional process, today rests often with musical assistants whose jobs range from creating and notating orchestral parts to conducting the studio orchestra. In the recording studio the orchestral musicians, the recording engineer(s) and the singer(s) all play their role in the production process. The singer (called a playback artist, since the song recording is 'played back' during the shooting of the song sequence) learns and rehearses the song for the first time immediately prior to the recording. Singers generally write down the lyrics in their own songbooks and may add notations to help them remember the song melody when the music director orally transmits the lyrics and tune in the recording room. Playback singers must reproduce the song according to the music director's wishes, though some directors allow singers a certain amount of freedom in expressing the song text (such as adding vocal ornaments or stressing particular tones), especially when the singer is experienced.

The recording engineer participates in the creative process through technical decisions ranging from balance and dynamics to track mixing and post-dubbing (necessary if a singer is unable to be present at the song recording). Multi-track recording enables the recording engineer, music director and lyricist (and in some cases also the singer, film director or producer) to be involved in the recording and mixing of the song. The music director's initial conception of a song can be vastly different from the final recorded version.

(ii) Style. Hindi *filmi gīt* (film song) has played a dominant role since Bombay became the centre of north Indian film production in the late 1940s, following the decline of the major film studios in Pune and Calcutta (fig.19). Although annual film production in south Indian languages surpassed that of Hindi in the 1980s, Hindi cinema has nevertheless produced tens of thousands of film songs since 1931 that have strongly influenced Indian musical culture and in some cases replaced traditional music genres. The Hindi film song genre employs several musical forms related to traditional Indian song forms on which they are based: film *bhajan* (see §VI, 1 above), film folk song, film *qavvālī* (see §VI, 2(ii) above), film *ghazal* and film *ṭhumrī* (see §IV above). The most common film song form is a refrain-verse structure similar to the two section *sthāyī-antarā* of north Indian music or *pallavi-anupallavi* of south Indian music (see §III, 5(i) above). Typically a song begins with an orchestral introduction followed by the accompanied vocal refrain sung in the lower part of the singer's range (occasionally a vocal introduction precedes the orchestral opening). The singer repeats the refrain after each verse, which is usually set in the singer's upper range. Orchestral interludes, called 'music' by music directors, follow each verse-refrain section.

The current film vocal style differs dramatically from traditional Indian singing styles. During the first two decades of Indian sound-film, film actor-singers (such as Kundenlal Saigal and Pahari Sanyal) and actress-singers (such as Shamshad Begum, Rajkumari and Zohrabai)



19. Minoo Mumtaz performs in the haveli music room ('Sahib Bibi aur Ghulam'), 1962

were predominantly theatre artists trained in classical or light-classical vocal music, whose voices were strong, forceful and open-throated. Following partition in 1947, when many film music directors and singers settled in Pakistan, a new 'thin', high-pitched voice was heard in cinemas and on radios. Lata Mangeshkar presented a new vocal style to the world of Indian cinema, of which the public became enamoured, as did such composers as Khemchand Prakash, Anil Biswas, Naushad, C. Ramchandra and Sajjad, who began moulding songs for her wide vocal range, smooth voice and less ornate singing style. Among male singers, Kundenlal Saigal is often credited with popularizing the sentimental 'crooning' style from the West and the sweet, softer vocal style that spread rapidly among such playback singers as Mohammed Rafi and Mukesh in the 1950s.

Most music directors in the first few decades were classically trained musicians or singers who drew on this musical background for film song compositions. At the Prabhat Film Company in Pune, music directors Keshavrao Bhole, Master Krishnarao and Govindrao Tembe were performers of Indian classical music and Marathi stage music. They employed rāga, classical vocal compositions (*cīz*) and ornamentation (*gamaka*) in their film songs, which suited the mythological, historical and devotional film subjects of the 1930s and 40s. At the same time, music directors at Prabhat and the New Theatres Film Company in Calcutta experimented with new ideas, from the use of meaningless song lyrics and multilingual verses of Master Krishnarao's songs in *Aadmi* (1939) to the incorporation of Western scale patterns, song forms, orchestration and vocal vibrato in New Theatres' songs by Rai Chand Boral and Pankaj Mullick. 'Social' films set in the present, and socially conscious films dealing with issues of social injustice, provided these composers with the opportunity to introduce novelty into film music. Music directors of this era were limited, however, both by technology (noisy, cumbersome recording equipment and the initial inability to record sound and picture separately) and by the vocal abilities of the singer, which ranged from little or no musical training among some early film actor- and actress-singers to experienced classical singers.

Knowledge of Indian classical music was considered a requirement for film music directors even up to the 1960s, but some composers of the late 1940s and the 1950s chose to draw inspiration less from this musical source than from further afield. Hindi music directors Naushad, C. Ramchandra and S.D. Burman, for example, introduced folk music from their native states of Uttar Pradesh, Maharashtra and Bengal respectively, and Ramchandra experimented with Latin American rhythms and Western swing. In this heyday of melody-orientated film song, film productions could earn box-office success on the popularity of their songs alone, and the status of popular music directors soared. By the 1970s the romantic song and dance extravaganza of earlier decades gave way to action thrillers, and music directors such as R.D. Burman, Ravi and the duos Lakshmikant-Pyarelal and Kalyanji-Anandji produced Westernized, rhythm-dominated numbers and disco songs to complement the latest trend. Since then new music directors have succeeded in entering the industry with little or no musical training or background, and music directors in general have come to rely heavily on music assistants who compose individual elements of the film song, which are then combined in the finished product.

The majority of film song lyrics are on the subject of love. Lyricists also write devotional, seasonal, festive and work song texts depending on the nature of the film narrative and the requirements of the film producer and director. Hindi-Urdu film songwriters of the 1930s, such as Arzoo Lucknavi, Pradeep and D.N. Madhok, were often poets in their own right who employed stylized

poetic language. Those of the next decade, many of whom were also well-respected poets such as Pyarelal Santoshi, Pandit Bhushan, Pandit Indra, Narottam Vyas, Shams Lucknavi, Qamar Jalalabadi and Narendra Sharma, introduced a less stylized, freer form of lyric writing. By the 1950s and 60s three Hindi film lyricists in particular – Rajendra Krishan, Majruh Sultanpuri and Shakeel Badayuni – were much in demand for their poetic song texts that conveyed meaning and emotion to the audience. The language of film lyrics in more recent years has become less poetic, less literary and more commonplace, as songwriters have attempted to appeal to an ever broader mass audience.

(iii) Singers. Unlike music directors, singers have always needed musical training to gain entry into the film music industry. The well-known male Hindi film playback singer MOHAMMED RAFI (1924–80) studied with classical vocalists Abdul Wahid Khan and Bade Ghulam Ali Khan, and Manna Dey's teachers included Aman Ali Khan and Abdul Rehman Khan. The greatest and most successful female playback singer in the history of Indian film, LATA MANGESHKAR, received her early musical training from her theatre actor-singer father, Dinanath Mangeshkar. After his death in 1942 she became a disciple of Aman Ali Khan Bindibazarwala until his departure for Pakistan in 1947, and of Amanat Ali Khan until his death in 1951. Her younger sister, ASHA BHOSLE, studied classical music in the late 1940s at the beginning of her playback career.

Between the 1940s and the 1970s a relatively small number of singers achieved success and popularity as Hindi film playback artists. Besides Rafi and Manna Dey, MUKESH (1923–76), Talat Mahmood and Kishore Kumar (1929–87) were the best-known male singers. Geeta Dutt and Shamshad Begum joined the Mangeshkar sisters as the principal female singers. Since this time an increasing number of singers have made their débuts, including male artists Abhiject, Mohammad Aziz, Amit Kumar, Nitin Mukesh, Udit Narayan, Sonu Nigam, Kumar Sanu, Manmohan Singh and Suresh Wadkar, and female singers Kavita Krishnamurti, Sapna Mukherjee, Jaspinder Narula, Anuradha Paudwal, Sadhana Sargam and Alka Yagnik. Notable playback singers of south Indian films include P. Susheela, Srinivasan and Jamunarani of the early years, S. Janaki and T.M. Soundarajan of the 1960s, and Shushila, Vani Jairam, S.P. Balasubramanium, Yesudas and Ilaiyaraja of more recent decades.

(iv) Instrumentation. The ensemble that accompanies film songs resembles a Western symphony orchestra with strings, woodwinds, brass and percussion, in addition to electronic instruments and traditional Indian instruments. Musicians work freelance, and most belong to the Cine Musicians Association, which grades artists according to their musical skills and fixes rates of pay for each grade. Music directors hire musicians for their studio recordings according to the needs of the film and the film budget. Large orchestras were unknown in the 1930s and early 1940s. The first film song accompaniments were provided by a small instrumental ensemble typical of light classical Indian music – harmonium, violin, *sāraṅgī* and *tablā* – and musicians were employed by the major film studios in Bombay, Pune, Calcutta and Madras. By the late 1930s studios were already increasing the size of their 'orchestra', adding Indian instruments such as the *sitār*, *sarod*, *tablātarang* (set of tuned *tablā*) and *jaltarang* (set of tuned, water-filled bowls), and the Western piano, cello, trumpet, saxophone and clarinet. When the film studios declined in the late 1940s, unable to compete financially with the massive influx of independent film producers who were benefiting from business investments and wartime profiteering during World War II and India's independence from the British, film makers were forced to exploit cinematic elements such as film songs in order to achieve box-office success. Film producer-director Raj Kapoor, together with a music director duo Shankar and Jaikishen, employed much larger instrumental forces than had previously been used in Hindi film song accompaniment. Their songs highlighted the large violin section, and they began to associate particular instruments with screen characters in a systematic manner (e.g. the violin with actor Raj Kapoor in *Barsaat*, 1949, the piano accordion with the same actor in *Awara*, 1951). Such efforts increased both the recognition, popularity and status of music directors and the role of the orchestra in film songs. In more recent decades music directors have expanded their musical forces to include such instruments as electronic keyboards and synthesizers.

(v) Social impact. Film music had a major impact on Indian musical culture in the 20th century. For several decades film songs were India's only mass-produced popular music, and the aggressive and widespread distribution and exhibition of Indian films disseminated these nationwide. Radio and television broadcasting, legitimate and pirated cassette sales and live musical performance have also spread Indian film songs both in India and abroad. With little competition from other entertainment forms or popular music styles, film songs dominated the market. Only with the introduction of cassette technology in the late 1970s have independent recording companies been successful in challenging the dominant position of the Gramophone Company of India and in fostering the growth of regional and local popular music styles (see §2 below). Such developments have provided the Indian public with alternative forms of native popular music, yet film songs remain a significant sector of the Indian popular music market. Despite their creation not by the people themselves but by a large corporate industry, film songs have succeeded in appealing to millions of Indians at home and abroad, Indians of all social classes and castes, all age groups, economic levels, religions and political persuasions.

The popularity of Indian film song throughout South Asia and the South Asian diaspora may be traced to a variety of factors. Firstly, film song composers sought to create a modern music that would appeal on a national scale, developing an eclectic musical style that avoided specific regional identity. Secondly, the mass media in India, from the film and recording industries to the state-run radio and television networks and popular journalism, have heavily promoted film song. Thirdly, Indians have responded to film music not merely as passive consumers but as active participants, performing film songs both in private and public venues. In some cases film music has replaced existing musical traditions, while in others it has served as a vehicle for new developments, as in the *birahā* genre in Varanasi and in brass band performances at Indian weddings. A fourth factor among others influencing the popularity of film song is its symbolic nature: film song has encapsulated through its mixture of traditional and non-traditional elements India's juxtaposition of modernity and tradition in the 20th century.

2. POPULAR MUSIC. Although film music has been the dominant category of Indian popular music since the 1930s, other kinds of commercially marketed music predate the cinema era and, in recent decades, have come to rival film music in sales. In many respects the popular musics produced independently of cinema since 1980 have been able to reflect to a much greater degree the cultural and linguistic diversity of India's heterogeneous population and have been vehicles for some of the most dynamic aspects of contemporary musical expression in South Asia.

(i) Non-film musics to 1980. Commercial production and marketing of recordings in India commenced in 1902, nearly three decades before the advent of sound-film in the region. The market for the earliest recordings, however, was largely restricted to upper-class consumers able to afford such luxuries. Although in the early decades of the century several small Indian-owned record producers emerged, from its inception the music industry was dominated by the British-owned Gramophone Company of India (which adopted the logo HMV in 1910 and was acquired by EMI in 1931). The expansion of the record industry in the 1930s coincided with the marketing of somewhat cheaper phonographs, the spread of radio and the advent of sound-films and the attendant film music industry, which soon came to dominate record production and the popular music scene as a whole.

Aside from film music, record production in the first half of the century comprised a variety of music categories, including classical and light-classical items and assorted regional and devotional genres. Much of this output was essentially traditional in style and falls outside the category of commercial popular music. By the 1930s, however, certain trends and stylistic developments had emerged, which reflected, however obliquely, commercial marketing strategies and the impact of recording. In north India such tendencies were most marked in the recordings of the Urdu *ghazal* (see §IV, 2 above), which, aside from being a major sub-genre of film music, also constituted the single largest category of 'non-*filmi*' music. *Ghazal* is the predominant genre of Urdu poetry, consisting of thematically independent couplets set to a strict metre and rhyme scheme in the form *AA BA CA* etc. In north India as elsewhere, *ghazal* had flourished for centuries as a light-classical music genre, alternating tuneful, reiterated refrains on the rhyming (*A*) lines of each couplet with affective melodic improvisation (*bol banāo*) on the non-rhyming lines. From the start of commercial recording in India, producers had found the *ghazal* to be an effective vehicle for mass marketing, since it was popular among a relatively broad spectrum of educated, upper-class Hindi- and Urdu-speakers throughout north India. Recorded *ghazal* s, aside from being restricted to a three-minute format, came to acquire certain features that distinguished them from live light-classical renderings. Most evident was the decline of improvisation, both in the vocal renderings of the couplets and, more conspicuously, in the tendency to replace *tablā* improvisations (called *laggī*) between verses with pre-composed instrumental passages, often played by ensembles that included Western as well as indigenous melodic instruments. By the 1940s such features were standard both in film *ghazal* s (such as those of Talat Mahmood) and in those marketed independently of the cinema. They also distinguished *filmi* and non-*filmi* commercial versions of *qavvālī* (see §VI, 2(ii) above) from traditional live *qavvālī*, which emphasized expansive and often virtuoso vocal improvisations. Implicit in such stylistic changes was a transformation of the music from an excerpted process – of improvisation – to a commodified product, more in the nature of a fixed, pre-composed song.

In the decades after World War II, diverse genres of regional music arose that, although related variously to folk or light-classical idioms, could be regarded as commercial popular musics in their close association with the record industry. In north India such genres would include urban versions of Marathi *lāvni*, the Punjabi songs of vocalists such as Asa Singh Mastana and Surinder Kaur and the semi-classical Bengali *ādhunik gān* ('modern song') associated with such composers as Salil Chaudhuri and Kazi Nazrul Islam. To a certain extent, producers of such regional popular musics may have incorporated some aspects of film music and utilized parts of its production and distribution infrastructure. However, on the whole they suffered from competition with film music, which some likened to a great banyan tree under which little else could grow. Indeed, Indian popular music culture from 1940 to around 1980 was marked by the near hegemony of film music (see §1 above). The concentration of the film music industry itself was extreme, with a single multinational (EMI) and a tiny coterie of Bombay- and Madras-based singers and music directors producing a relatively standardized mainstream style of music for a vast and diverse mass audience. Although eclectic and vital in its own way, film music embodied little of the heterogeneity of South Asia's regional music cultures and, firmly embedded as it was in the commercial cinematic context, offered little scope for oppositional or idiosyncratic personal expression.

(ii) The impact of cassettes. From the late 1970s the Indian music industry underwent a dramatic restructuring that ended the monopolistic domination of EMI and of mainstream film music culture. The democratization of the industry was precipitated primarily by the spread of cassette technology subsequent to the liberalization of state economic policies in 1978. Cassettes proved to be a far more suitable mass medium for music in India than vinyl records. Cassettes and cassette players are inexpensive, durable, portable and have minimal power requirements. As such, by the mid-1980s they had become widespread in rural regions and among lower-class communities previously enjoying little access to phonographs. Most importantly, cassette production is incomparably cheaper than the production of records (not to mention films or CDs). The advent of cassette technology thus enabled several hundred music producers, large and small, to emerge throughout the nation, effectively decentralizing the music industry as a whole.

The transformation of the Indian popular music scene, however, happened over a period of several years, involving certain transitional stages. The most visible initial result of the spread of cassettes, aside from the rapid decline of vinyl record production, was the flowering of cassette-based piracy in the form of unauthorized duplication of extant commercial recordings. Until the enforcement of revised copyright legislation in the late 1980s cassette piracy plagued EMI, Polydor and emerging legitimate cassette producers in India, although it also promoted the spread of cassette players and in that sense laid foundations for the growth of legal enterprises.

Ultimately more significant a development than the rise of piracy was the emergence, from the late 1970s, of popular music genres that had no direct connection with cinema. The first of these was a modernized version of the Urdu *ghazal*, initially popularized by Pakistani singers Mehdi Hasan and Ghulam Ali. The new 'crossover' *ghazal*, with its leisurely vocal improvisations and sparse instrumentation (*tablā* and harmonium), retained some of the aura of its light-classical predecessor while featuring a softer, crooning vocal style and a more populist approach to *bol banāo*. Around 1980 a new set of Indian, mostly non-Muslim, performers such as Jagjit Singh further popularized the *ghazal* using simplified Urdu, soft, silky, string-based accompaniments and an improvisation style that classical aficionados regarded as tame and bland. The pop *ghazal* (disseminated primarily via cassettes) soon came to enjoy prodigious pan-regional popularity, especially among members of the growing Hindi-speaking bourgeoisie, who sought a music that sounded more refined than the increasingly disco-orientated film songs but that would at the same time be more accessible than classical music or, for that matter, the traditional light-classical *ghazal*. The cassette-based pop *ghazal* thus became the vehicle for the first group of singers to achieve mass popularity independently of cinema and for the rise of several independent recording companies that eclipsed HMV's former domination of the music industry. The *ghazal* vogue represented a transitional stage in the cassette boom, at a point when cassette usage had spread among the urban middle classes but not significantly beyond them.

Concurrently, Hindu vocalists Anup Jalota, Pankaj Udhas, Hari Om Sharan and others popularized a modernized form of the devotional Hindu *bhajan*, the style of which derived primarily from the pop *ghazal* and earlier 'stage *bhajans*' of such singers as V.D. Paluskar. Like the modern *ghazal*, the pop *bhajan* was disseminated primarily on cassettes to a pan-regional, Hindi-speaking, predominantly middle-class audience. The commercial *bhajan* has played a substantial role in the incorporation of Hinduism into mass-mediated popular culture and its continued reorientation toward *bhakti* (see §VI, 1 above) rather than ritual and orthodoxy.

By the mid-1980s, as cassette technology spread to rural communities and the lower classes, cassette producers of various sizes proliferated throughout the country. Many of these are small companies marketing specialized, regional-language genres to local audiences whose musics and dialects had been ignored by the film music and vinyl record industry. Much of the output of these 'cottage cassette' producers has consisted of traditional genres, such as narrative epic ballads, which had never before been disseminated via mass media. Of greater relevance here are the folk-pop hybrids, the styles of which seem in various ways to reflect the impact of commercialization. Perhaps the most conspicuous of these innovations is the common usage of accompanimental ensembles combining traditional and modern instruments, playing pre-composed passages during and between sung verses. While producers have found that certain consumers, such as Rajasthani villagers, generally prefer the traditional, sparse, drum-and-harmonium accompaniment, audiences in the less isolated regions of India tend to prefer the perceivedly more modern sound of ensemble orchestration or, at the least, an electronic keyboard. Nevertheless, such accompaniments are seldom as elaborate as those typical of mainstream film music, with its violin sections and juxtapositions of contrasting orchestral timbres.

One category of the new cassette-based popular musics comprises the vast and diverse forms of devotional cassettes, sung in regional languages and honouring various deities or saints whose renown may be similarly regional. Like other folk and folk-pop recordings, such cassettes may adhere to traditional melodic and textual models, or they may reflect the more elaborate approaches of studio production, often setting new verses to melodies of familiar film songs.

Even more numerous than devotional music recordings are cassettes of diverse, secular, regional-language genres, many of which are best seen as modernized and commercialized versions of extant traditional styles. The Punjab (which straddles India and Pakistan) has been a particularly dynamic region for modern music, with performers like Gurdas Maan self-consciously combining traditional and modern elements in a popular song idiom generically labelled BHANGRA, whose rise parallels that of a similar British-based Punjabi pop genre of the same name. Modern Gujarati popular music styles such as 'disco *ḍaṇḍia*' draw liberally from the genres of *rās* and *garba* traditionally associated with the Navrātri festival. Commercial recordings of Braj-region *rasiya* and Bhojpuri *birhā* remain stylistically closer to their local roots, although enjoying unprecedented mass dissemination. Particularly popular among working-class consumers in the Bombay region are stylised versions of *koli gīt* or fishermen's songs. Other regions throughout India have generated various local pop musics, whether marketed by grassroots producers or by large, urban-based companies such as New Delhi's T-Series ('Super Cassettes'). In north India, 'Hindi pop' has emerged as a substantial pan-regional genre, which includes many Hindi-language versions of American pop hits. These cassette-based popular musics have attained mass dissemination despite receiving little or no airplay on radio, which remains state-owned in India.

Unlike film music, which almost invariably deals with sentimental love, song texts in regional cassette-based musics reflect a prodigious amount of topical variety, in accordance with local conventions. As amateurs join established singers in releasing cassettes, regional folk-pop lyrics deal variously with local folklore, satire, politics and current events, as well as perennial romantic concerns. Particularly popular among lower-class male consumers are ribald, 'spicy' songs portraying titillating sexual encounters, often involving the traditionally flirtatious liaison between the young wife (in north India *bhābhī* or *sālī*) and her husband's younger brother (*devar* or *jījā*). Some such songs were traditionally performed at weddings and other informal festivities by women in sexually segregated contexts. Others, such as Marathi *popat* and Punjabi truck-drivers' songs, appear to be more modern in origin. Their widespread dissemination on commercial cassettes is controversial, as they are seen as crude and vulgar by many women, elders and bourgeois listeners.

In general, critics have charged that much of the cassette-based regional music is of low quality, that it represents a commercialization of traditional music cultures and that in some cases it may be thriving at the expense of live performance traditions. However, the latter allegation, and the effects of cassette marketing in

general, are in many respects contradictory. Genres like *birhā* and Rajasthani *kathā* seem to be flourishing both live and on cassette. Cassette dissemination may further be seen to stimulate interest in certain traditional genres and to provide access to some styles that are otherwise declining. Similarly, while cassettes have served to disseminate film music even more extensively than before, they have also come to offer an unprecedented abundance of alternatives. Thus, due to the expansion of the music industry as a whole, sales of film music recordings have increased, but their share of recorded music sales has dropped dramatically.

In recent years, as income inequalities in India have heightened, the compact disc has become an increasingly popular format for the dissemination of classical music, film music, *ghazal*s and other genres aimed at the wealthy. Disco-orientated re-mixes of old and new Hindi film songs using digital sampling techniques represent another sort of eclectic innovation popular among upper-class youth. The intensification of diaspora connections, the expansion of media networks and the ongoing integration of India into the global economy have further increased exposure to and popularity of Western music among the urban bourgeoisie. Accordingly, the exponential growth of the Indian music industry has accommodated tendencies both toward Westernization (as in genres such as Hindi pop and Gujarati rap) as well as indigenization, in the form of proliferating recordings of folk and folk-pop musics. As a result of such developments, the Indian popular music scene is considerably richer, more diverse and more receptive to its heterogeneous audiences than ever before.

3. JAZZ. European colonial influence in India paved the way for the emergence of African-American music on the Indian subcontinent. During the mid-19th century blackface minstrel troupes, which had arrived first in Australia and subsequently went to India, provided the channels through which black American music and musicians were introduced into Indian urban culture.

Jazz arrived in India during the 1920s, when travelling dance bands from overseas (England, Canada and the United States) and local Indian bands began to perform at the major hotels in Bombay and Calcutta. Jimmy Leguime's Grand Hotel Orchestra and Abriani's Six were among the best-known foreign bands that performed in India around this time. These bands provided entertainment primarily for Europeans living in India.

While travelling in Europe in the 1930s, well-to-do Indians had discovered African-American jazz musicians, particularly in Paris, and subsequently arranged for Indian hotels to hire them for parties and other social occasions. Among such musicians were Leon Abby and Crickett Smith, who led bands in India and worked at the Taj Mahal Hotel in Bombay. Musicians from Goa also led groups and performed with jazz-orientated dance bands in India, while players from South Asia such as the clarinettist Reuben Solomon and the guitarists Cedric West and Pushkar Bahadur (George Banks) were making recordings in Calcutta. The African-American pianist Teddy Weatherford played at the Taj Mahal Hotel during the 1930s. Later he went to Calcutta, where he led dance ensembles from 1942 to 1944.

During the mid-1940s live big-band jazz declined in popularity in India for several reasons, including the prohibition movement following India's independence in August 1947 and the ensuing backlash against Western culture. The decline in the popularity throughout the world of big-band jazz in general also contributed to this phenomenon. By this time it had become increasingly difficult to earn a living playing jazz in India. By the late 1940s and early 1950s the hub of the local Indian jazz scene was the Bombay Swing Club, which was patronized largely by Anglo-Indian fans and featured primarily Anglo-Indian players until the mid-1950s, when many musicians decided to move to England. This left a void in the Indian jazz scene. One attempt to fill the gap began in the early 1950s, when jazz impresario Niranjan Jhaveri founded and edited *Blue Rhythm*, regarded as the first Indian jazz periodical, and established the Blue Rhythm jazz society, which sponsored performances by American jazz musicians in India.

As employment opportunities for jazz musicians decreased, some players were able to find employment in the Bombay film music industry. In the 1950s studio pianist Kersey Lord introduced film music composers such as Laxmikant Pyarelal and Rahul Dev Burman to jazz, which they incorporated in their scores into the next decade. The 1950s also marked the beginning of the career of Goan saxophonist Braz Gonsalves, one of the first Indians to play modern jazz and to master rāga-based improvisation in jazz. Gonsalves would go on to become one of the best-known Indian jazz musicians on the international scene.

The US State Department sponsored concert tours in cities such as Bombay, Madras and Bangalore; these served as the main source of live jazz in India during the 1950s and 60s. In the early 1960s in Bombay the Duke Ellington Orchestra gave a series of concerts that stimulated interest in jazz there. Ellington's concerts spawned jam sessions featuring local players. This contributed to a new-found appreciation of traditional jazz and swing among local fans into the early 1970s. Sponsored by the US Information Center in conjunction with local musical organizations and colleges and Bombay's American Center, numerous jazz appreciation classes and performance workshops were held in Bombay in the 1970s and 80s. In 1975 Niranjan Jhaveri founded Jazz India, a non-profit organization for the promotion of jazz. In 1978 that organization sponsored the first Jazz Yatra ('pilgrimage'), India's biennial jazz festival, regarded as one of the most international jazz festivals in the world.

Throughout this period Niranjan Jhaveri, in consultation with Braz Gonsalves, the pianist/arranger Louis Banks, the vocalist Rama Mani and others, promoted Jhaveri's concept of Indo-Jazz, a musical mélange that fuses the elements and instruments of modern jazz with those of Hindustani and Karnatak music.

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IX. Dance

There are seven Indian dances regarded as 'classical': *bharata-nāṭyam*, *kathak*, *kathakaḷi*, *kūcipūḍi*, *manipuri*, *mohiniāṭṭam* and *oḍissi*. The patronage of dance has been maintained in India's fast-expanding urban centres, and knowledge of a classical dance style has become an important social accomplishment for young, middle-class women. In addition to the classical styles, India has a vast number of local traditions. The set pieces of the huge South Asian film industry draw on many dance traditions. New influences, in the form of popular styles of dance music from expatriate communities abroad, feed back into the South Asian popular music scene.

1. Classical dance styles: (i) Theory and sources (ii) *Bharata-nāṭyam* (iii) *Kathak* (iv) *Kathakaḷi.* (v) *Kūcipūḍi* (vi) *Manipuri.* 2. Local traditions: (i) Dance-dramas (ii) Calendrical, life-cycle and festival dances (iii) Dances of trance and ritual (iv) Ādivāsī traditons. 3. 20th-century trends: (i) Modern dance (ii) Dance in film (iii) New Asian dance music.

1. CLASSICAL DANCE STYLES. Dances are deemed 'classical', or not, by the central Sangeet Natak Akademi in Delhi, a governmental organization. Achieving the status of a classical art confers benefits, not only in the sense of 'respectability' but also in terms of eligibility for funding in the form of grants and the patronage of an urban, middle-class audience. The choice of what is and what is not 'classical' is to a certain degree arbitrary, as many dance traditions can claim equal degrees of complexity, history and textual support, all of which might be considered part of a 'classical' canon. The choice of the seven dances discussed below can be seen as an aspect of the central government's project of national integration – 'unity through diversity' – in light of the dances' geographic and stylistic spread (Table 22). A local tradition which has received support and funding from the Sangeet Natak Akademi, the *chau* dance of parts of Orissa, West Bengal and Bihar, is noted by von Lamsweerde as being 'often included in the classical dance-forms of India' (1969, p.23).

(i) Theory and sources. The earliest references to dance in South Asian literature are found in the *Ṛgveda* (*c*1500–1000 BCE): Uṣās ('dawn') is personified as a dancer, and Indra, the most powerful god of the vedic pantheon, is often called the 'leader of dancers'. His associates, the Āśvin (twin gods who ride in front of Uṣās) and Marut ('wind') are also dancers. Gamblers and dancers are described as meeting in an assembly called *samana*. Descriptions include solo, duet and group dances. The language of mime, with special reference to the symbolic gestures of the hands, distinctive in South Asian classical dance, has its origins in the elaborate rituals described in the *Kṛṣṇa yajur-veda* and the *Atharva-veda*. Although dance is associated with many ceremonial rituals in the Vedas, there is no evidence in this early literature of temple dancing, which is closely associated with Indian dance of later times.

References can also be found to dance in the Rāmāyaṇa and Mahābhārata, the dramatic and poetic *nāṭaka* and *kāvya* (11th century BCE to 8th century CE) and the 18 *Purāṇas*. In the *Harivaṃśa-purāṇa* (a supplement to the Mahābhārata) a graphic description is given of Kṛṣṇa and the *gopīs* dancing. In the Rāmāyaṇa, Rāma is taught dance as part of his general education, and in the Mahābhārata, Arjuna is accomplished enough to play the part of a professional (female) dancer while in exile. In these texts dance is the vocation of the *gaṇikā* (professional musicians and dancers), the precursors of the court dancers. The god Śiva dances to preserve the cosmos and

TABLE 22: Classical dance styles of India

Dance	*State*	*Region*	*Type/origin*	*Musical accompaniment*
Bharata-nāṭyam	Tamil Nadu	South India	Temple dance	*ciṉṉa meḷam*; Karnatak music
Kathak	Uttar Pradesh	North India	Court/entertainment dance	Hindustani music
Kathakaḷi	Kerala	South India	Dance-drama	Keralam drum ensemble, *sōpāna* vocal music
Kūcipūḍi	Andhra Pradesh	South India	Dance-drama	Karnatak ensemble
Manipuri	Manipur Pradesh	North East India	Temple/ritual dance	Ensemble consisting of *pung*, flutes, trumpet, *tambūrā*, *pena* and cymbals
Mōhiniāṭṭam	Kerala	South India	Dance-drama	Karnatak ensemble
Oḍissi	Orissa	East India	Temple dance	Ensemble of Hindustani instruments (e.g. *pakhāvaj*, *sitār*, flute, cymbals, harmonium)

is often portrayed in his characteristic pose as Naṭarāja ('king of the dance').

The *Nāṭyaśāstra* of Bharata (pre-3rd century CE) describes in some depth gestures for different parts of the body: for instance, 67 *hastā* (hand gestures) and 32 *cāri* (movements of the lower limbs). A combination of these with movements of the other parts of the body, especially the torso, is called a *karaṇa*, of which 108 are mentioned. The first exclusive treatise on dance as distinct from both theatre and music is the *Abhinaya-darpaṇa*, attributed to Nandikeśvara and written between the 5th and 10th centuries. Particular emphasis is placed on postures and movements of the hands and feet. *Nāṭya* (the dramatic element) and *nṛtya* (sentiment and mood) are defined, and *abhinaya* (dramatic expression) is described.

Dance features prominently in classical Sanskrit drama, which is an amalgam of spoken word and mime. The choreography follows elaborate conventions and is based on spatial divisions of the stage, the use of musical modes, and mime that uses stylized movement. The tradition continued in the medieval period after the 10th century. Drama gave rise to the musical play, known as *Saṅgīt-nāṭaka*, which has a rich repertory stretching from the 12th to the 19th century. In earlier compositions the actor would speak, sing and enact the lines; at a later stage, speech and enactment were omitted, and the part was only sung. Finally the actor became the musician who sang the lines, providing an accompaniment for the dancer who interpreted the words through mime and dance. It is from these plays that many elements of the contemporary classical dance forms evolved.

The *Saṅgīta-ratnākara* (13th century) devotes the whole of its last chapter to dance, and between the 13th and 19th centuries texts on the dances of particular areas were written with theoreticians codifying regional variations. These important sources include the *Nṛtta-ratnāvali* of Jayasena (1253) from Andhra Pradesh; the *Saṅgītopaniṣat-sāroddhāra* of Sudhākalaśa (1350) from Gujarat, the *Nṛtya-ratnākośa* by Kumbhakarṇa (1443–68) from Rajasthan; the *Saṅgīta-dāmodara* of Raghunātha and the *Abhinaya-candrikā* from Orissa (16th–17th century); the *Hasta-muktāvalī* from Assam (1650); the *Saṅgīta-mālikā* of Muhammad Shāh (17th century) from Uttar Pradesh; the *Bālarāma-bharatam* of Bālarām Varma from Kerala (18th century); and the *Saṅgita-sārāmṛta* by Tulajā-rāja of Thanjavur (18th century). (For differing views on the authorship and dating of these sources see §§I–III, BIBLIOGRAPHY, above.)

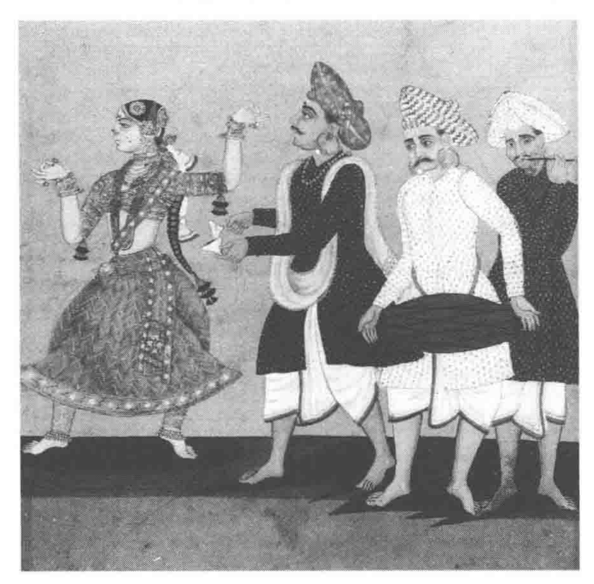
In South Asian classical dance the main parts of the body, known as *aṅga*, are identified as the head, torso, and upper and lower limbs. The *upāṅga* (the minor parts) are the facial features, ranging from the eyebrow to the chin. Little emphasis is placed on the muscular system; more is focussed on the joints and the bone structure. The poses that the dancer adopts follow the rules used in sculpture, where the vertical and horizontal axes (*sūtra*) and the deflection of the body (*bhaṅga*) are of fundamental importance. Compound movements give rise to two distinct aspects of classical dance. The first, known as *nṛtta*, is an abstract pattern of movement of the limbs with musical accompaniment. It does not set out to express mood or sentiment, and therefore no facial expression is used. In the second, *nṛtya*, mood and sentiment are conveyed by the use of facial expressions and appropriate gestures.

Other important classifications used are *tāṇḍava* and *lāsya*. *Tāṇḍava* is used to describe all dance that expresses actions and feelings with strength and vigour. There are seven types of *tāṇḍava*, said to have been danced by Śiva. *Lāsya* is that element of the dance that is graceful and delicate and expresses emotion on a gentle level. Kṛṣṇa's dance with the *gopī* (milkmaids) is in *lāsya*. In dance, *abhinaya* is the means by which the mood and sentiment of *nṛtya* is conveyed to the audience; it can be subdivided into four categories (Table 23).

(ii) Bharata-nāṭyam. Originating in the temple dances of the Tamil *devadāsīs*, *bharata-nāṭyam* (fig.20) has become the most widespread and popular Indian classical dance, not only within South Asia but also internationally.

TABLE 23

- nāṭya (dance and drama)
  - nṛtta (abstract movement)
  - nṛtya (mood and sentiment) — abhinaya
    - angik (gestures of the body)
    - vācik (poetry, song, recitation, music and rhythm)
    - āhārya (costume, make-up and jewellery)
    - satvik (physical manifestations of mental and emotional states)



20. Dancer with male accompanists, possibly performing bharata-nāṭyam: painting in the Company style, 19th century (Victoria and Albert Museum, London)

Temple dancing was formally outlawed in the 'Madras Prevention of Dedication of Devadasis Act' by the then State of Madras in 1947. This followed a long campaign that had identified the dancers with prostitutes and courtesans. Gaston (1996) reports that in addition to the ritual and sacred dance of the temples, there was a parallel secular dance of the courts known as *sadir* or *dāsiāṭṭam*, and it is from this that *bharata-nāṭyam* largely derives.

At the same time as the Indian middle and upper classes, mainly Brahmans, were agitating to have the dance banned from the temples, they were also keen on seeing *bharata-nāṭyam* (as the dance became known, to distinguish it from that of the *devadāsīs*) established as a 'pure' art form. Instrumental in this was the Brahman dancer and teacher Rukmini Devi, at whose school, Kalakshetra (established 1936), the 'improved' dance was taught to the girls of respectable Madrasi families. One of the last dancers to have undergone *devadāsī* training and initiation was THANJAVUR BALASARASWATI, who, on moving to the concert stage, continued to perform in the traditional *devadāsī* style. While men of the Icai Vēḷāḷar community had always been the teachers of and musicians for the *devadāsīs*, it was not until the 1930s that non-hereditary male dancers took up *bharata-nāṭyam*. The dancing of female roles by male dancers was, and to a certain extent still is, controversial.

Teaching was traditionally a hereditary profession, carried out by the males of a dancer's family for whom the ability to dance themselves was not a prerequisite. With the emergence of *bharata-nāṭyam* as a concert art many non-hereditary dancers, both male and female, have begun to take on students. In addition, dance academies, modelled on Kalakshetra, have been set up in large towns and cities. Many of the female students passing through the academies or being trained by a private teacher are not learning to dance with the aim of becoming professionals, but as a social accomplishment. The teacher and student work towards his or her *araṅkeṟṟam*, the dancer's first full public performance, which is considered to complete the student's training. A successful *araṅkeṟṟam* is personally important for the student and also, in terms of reputation, for the teacher.

A performance of *bharata-nāṭyam* is accompanied by the *ciṉṉa meḷam* ensemble (see §III, 6(v) above) led by the *naṭṭuvaṉār*. The *naṭṭuvaṉār*, a male hereditary profession like that of the teacher, keeps time with *tāḷam* (cymbals) and calls out the dance patterns, or *jāti*. The sound of the dancer's ankle bells, *keccai* (*see* GHAṆṬĀ), is represented by the syllables of a *jāti* called *śolkaṭṭu*; *jāti* played on the *mṛdaṅgam* are called *śollu*.

Ideally, a *bharata-nāṭyam* programme consists of seven items – *alārippu*, *jātisvaram*, *śabda*, *varṇam*, *padam*, *tillānā* and a concluding *śloka* – even if this pattern is now not often followed in full. The *alārippu* is an invocation to the deity; it is a short dance during which some of the basic positions of *bharata-nāṭyam* are used. The most important of these is known as *ardhamaṇḍali* (fig.21). The *jātisvaram*, consisting again of *nṛtta*, emphasizes rhythm through the interaction between the dancer and drummer, accompanied by vocal passages of *svara* and *śolkaṭṭu*. Before the *jāti* begins, the dancer beats out the rhythm with his or her feet. The *śabda* introduces *nṛtya* for the first time. The *śabda* begins with a short series of *aḍavu* (movements of the feet), known as a *tīrmāna*, before interpreting the song. The *varṇam* is the most complex piece in performance, alternating between *nṛtta* and *nṛtya*. The melody is sung using both the text and *svaras*. *Padam* deal with love; in order to explore fully the *abhinaya* of the *nāyikā* (the beloved) yearning for the *nāyaka* (the lover), the dance movements are slow in comparison to the *varṇam*. In the much faster *tillānā* the



21. Dancer in the ardhamaṇḍali (bent-knee) position of bharata-nāṭyam, 14th century, Chidambaram, Tamil Nadu

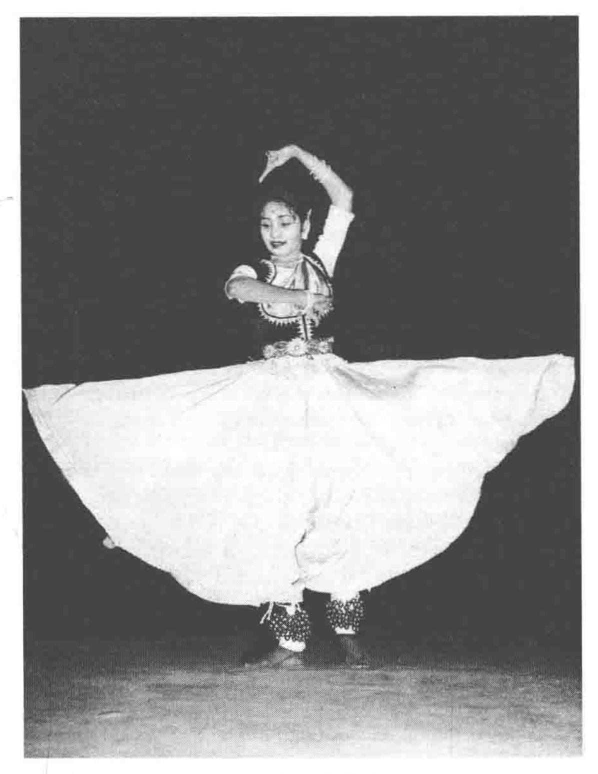
dancer combines movements of the waist and shoulders, fingers, hands, feet, neck and eyes. The performance concludes with the recitation of a *śloka* in a rāga; there is no rhythmic or melodic accompaniment, and *abhinaya* is used to express the text.

(iii) Kathak. Historical sources for *kathak* dance are mainly found in Hindi and Braj-bhāṣā literature and schools of miniature painting dating from the 15th–18th centuries. Poetry of the 16th–18th centuries shows that a dance-style flourished from the 14th century to the 18th in Gujarat, Rajasthan, Uttar Pradesh and Delhi. Treatises such as the *Nāṭya-ratnākośa* (15th century), *Nartananirṇaya* (16th century) and the *Saṅgīta-mālikā* (17th century) show that, as elsewhere, the style derived theoretical sanction from written sources. The history of *kathak* is also closely connected with the growth of Hindustani music, particularly KHAYĀL, *ṭhumrī* and *dādrā* (see §IV, 1 above). The *rāsalīlā* and the *rāmalīlā* of the areas around Mathura, Ayodhya and Varanasi (see §2(i)(b) below) have strong affinities with *kathak*, as do many other traditional forms in the north.

In the movement technique of *kathak* there are no deflections and no sharp bending of the knees; in the basic stance the dancer stands straight, holding one hand at a higher level than the head and the other extended at shoulder level. *Nṛtta* is all-important: complex rhythmic patterns are created through an intricate system of footwork, involving the use of flat feet and the control of 100 or more pellet bells (*ghuṅgrū*) attached to the dancer's ankles. *Nṛtta* is also built in sequences combining different units of movement. The cadences are known as *ṭūkṛā*, *toṛā* and *paran*, which indicate the dance syllables used and the accompanying rhythmic instrument. In the sequence termed *ṭhāṭ*, gliding movements of the head, eyebrows and wrists are introduced. The *āmad* (entry) is a series of slow movements; the *salāmī* (salutation) is based on the Muslim greeting of raising the hand to the face. Characteristic of *kathak* are the permutations and combinations of rhythmic passages interspersed with and culminating in pirouettes (*cakkar*), arranged in multiples of three (fig.22). Loud recitation of the dance syllables (*bol*) is common: the dancer often pauses to recite these to a specific tāla, after which they are interpreted in the *toṛā*, *turkṛā* and *paran* sections.

The *nṛtta* portion of *kathak* is performed to a repeating melodic line known as the *nagmā*. Two instrumentalists, one of which is either a *pakhāvaj* or *tablā* player, and a singer usually provide the accompaniment. The singer is traditionally accompanied by a *sāraṅgī* player, now often replaced by a harmonium. Tālas of 16 (Tintāl), 10 (Jhaptāl) and 14 (Dhamār) beats provide the foundation for the dance. The *nṛtya* section follows the *ṭhāṭ* with elements called *gata*, based on stories from mythology, particularly those featuring Kṛṣṇa. In other *nṛtya* elements the texts of genres such as *dhrupad*, *kīrtan*, *hori*, *dādrā* and *ghazal* are portrayed in dance, with a close synchronization between word and gesture.

Like some other dance-styles of north India, *kathak* was exclusively performed by women known variously as *tawāif*, *nautch* dancers etc. (*see* COURTESAN), and had for a long time been associated with brothels. *Kathak* was revived as a concert dance by performers in Lucknow, assisted by the patronage of some princely states, such as Rampur. The three main styles are from Jaipur, Lucknow and Varanasi. Since the 1950s it has gained remarkable popularity and is performed by both professional and non-professional artists.



22. *Characteristic pirouette of the kathak dance*

(iv) Kathakaḷi. This is a dance-drama (see also §2(i) below) of Kerala, traditionally performed only by male dancers. Its origins lie in a range of ritual and traditional dances and traditional dance-dramas, including local *kūttus* (theatres) and the Sanskrit *kūṭiyāṭṭam* dance-drama. *Kathakaḷi* emerged in the 18th century out of the dance-dramas *kṛṣṇāṭṭam* (which closely follows the *Gīta-govinda* in narrating the life of Kṛṣṇa and which can be traced back to the 15th century) and *rāmanāṭṭam* (on the life of Rāmā and traceable to the 17th century). Like many other Keralan traditions, *kathakaḷi* uses elaborately stylized make-up with a set pattern of colour symbolism. Characters are thought of as existing on a continuum from the most refined to the most depraved. *Pacca* ('green') characters have green faces offset by a white border (*cuṭṭi*), and include the greatest heroes, such as Rāmā. They are followed by 'shining' characters (*minukku*), distinguished by yellow-orange make-up, who are heroines or other characters of great spirituality. Below these two categories are the *katti* ('knife') characters, who are evil yet have noble blood; their make-up is very similar to that of the *pacca* characters, but with a red moustache. Following these are three type characters who are identified by the colour of their beards: *veḷḷa tāṭi* (white beard) are divine characters such as Hanūmān; *cukanna tāṭi* ('red beard') characters are vicious and evil; and *karutta tāṭi* ('black beard') characters are evil and scheming. Below them are all the black-faced characters (*kari*), who are female demons.

Traditionally performances take place in temple courtyards and may last many hours. Today, however, some troupes perform much shortened versions, or extracts, on

the stage. *Kathakaḷi* derives its textual sanction from later texts than those of *bharata-nāṭyam*, particularly the *Bālarāma-bharatam* and the *Hāstalakṣaṇam-dīpika* of the 18th century. The literature of *kathakaḷi* is extensive: many renowned writers in Malayalam have written plays for *kathakaḷi* performances.

An important part of the *kathakaḷi* dancer's training is massage, which helps agility. *Nṛtta* and *nṛtya* are used, as is the spoken word. The *maṇḍala sthāna* (bent-knee position) occurs frequently, and a characteristic of this dance-style is the resting of weight on the side of the foot. There are 24 basic *hastā*, or hand positions. *Kalāsama* are passages or phrases of abstract movement set to a particular tāla. The musical accompaniment is provided by two singers, a *maḍḍaḷam* (tuned barrel drum), *ceṇṭa* (cylindrical drum), *ceṅṅala* (gong) and *iḷatāḷam* (flat cymbals).

The performance starts with the *kelikoṭṭu* (drumming) and is followed by the singing of devotional songs behind the *terissila* (curtain). After this, *todaiyam* (a devotional dance) is performed, in which the dancers symbolize *śakti* ('power', associated with the goddess) and *māyā* ('illusion'). The *manjutara* that follows is accompanied by songs from the *Gīta-govinda*, after which there is a drum interlude. In the next item, the *purappad*, the hero and his partner appear. Love scenes may be enacted during any part of the drama, although these occur most often at the beginning. The most popular themes are from the Mahābhārata, Rāmāyaṇa (fig.23) and the *Purāṇas*.

A closely related dance, *ōṭṭan tuḷḷal* ('running and jumping'), was created by the poet Kunjan Nambiyar in the mid-18th century. It is less elaborate than *kathakaḷi* and is performed by a soloist in *kathakaḷi*-like costume, who acts and sings the Malayalam texts to the accompaniment of a *maḍḍaḷam* player and *iḷatāḷam* player; occasionally a singer provides added accompaniment. This dance often includes criticism of the government and social order.

(v) Kūcipūḍi. This dance-drama is named after the village in the Krishna-Godavari delta, Andhra Pradesh, where it is traditionally performed. It is sometimes known as *bhāma-kalāpam* (after Bhāma, a consort of Kṛṣṇa). A related style is performed in the village of Melattur, Thanjavur District, Tamil Nadu. A Telugu Brahman, Sidhyendra (*c*1350–1450), is credited with founding the *kūcipūḍi* style. The Brahman men of the village, sole dancers of the *kūcipūḍi* style, were also noted as performers of the disguise-theatre *pagaṭi vēśam* (which dancers from the village continued to perform until the 1930s). In 1675 the Nawab of Golconda granted the village and the surrounding lands to the families of the dancers with the stipulation that the tradition be carried on.

The main themes of the dance-drama are from the *Parijatapaharana*, attributed to Sidhyendra, and the *Gollakalapam*, credited to Rāmayya, a dancer and poet



23. *Kathakaḷi dancers in a scene from the Rāmāyaṇa, with ceṇṭā (cylindrical drum) accompaniment; artists of the Kerala Kalamandalam*

of the late 19th century. The *Pārijātāpaharaṛa* of the *kūcipūḍi* drama concentrates on the emotion of Bhāma, who is separated from and eventually reunited with Kṛṣṇa. The *Gollakalāpam* depicts the philosophical conversations of a milkmaid, Gollabhāma, with a Brahman. The use of Telugu as the language of the texts (as opposed to the Sanskrit used in some other traditions) preserved the popularity of the dramas, making them accessible to local audiences. The dancers also sing the texts of the drama. They are accompanied by a group of three to four musicians: the *sūtradhāra* recites the dance syllables and keeps time on *tāḷalu* (cymbals), in a similar fashion to the *naṭṭuvaṇār*; the other musicians are a *mṛdaṅgam* player, a flautist or clarinettist and sometimes a violinist. The music is from the Karnatak tradition; occasionally the *kriti* s of Tyāgarāja are used.

A performance of *kūcipūḍi* usually starts about 9 p.m. and lasts until dawn. It takes place in the courtyard of the Bālatripurasuntarī temple in the village. The drama starts without warning when Hysagadu, the fool, jumps on the stage. The musicians then take their place on the side of the stage and play a short piece (*jati*) on the *mṛdaṅgam* and *tāḷalu*, followed by a prayer to the goddess. A *śloka* follows, in which the significance of the dance-drama is explained. An introductory dance called *dāru* is performed by the important characters; in this the dancer performs the first movements, revealing only his head and feet; a sheet (which is later removed) obscures the rest of his body. *Dāru*s occur throughout the drama in different forms and are an important part of the style. *Pagaṭi vēśamu* (comic interludes, from the disguise theatre) are inserted after the longer movements and form part of the dance-drama.

The role of Bhāma is one of the most challenging in the *kūcipūḍi* repertory. One of the decorations worn by the dancer is Bhāma's *jada*, or artificial hair. Traditionally the *jada* would be thrown on to the stage at the beginning of the performance as a challenge to anyone in the audience who might doubt the abilities of the dancers. Although all the parts in the drama are traditionally played by Brahman men, since Independence a growing number of women have been trained as *kūcipūḍi* dancers. The roles played by female dancers have been mainly solo dances. These have been taken up by *bharata-nāṭyam* dancers, who often perform short extracts from *kūcipūḍi* works. It is these solo items that are most often performed today with the full-length dramas rarely seen outside of the traditional village.

(vi) Manipuri. *Manipuri* dance is performed by the Hindus living in the main valley of the north-eastern state of Manipur. They are devout Vaisnaivites, and the content of the dance is drawn from the *Harivaṃśa* and a sizable body of medieval *bhakti* literature, including the *Gītagovinda* of Jayadeva. The repertory of classical *manipuri* consists of five principal group dances known as *rāsa*. Unlike *bharata-nāṭyam*, *oḍissi* and the solo forms of *kūcipūḍi*, *manipuri* makes use of solo, couple and group dance forms. It is performed by both sexes. The five principal *rāsa* dances are performed both as stage dances and as rituals connected with the full moon; the play of Kṛṣṇa as a cowherd is also included among these. The *rāsa* is preceded by drumming and dance items called *nāta saṅkīrtana*.

The performance begins with an invocation played as a solo on the *pung* (barrel drum; fig.24). This is followed by a *pung* sequence in which several players participate. After the introduction the main *saṅkīrtana* begins with an invocatory sung verse and a series of songs called *padāvali*. In the *rāsa* itself *nṛtta* and *nṛtya* alternate. The *nṛtta* is accompanied by the *pung* and the *pena* (a small bowed chordophone made from a coconut shell with a bamboo neck); the *nṛtya* is performed to a line of poetry set to highly ecstatic high pitched devotional music, often sung by women.

Two dance sequences are important in the technique of *manipuri*: the first, known as the *pareṅg*, is similar to the *aḍavu* of *bharata-nāṭyam*; the second, the *colam*, are different types of walk similar to the *cāli* of *oḍissi* (see below). The *pareṅg* is further divided into five varieties, each using a different tāla. The *pareṅg* is lyrical and built on an intricate series of movements. In contrast, the *colam* is vigorous and energetic, often performed by male dancers who also play the *pung* or cymbals.

The characteristic movements of *manipuri* are circular; arches and figures-of-eight are important. Some varieties of *manipuri*, performed by men, use the *ardhamaṇḍali* position, jumps, spiral movements and sitting positions. Movements of the wrists and hands are important; the hands gradually fold and unfold. Of the foot movements, toe contacts are the most significant; the heel is hardly ever emphasized. The dancer's training begins with the movements of hands and fingers, waist exercises and methods of walking (*colam*), followed by instruction in the technique of spinning. These are built into the long sequences of the *pareṅg*.

The *lai haroba* and the *rāsalīlā* are two important varieties of *manipuri*. In the *lai haroba*, performed in the month of *Caitra* (March–April), the most important roles are performed by a *maiba* and a *maibi* (male and female temple dancers). The themes are drawn from myths in the local language, Meitei, including one that nine gods and seven goddesses carried the earth down from heaven. The *rāsalīlā* are concerned with the exploits of Kṛṣṇa, Rādhā and the *gopīs* (see also §2(i)(b) below). In Manipur there are seven types of *rāsalīlā*: *vasant* ('spring') *rāsa*; *kuñja* ('arbour') *rāsa*, performed at the time of the harvest moon in November; *mahā* ('great') *rāsa*, performed during the full moon in December; *nitya* ('everyday') *rāsa*; *diba* ('daytime') *rāsa*; *natna rāsa* (of Kṛṣṇa and eight *gopīs*); and *gosta gopī cyam rāsa*, performed in April.

(vii) Mohiniāṭṭam. These Keralan dance-dramas are traditionally performed only by women. *Mohiniāṭṭam* seems to have evolved as a distinct form in the 18th and



24. *Manipuri dancer, Babu Singh, playing the pung (barrel drum)*

19th centuries, although the first mention of a dance of this name is found in the 16th-century *Vyavaharamala*, by Maḻamaṅgalaṁ Nārāyaṇan Nambūdiri. By the beginning of the 20th century the dance was falling into disuse, having already been revived earlier through the efforts of the ruler of Travancore, Svatītirunal (1813–46). The major impetus for the dance's current popularity came from the founding of the Kerala Kalamandalam in 1927 by the poet Vallathol Narayana Menon. The first dancer of *mohiniāṭṭam* to study at the centre was Thankamani in 1932; since then many other students have been trained there.

The dance is an expression of devotion to the goddess Mohinī (the form of Viṣṇu as a seductress). *Nṛtta* predominates in *mohiniāṭṭam*, although *abhinaya* is also used, and the dance follows a similar pattern to that of a *bharata-nāṭyam* performance: invocation, *jātisvaram*, *varṇam*, *padam* and *tillāna*. There are four basic steps: *taganam*, *jaganam*, *dhaganam* and *sammisram* (known collectively as *aḍavu*). Sudden gestures are avoided, and importance is not placed on moving the feet to accentuate the tāla. Previously the dance was accompanied by Karnatak music played on the *toppi maḍḍaḷam* (barrel drum) and *vīṇā*; the present-day dance has an accompaniment consisting of violin, *mṛdaṅgam* and a singer. The dancer may also sing. The texts to the devotional songs are in Maṇipravāḷam, a heavily Sanskrit-influenced version of Malayalam.

(viii) Oḍissi. The history of this Orissan dance can, in part, be traced through temple sculpture. 12th-century inscriptions provide information on the dance rituals depicted in the temples of Jagannāth at Puri, Bhubaneswar and Konarak. Textual support comes from manuals written in Orissa between the 16th and 18th centuries, particularly the *Abhinaya-candrikā* and the *Nāṭya-manoramā*. The modern dance is based, like *bharata-nāṭyam*, on the temple dances of the *māhārī* (*devadāsīs*). The *māhārīs* were auspicious women who were married to the deity of the temple, Jagannāth. Although they were held to be auspicious (and the singers of 'auspicious songs', *mangaḷa gīta* (Marglin, 1985, p.18)), the *māhārīs* were also courtesans (courtesans attached to the court were known as *dei*), making them ritually impure.

The outlawing of *devadāsī* inductions in Tamil Nadu had a widespread impact; the passing over of the Orissan temples to the control of the state government and the effect of the 'anti-*nautch*' campaign led to a severe decline in the activities of the temple dancers. In the 1950s a series of seminars was arranged with the aim of reviving the dance as a 'classical' concert form. At these seminars much emphasis was placed on sculpture as a primary source for the dance's reconstruction, and the name *oḍissi* was decided on (until then the dancers had referred to it as *nāca*, 'dance'). Notably absent from the discussions were the remaining *māhārīs*. However, male dancers and teachers were included; young men aged up to 18 did become dancers (known as *gotipua*), a tradition said to have started in the 16th century; after this age they became the teachers and musicians for the *māhārī* s.

The basic posture of *oḍissi* is the *ardhamaṇḍali* position. The *bhaṅgi* posture (known in sculpture as *tribhaṅga*) has a triple bend (fig.25). In the characteristic pose known as *chowk*, the thighs and feet are turned out and the knees bent. From the *bhaṅgi* and *chowk* positions other patterns emerge. Cadences of movement, *arasā*, are built on tālas



25. Bhaṅgi pose of oḍissi dance, showing use of the karkata-hasra and hand positions

with between four and nine beats. Also characteristic of *oḍissi* are the different types of walk known as *cāri* or *cāli* ('walking'). The *nṛtta* sequences are followed by passages in *nṛtya*; many of these are inspired by Sanskrit poetry, particularly the *Gīta-govinda*. The recital ends with items in *nṛtya*: either the *tarjam*, which ends in a very fast tempo, or the *mokhya*. Training for *oḍissi* begins with eight body positions (*beli*), each of which has many varieties. Sitting positions are known as *baitha*; *sthanka* are standing positions. Rising and jumping movements are known as *utha*; *cāli* are also practised. *Bhāsa* is used to describe the bending of the body from left to right; *bhaumri* are fast whirls, and *bhura* are quick movements. Movements towards the back of the stage culminating in short dance sequences are called *pali*. The instruments used to accompany the dances are the *mardala* (barrel drum), *gini* (cymbals) and flute; a violin or *vīṇā* may also be used, and a singer is usually part of the ensemble.

2. LOCAL TRADITIONS. Local dance traditions vary widely across South Asia. They include traditional dance-dramas, such as the *yakṣagāna* of Karnataka, and many

dances related to calendrical festivals and life-cycle rituals. Ādivāsī traditions are similarly widespread and diverse.

(i) Dance-dramas. Many dance-dramas (the depiction of a story, often religious and with a ritual element, through music, dance and spoken and sung texts) are performed throughout South Asia apart from the 'classical' *kūcipūḍi*, *kathakaḷi* and *mohiniāṭṭam* dances described above. In addition to the dramas described below, others include the *kuṟavañci*, prevalent in many parts of south India, particularly in Tamil Nadu, and performed by women (see Peterson, 1998); the Sanskrit *kūṭiyāṭṭam* of Kerala (Richmond, 1990); and the *bhāgavata-mēla* of Tamil Nadu.

(a) Chau. Traditionally danced at the spring festival of *Caitra Parva*, *chau* is found in adjacent areas of Orissa, Bihar and West Bengal. There are four forms of the dance, all danced only by men of the farmer caste and named after the places in which they are predominantly found: *māyurbhanj chau*, and the *jhargram chau*, *puruliā chau* and *serāikela chau* (which are masked dances). It is thought that *māyurbhanj chau* was masked until the end of the 19th century. The themes, often martial, are taken from the Hindu epics, particularly those stories featuring Kṛṣṇa. It has been greatly influenced by the dances of the surrounding Santāl people and other local dances; the *māyurbhañj chau* incorporates elements of the Orissan *paik* sword and shield dances. The different dances vary in their execution. The *māyurbhañj chau* is predominantly a dance between two competing groups (there is also a solo dance associated with the *māyurbhañj* style), and the *serāikela* dance concentrates on small ensembles of dancers; the *puruliā chau* is the most energetic and, perhaps, closest to its Ādivāsī origins. Vocal music is rare as an accompaniment. The instruments that accompany the dance include the *dhamsā* (a large drum played with sticks); the *ḍhol*; *caḍcaḍi* (kettledrums played with sticks); a *mahurī* (a short oboe); and a flute. Other instruments occasionally used include a *ṭikārā* or a *ṭuila* (a single-string fretless plucked stick zither) (*see also* MDAR). A government Chau Dance Centre was set up in 1964 under the dancer and teacher Kedar Nath Sahu. Its aims have been to teach and preserve the form.

(b) Rāsalīlā. This religious drama, which dates back to the 15th century, takes place in a region historically known as Braj, associated with the god Kṛṣṇa and his adventures with the *gopīs* ('milkmaids'), which lies around the towns of Mathura and Vrindavan in present-day Uttar Pradesh. The area is littered with holy pilgrimage sites connected with exploits of the god. The *rās* is the dance performed by Kṛṣṇa and the *gopīs*, and the *rāsalīlā* seeks to re-enact this. Following this a play is presented of one of Kṛṣṇa's *līlās* (lit. 'sports, play'), stories from his youth.

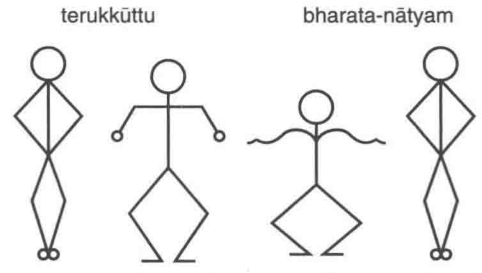
Performances take place during the monsoon at the time of the greatest number of pilgrims to the region: the fortnight leading up to Kṛṣṇa's birthday, *Janmāshṭamī*, in the month of *Bhādoṁ* (August–September). Another important time of pilgrimage is *Holī*. Performances occur in private homes, at pilgrims' hostels and at the sites on the *banjātrā*, the pilgrimage trail around Braj. The round dancing platform used for the performances is known as a *rāsmaṇḍal*. The main characters, Rādhā and Kṛṣṇa, are played by boys aged around 11–12, known as *svarūps*, who must give up the role at the onset of puberty. For the duration of the performance the young actors become the embodiments of the characters, and thus of the divine, for the audience.

The troupe, *rāsmaṇḍalī*, is headed by the *svāmī* or *rāsdhārī* who trains the performers. There are four actors to play the *gopīs* (also young boys) and an accompanying ensemble known as the *saṅgīt samāj*, which plays a mixture of Hindustani genres and popular styles. This consists of *sāraṅgī*, a pair of *tablā* or a *pakhāvaj*, *jhāñjh* (cymbals) and a harmonium. The texts of the plays are kept by the *svāmī*, who may collect them from various sources; Hein (1972, p.154) notes that troupes have a repertory of 30–45 plays.

A performance consists of two contrasting parts, the first (the *nitya rās*) comprising a set ritual, the second a drama (the *līlā*). The opening is the *maṅgalācaraṇ* during which the *svāmī* sings a devotional song, followed by the *ārati* (fire sacrifice). During the *gopī-prārthanā* and the section that follows, Rādhā, Kṛṣṇa and the *gopīs* prepare to dance. The *rās* dances then follow, including group, circle, duet and solo dances, the percursors of *kathak*. This is sometimes concluded by a *pravacan*, a speech by Kṛṣṇa. The second part then follows: the performance of a *līlā*, which consists largely of songs and narrative.

(c) Terukkūttu. The Tamil *terukkūttu* (*teru*, 'street'; *kūttu*, 'drama, dance') are ritual dramas performed in villages by all-male troupes of professional, semi-professional and amateur dancers. The stories are taken from the Mahābhārata and in particular those of Draupadī; an important episode in *terukkūttu* is *Tiraupatai vastirāpaharaṇam* ('the removal of Draupadī's clothes'). Many of these stories, traditionally passed down on palm-leaf manuscripts, are now commercially printed. Although performances take place throughout the year, Frasca (1990, p.23) reports that the busiest time for professional troupes is between *Paṅkuṉi* and *Āṭi*, March and August. The performers fall into four categories: the *vātiyārs* ('teachers'), who train the other performers and take on the major roles; those who play *periya vēśams* ('large roles') but who are not as experienced as a *vātiyār*; those who play the *cinna vēśams* ('small, lesser roles'); and the younger trainees and understudies.

The dance steps of *terukkūttu* show a distinct correlation with those of *bharata-nāṭyam*. The two basic stances of both forms, *samapātnam* and *arai-maṇṭi* (*ardhamaṇḍali*), are very close (fig.26). Similar correspondences can be seen for a number of other steps of both traditions (see Frasca, 1990, pp.92–111). A performance of a *terukkūttu* begins and ends with devotional hymns. The music for the performance is provided by an ensemble known as a *meḻam*. This consists of a *mukavīṇai* (short oboe) which



26. Basic stances in terukkūttu and bharata-nāṭyam

plays the melody, *tāḷam* (cymbals), a *peṭṭi* ('box') drone-harmonium and what Frasca calls a '*mṛdaṅgam-ḍholak*' (pp.30–31). This is a composite drum that consists of a *mṛdaṅgam* turned on its end with the higher-pitched skin upwards and a *ḍholak* on the player's lap. The *ḍholak* has a bamboo strip over the right-hand head, which may serve to imitate the sound of the *tavil*.

The music of *terukkūttu* is played in Karnatak rāgas. The most often used are Nāṭṭai, Mukāri, Mōhaṉam, Nātanāmakriya, Kētārakaula and Tanyāsi. Different rāgas are used for different dramatic purposes, emotions and moods; one of the most important is Nāṭṭai, used for heroic and ferocious characters. The music also uses a system of tālas, with the most common being Āti (eight beats), Rūpaka (six beats), Aṭa (14 beats) and Cāpu (seven beats). They differ from their Karnatak equivalents by the ways in which they are counted and subdivided.

(d) Yakṣagāna. *Yakṣagāna* dance-dramas (also known as *bailāṭa*) are performed in the villages of coastal Karnataka between November and May. There is both a northern (*baḍagatiṭṭu*) and southern (*tenkatiṭṭu*) style of performance, both with elaborate make-up and costumes. The southern style, performed around Mangalore, is stylistically and musically closer to *kathakaḷi*. The open-air (sometimes in a tent), night-long performances are supported by local patronage, often that of a landlord or businessman who chooses the story, and are performed to mark the *pūjā* for a new house, a good harvest etc. A little support has come from the state and central governments via the Sangeet Natak Akademi, and a few *kēndra* (schools) have been set up in Karnataka. The performers in the travelling groups are all male, and training takes about 10 years.

The stories, *prasaṅga*, are written by Kannada poets. Ashton and Christie (1977) report there are more than 100 in print, of which some 45 are performed regularly; an individual group would have a repertory of about 35 plays. Common themes include the battle between the Pāṇḍavas and the Kauravas (most stories climax in a battle, or a battle followed by a marriage) and stories involving Kṛṣṇa. The ritual literature for the plays is contained in the eclectic *Yakṣagāna śabhālakṣaṇa muttu prasaṅgapīṭhike*. An introductory dance, *oḍḍōlaga*, similar to the *dāru* of *kūcipūḍi*, is performed by the major characters. The narrative is punctuated by comic interludes performed by the *kōḍaṅgi* (clowns). The performance concludes with the *maṅgalaṁ* dance, in which a dancer playing a female role, *strīvēśa*, prays to Durgā and Viṣṇu.

The musical accompaniment is provided by an ensemble of *maḍḍaḷe* (*maddaḷam*, barrel drum), *caṇḍe* (*ceṇṭa*, cylindrical drum), *tāḷa* (cymbals) and a singer, known as the *bhāgavata*, who is the leader of the ensemble. The *bhāgavata* is assisted by trainee singers who share the task of singing throughout the night. At important points in the drama the *bhāgavata* may take over the drumming from the other players. The texts are sung at a high pitch using Karnatak rāgas and tālas, chosen by the *bhāgavata*; the drone (*śruti*) is provided by a harmonium with the required key held down by a stick. Of the 40 or so rāgas in use, three are only found in *yakṣagāna*. Six different tālas, and a rhythm in seven called *ti ti tai*, are used. In addition to the Karnatak repertory a number of traditional songs are used: *harake* (devotional song), *jōguḷa* (lullaby), *lāvaṇi* (a work-song), *śōbhāne* (an erotic song sung at weddings), and the Hindustani genre *ṭhumrī*, here called *ṭumirī*.

(ii) Calendrical, life-cycle and festival dances. The Hindu year is marked by major religious festivals, many of which also mark changes in the seasonal, agricultural cycle. These festivals are celebrated with music and dance, as are rites-of-passage, particularly weddings. There are a vast number of local dances and festivals (and means of calculating when these occur); the account below gives a broad outline of the Indian year as celebrated in dance.

In north India the first day of the lunar new year, *Cait*, and the latter part of the preceding month of *Phālgun* (February–March), are marked by the spring festival of *Holī*. *Holī* dances in north India are usually danced by men, particularly in Gujarat and Rajasthan. However, the *Holī* circle-dance of Haryana and the *ghūmar* dance of Rajasthan are danced by women during *Holī*. The latter is also danced at the spring festival of *Gangaur*. In Gujarat, people of the fisherman caste perform a mixed dance around the *Holī* fire (*hustaśni*). Further south in Maharāshtra, the Ādivāsī, Warli and Thakur communities perform the *tarapi* dance, named after the aerophone (*tarpe*, a double clarinet) that accompanies it.

The month of *Vaiśākh* (April–May) is the time of the north Indian harvest, before the onset of the monsoon rains. In the Punjab this is traditionally celebrated with the *bhangra* and *jhummar* dances. Danced by men, *bhangra* is a complex circle dance accompanied by a ḌHOL, playing in two or three beat cycles, and one or two singers performing *boli* or *ḍhola* traditional songs. Punjabi women may also perform the *giddhā* group dance at this time (see *GEWM*, v, 'Punjab', J. Middlebrook). In neighbouring Haryana the harvest is celebrated with dances by men or by men and women, accompanied by the *ḍaph* (frame drum) and the seasonal *dhamyal* songs played and sung by the dancers. The lively *karam* dance, which is associated with a fertility ritual and which may include trance, is also performed at harvest time by men in villages in Mirzapur District, Uttar Pradesh.

The harvest and hot season are followed by the monsoon. The recreational monsoon dances of Uttar Pradesh are performed principally by women. A swaying line-dance is accompanied by the singing of *kajalī* swinging songs. Men also perfrom two versions of *kajalī*: one is a dance known as *dhunmuniyā*, the second is a professional song genre. The women's dance is also performed at the festival of *Tīj* (held in August) during which women fast for their male relatives; in Rajasthan this is marked by the dancing of the *ghūmar* circle dance. The Keralan festival of *Oṇam*, which comes at the end of the rains, is marked by the women's festival dance *kaikkottikkali*, during which the dancers perform responsorial *tiruvatirakali* songs. The Andhran *Vināyakacaviti* festival also falls at the end of the monsoon. This is marked by processions that include many performers, including low-caste 'recording dancers', who reproduce the dances of famous film-stars (fig.27).

The pan-Indian goddess festival of *Daśahrā* and the preceding period of *Navarātrī* ('nine nights') take place during *Āśvin* (September–October). This is the period during which crops are sown following the rains. *Navarātrī* is marked in Gujarat by the *rās* and *garba*. There are many versions of these popular dances; one of the most widespread is the *ḍaṇḍiā rās*, a circular stick dance (*see* ḌAṆḌA). The women's *garba* dance takes place



27. 'Recording dancer' dressed as the film star and politician N.T. Rama Rao, Vināyakacaviti, West Godavari District, Andhra Pradesh, 1997

around a pot (*garbo*) in which there is a light. As they dance the women sing responsorial songs (see *GEWM*, v, 'Gujarat', G.R. Thomson). The *ḍappu* dance of Andhra Pradesh (named after the accompanying round drum) has five different forms; *majili ḍappu* is a stamping dance performed at *Daśahrā*. Other forms of the dance are performed at *Holī*, for the local goddess Pochamma and at weddings.

Dīvālī (the festival celebrating the return of Rāma to Ayodhya) falls in the month of *Kātik* (October–November) and is celebrated all over India. In Karnataka it is marked by the costumed *karaḍi vēṣa* ('bear dance'). The shield and sword *paik* dance of Orissa (see also §(a) above) is performed at this time. The dance represents a battle and is characterized by an increasing tempo. It is accompanied by the *mahurī* (double-reed aerophone) and drums. The widespread south Indian *kōlāṭṭam* (*kōl*, 'small stick'; *āṭṭam*, 'play') pole dance is also traditionally associated with *Dīvālī* (Tamil *Tīpāvali*). Ropes or ribbons attached to a central pole are used by the dancers to weave a pattern. It is usually now performed by young girls.

The festivals of *Sankrānti*, known as *Poṅgal* in the south, and *Śivarātrī* come at the end of the Hindu year (in *Pūs*, December–January, and *Phālgun* respectively). In West Bengal young girls gather every evening to perform songs called *tusu*; these are sung on the day of *Makar Sankrānti* itself to accompany group dances. Men perform songs known as *bhaduriya ṣaila* to accompany their circular dances. In some areas the women of Andhra perform a dance around the *bhōgimanṇṭalu* (hay-fire) to celebrate the harvest.

In addition to these festivals marking the passing of the year are the celebrations held to mark events such as weddings and births. The birth of a child in Bihar is celebrated by the mother and father dancing a *bakho nāc* (which may also be danced at weddings). Weddings are the focus of many performance traditions in India. In Madhya Pradesh the women's *suā nāc* ('parrot dance'; see Flueckiger, 1996) is performed at harvest but comments on the feelings and situation of a newly married woman. The *jhoria* dance of Rajasthan is a stick dance performed by men and women, in two separate circles, at weddings, while in the Punjab the women's *giddhā* dance is performed at both the bride's and groom's houses. The accompaniment for the *jhoria* is provided by a *śahnāī*, *ḍhol* and *nagaṛa* (kettledrums); the *giddhā* is accompanied by singing. The Siddis of Hyderabad, Andhra Pradesh (descendants of black African slaves and labourers of 12th-century Muslim rulers), perform a sword dance, the *dhamal*, at weddings. It is possible that elements of the *dhamal* are African in origin.

(iii) Dances of trance and ritual. Dance in India is also used in rituals to propitiate deities, often involving trance and often linked to local goddesses. These dances may be used to ward off disease, commonly smallpox, which is associated with a number of village goddesses. Vatsyayan (1976, p.182) notes that the women in Uttar Pradesh would dance around the shrine of Sitala Devi until they fell into a trance, this signifying that the goddess had removed the disease.

In addition to dances performed to propitiate local goddesses are those associated with possession; these have a more regional distribution. Notable among these are the *teyyam* dance of Kerala and the *bhūta* dances of Karnataka. *Teyāṭṭam* is performed by low-caste professionals who, in their elaborate make-up and masks, embody the deity – Śiva or Kāli – that they are portraying. During the performance, accompanied by a singer who recounts a mythological story, the *teyyam* dancer (who does not portray the narrative) moves ever quicker, entering a trance at the end of each of the dance's three sections. The performance is preceded and followed by rituals at the village shrine. The dancer acts as a medium between the village and the deity, often to cure disease. In the Keralan *muṭiyettu* dance, a precursor of *kathakaḷi*, the dancers, who enter states of trance under the power of the goddess Bhagavati, represent the story being narrated.

The *bhūtha* dancers of Karnataka also embody the village deity. In this role the dancer dispenses justice to the audience and mediates in village problems. Like the *teyyam* dancers of Kerala, the *bhūtha* performers wear striking costumes and make-up. The dance takes place at the village *bhūtha sana*, a small-roofed shrine, on moonlit nights. The *bhūtha* s dance and sing with an instrumental accompaniment that includes drumming, often breaking off to give their messages to the crowd.

(iv) Ādivāsī traditions. Ādivāsī dance shares many of the characteristics of other local traditions, being linked to agricultural festivals and the celebration of events such as weddings. However, many of the dance traditions are distinct and vary considerably from group to group, often reflecting the rituals and mythology of the individual peoples. In addition, it should be noted that Ādivāsī and non-Ādivāsī musics have influenced each other greatly and are often indistinguishable.

A ritual dance associated with agriculture and fertility, shared by many Orissan and Bihari Ādivāsī groups, is the *karam*. This involves the planting of a tree that is dedicated to a deity; the men and women of the village then dance around the tree. The boys and girls of the Oraons of Bihar, who consider this a harvest dance, perform the *jadar* dance at the spring festival of *Sarhul*, accompanied by the *ḳhel* (barrel drum; *see* MDAR).

The Santāl of Chota Nagpur, like many Bihari groups, have mixed and group dances, for example the *maghi* performed at *Sankrānti* (a circle-dance, accompanied by *mādar*, flute and *jhāl*, cymbals), but no paired dances. In dances such as the *jhika* and *don enec* the women form a circle on the inside of the men. Another widespread group are the Bhil, many of whom live in Madhya Pradesh. At

Holī, young Bhil men and women perform the *bhagoriya* dance. This takes place around a pole set up in the village; the accompanying druming is led by the village headman. The Bhil of Rajasthan perform many dances that they share with non-Ādivāsī Rajasthani villagers, for example the *ghūmar*, the *jhoria* and a form of the *garba* dance.

The Gonds, who speak a Dravidian language, live across central India. They form many different groups, all with differing traditions. The ritual bison dance, or *gaur*, of the Maria Gonds of Bastar, Madhya Pradesh, is accompanied by large *ḍhol*s, played by male dancers wearing bison-horn headdresses. The women, carrying *tirududi* (sticks), dance around the men to the polyrhythmic accompaniment. The buffalo is also ritually important to the Toda, who live in the Nilgiri Hills of Tamil Nadu. The deity On is considered responsible for bringing the buffalo to earth, and dances are performed at the Toda shrines as part of his worship.

3. 20TH-CENTURY TRENDS.

(i) Modern dance. In the 1920s UDAY SHANKAR, much influenced by his meeting with Anna Pavlova, was the first to break away from traditional styles. He created impressionistic dances and freed movement from the constraints of mime by using the whole body instead of concentrating purely on the hands and face for expression. Although inspired by Indian myth, he was also interested in developing as a theme the increasing mechanization of human life. His early creations, such as *Labour and Machinery – Rhythm of Life*, laid the foundations of a new idiom that introduced elements of realism. Shankar founded a school of dance in Almora, Uttar Pradesh; although traditional teachers worked there, a new style of dance emerged as a result of Shankar's influence. Elements from classical dance were freely incorporated into the new technique, although the sculpturesque pose and the basic motifs of individual styles were abandoned. The dance movements themselves became the primary focus, with music only providing an accompaniment and no longer guiding the actions.

Shanti Bardhan (*d* 1954) was one of Shankar's associates, responsible for creating two important ballets: the *Rāma-līlā* and the *Pañca-tantra*. He was also involved in the production of the ballet *Discovery of India*, based on Nehru's book of the same name. The *Rāma-līlā* uses one single movement for the whole ballet, in which a puppet show is presented. In the *Pañca-tantra* the characters are birds, whose movements are depicted through a distinctive use of the spine and arms.

The movements used in modern dance gave new stimulus to the performers in the traditional schools. New themes and new literary sources were used in creating dance-dramas in classical styles. *Bharata-nāṭyam* was no longer restricted to the solo dancer: many dance-dramas were composed using both *bharata-nāṭyam* and *kathakaḷi* by Rukmini Devi and Mrinalini Sarabhai. In *oḍissi*, full-length dance-dramas based on the *Gīta-govinda*, using many characters, have been attempted. In *kathak*, a number of ballets on traditional and modern themes have been choreographed by Briju Maharaj, and in *manipurī* by Singhajit Singh. Some choreographers have drawn on material from local forms; a ballet called *Bhairavī* by Prabhat Gangully uses the *māyurbhanj chau*.

(ii) Dance in film. Dance has been an important aspect of Indian film since the very first 'talkies' in the 1930s and may be seen as a continuation of traditional Indian theatre (and particularly the Marathi theatre of the end of the 19th century), where dance, mime, text and music have always been integral to the presentation of the story. Music and dance in film perform much the same function as in classical Sanskrit drama, that is, to provide an interlude during which the action moves forward in time.

The first dances were classical; many traditional teachers of *bharata-nāṭyam* had emigrated from their villages to Madras and Bombay to seek work in the film industry. However, choreographers soon broadened their range of influences to include elements of contemporary dance and local traditions, so that group dances, as well as duets and solo items, with complex, synchronized choreography have been an enduring feature of Indian films. During the 1970s disco from the West influenced choreographers, as did the later videos of Western stars, such as Michael Jackson. Techniques such as 'moon walking' and break dancing were now seen on screen alongside more 'classical' styles in duet and group dances. The result has been an increasingly syncretic dance style peculiar to film, an amalgam of 'classical' styles, local traditions and Western popular dance, generally known as *disco*.

(iii) New Asian dance music. This term is adopted by Sharma, Hutnyk and Sharma (1996, pp.33–41) as a catch-all term for a variety of popular musics associated with the British South Asian community. The terms BHANGRA and 'post-bhangra' also cover these musics, which may have little or nothing to do with the Punjabi traditional dance (see §2(ii) above) from which the name comes (cf. Baumann, 1990). They arose as a South Asian counterpart, in Southall and Birmingham, to the club and dance scene of the 1980s and 90s and owe a debt to black dance musics coming from the USA, such as soul, hip-hop and rap.

The earliest bhangra bands were formed on the immigrant Punjabi wedding circuit playing traditional music, including that used for the *bhangra* dance. This traditional music had less and less appeal to the generations of South Asians born and raised in Britain, who more often identified with black musics such as reggae. At the beginning of the 1980s bands such as Alaap and Heera integrated these sound-system-based musics into the more traditional forms being played on the wedding circuit. As recordings and experience of this music spread through young South Asian communities, a club and dance scene coalesced around these bands, with gigs and raves taking place both during the day and at night.

As the scene developed it became more diverse and moved beyond the original designation of 'bhangra'. Artists such as Apache Indian incorporated elements of ragga into their music, while Bally Sagoo mixed in drum 'n' bass to produce 'acid bhangra' and turned his attention to Hindi film songs, producing re-mixed versions of hits on albums such as *Bollywood Classics* and *Bollywood Flashbacks* (both 1994). These artists have achieved great popularity in India itself, with many of these innovations feeding back into the South Asian popular music and dance scene. More recently, groups such as the Asian Dub Foundation and Fun^Da^Mental have mixed South Asian instrumentation and lyrics with rap, producing music with an explicitly political message, while Cornershop, a guitar-based band, has produced rock-oriented music.

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X. Research

In the 1980s and 90s the pace of research and publication by Indian and non-Indian scholars on South Asia's performing arts continued much as before. There were four primary areas of research: the performance genres of both Hindustani and Karnatak music; systematic and theoretical research (e.g. on pitch, rāga etc.); the life and music of a particular artist; and research that is primarily historical, focussing on musical instruments as well as culture.

Prospects for future research are rich, emerging both from previous work and from the adoption of new perspectives. Gradually the boundaries formed by scholarly conceptions of South Asian cultures in terms of master cleavages – 'national cultural centres' and regional culture, 'great' and 'little' traditions, Hindu and Muslim, to name a few – are being broken down. There is an increasing awareness of the political assumptions that underpin these simplistic conceptions of one of the world's largest and most complex cultures.

In focussing on genres and on particular master artists, attention has remained largely on the overarching spheres of Hindustani and Karnatak music and to a certain extent on pan-Indian culture, since artists of both traditions perform regularly throughout the country. The performers and performance activity thus documented are those in the centres of Madras, Bombay, Delhi and Calcutta. A gradual, centuries-long process led to the existence of a pan-regional and pan-Indian musical culture. An analysis of the dynamics of that process would not only reveal a great deal about the nature of Indian culture today, but would also contextualize recent scholarly work.

While the nation-state has created the pan-Indian performance sphere, historically music throughout South Asia has flourished and developed at more localized levels,

as has become clear through recent studies on Lucknow in north India and on Thanjavur in the south. Historical sources from cultural centres offer the opportunity for much deeper historical study of Indian music. Musical activity in princely states such as Gwalior and Rampur remain to be investigated in depth. Ethnographies of contemporary musical life in those regional centres would explain much about Indian culture at the present time, building on work done in Jaipur and other Rajasthani cities.

Local Indian culture is incomparably rich but largely neglected by scholars. While interdisciplinary studies of narrative forms have been exciting researchers around the world, local Indian narrative forms such as *kathakaḷi* and *yakṣagāna* have been ignored. Music in the Deccani area of India – that important meeting place of north and south, of South Asian and West Asian cultures – remains largely unexplored, either historically or in contemporary times. Recent writings on Maharashtrian and Gujarati culture border on it, but insufficient recognition is accorded such 'localized' studies, due primarily to the focus on pan-regional traditions.

The artificial division between 'great' and 'little' traditions (in musical terms, classical and other) has kept imaginations confined within the categories of 'classical', 'folk', 'tribal' and 'popular', and concentrated primarily on the 'classical', with genre study generously incorporating the 'light classical'. Finally, however, scholars are according more attention to music at village level or to the music of a particular social group, e.g. Rajasthani musician castes, south Indian Christians and Ādivāsī groups. Likewise, studies of women in the 'great' tradition and even women's musical traditions are gaining momentum. The film music and cassette industries in India are attracting, indeed compelling, attention to popular music. These are all rich and important areas for research.

In addition, work has just begun on sources long available but untapped. For example, Persian-language writing from the medieval period onwards, in literature, official chronicles or scholarly work, is being mined for the history of musical instruments and for tracing the development of the two 'classical' traditions (see §II above). Mughal paintings and early photographs are sources of invaluable information and new perspectives.

Significantly, scholar after scholar is starting to understand that the vitality of the Indian performing arts lies in the dynamic interplay between categories: 'great' and 'little', 'classical' and 'non-classical', Ādivāsī and non-'tribal', village and urban. Thus, such boundary-crossing topics as patronage, social mobility, musical mobility (for instance, the important role of mendicant musicians in Indian culture), music in ritual, popular culture and the interdependence of social groups through the arts in South Asian cultures emerge as rich subjects for study.

REGULA QURESHI (I, V, 1, VI, 2), HAROLD S. POWERS, JONATHAN KATZ (II, 1–5), JONATHAN KATZ (II, 6), HAROLD S. POWERS/RICHARD WIDDESS (III, 1–5), GORDON GEEKIE (III, 6(i)(a)), ALISTAIR DICK (III, 6(i)(b)), HAROLD S. POWERS (III, 6(i)(c)–(ii) and (iv)), HAROLD S. POWERS, GORDON GEEKIE, ALISTAIR DICK (III, 6(iii)(a)), ALISTAIR DICK, DEVDAN SEN (III, 6(iii)(b)), JONATHAN KATZ (III, 7, V, 2), NAZIR A. JAIRAZBHOY/PETER MANUEL (IV), ROBERT SIMON (VI, 1), JOSEPH J. PALACKAL (VI, 3), SONIYA K. BRAR (VI, 4), M. WHITNEY KELTING (VI, 5), EDWARD O. HENRY (VII, 1, 3–5), MARIA LORD (VII, 2), ALISON ARNOLD (VIII, 1), PETER MANUEL (VIII, 2), WARREN PINCKNEY (VIII, 3), KAPILA VATSYAYAN/MARIA LORD (IX), BONNIE C. WADE (X)

India, Sigismondo d'. *See* D'INDIA, SIGISMONDO.

Indianapolis. Capital city of Indiana, USA. It was founded in 1821.

1. Early concert life. 2. Orchestras. 3. Opera. 4. Education. 5. Ragtime and jazz.

1. EARLY CONCERT LIFE. The city's early musical life was characterized by church choir performances, notably by the 50-voice ensemble at the Second Presbyterian Church, where Henry Ward Beecher was pastor from 1839 to 1847. Stimulated by German immigration during the 1830s and 1840s, singing societies flourished in the mid-19th century. In 1854 the Indianapolis Männerchor was founded and has since remained active, having sponsored visits from such international artists as Ernestine Schumann-Heink, Maggie Teyte, George Enescu, Myra Hess and Nathan Milstein. It was followed by a number of other male singing societies.

The May Music Festival, held in 1874–5 and from 1886 to 1898 (when it was also known as the Grand Festival), was modelled on that of Cincinnati. The festival of 1886 had a chorus of about 600 and an orchestra of 60. Visiting orchestras included the Theodore Thomas Orchestra and the Boston SO; among guest conductors were Walter Damrosch and Frederick Stock.

The Indianapolis Matinee Musicale (founded in 1877 as the Ladies Matinee Musical), a society for instrumentalists and singers, continues to play an active part in the city's musical life. Membership by 1927 was no longer restricted to women. After its participation in the World's Columbian Exposition (Chicago, 1893), it became affiliated with the National Federation of Music Clubs. Guest artists in the programmes sponsored by the society (usually about 30 a year) have included Alfredo Casella (1920), Wilhelm Backhaus (1925), and Eugene Istomin (1947). Other choral groups included the Mendelssohn Choir (founded 1916) and the Haydn Festival Choir (1932). Solo recitals flourished from 1900 to 1960; the series at the English Theater was particularly notable and included such performers as Rachmaninoff.

2. ORCHESTRAS. In 1896 Karl Schneider formed a 60-member orchestra, which survived until 1906 and was occasionally referred to as the Indianapolis SO. The most important other early attempts to form orchestras were the Indianapolis Orchestra and another short-lived Indianapolis SO, under Alexander Ernestinoff (1910–14). The latter rehearsed at the German House (Athenaeum), which has remained an important centre of musical activity.

The Indianapolis SO was formed in 1929, and first performed on 2 November 1930 under Ferdinand Schaefer, a German violinist and conductor. The orchestra is supported by the Indiana State Symphony Society (founded 1931) and by its women's committee (once numbering 5000). Until 1937 it was a cooperative, semi-professional orchestra. That year the society was reorganized under the leadership of the industrialist William H. Ball of Muncie, Fabien Sevitzky was appointed conductor and the orchestra became a fully professional ensemble. During the 1937–8 season, Lotte Lehmann, Albert Spaulding and Emanuel Feuermann appeared as guest soloists; the Indianapolis Symphonic Choir was formed as an affiliate of the orchestra; and ten concerts were broadcast by the Mutual Broadcasting Network (broadcasts continued to 1945). In 1943 the state passed

legislation permitting the use of tax revenue for the orchestra; in 1951–2 it was the first significant orchestra to appear on commercial television and was considered one of the ten best orchestras in the USA. Sevitzky's tenure was marked by his performances of contemporary American music, the engaging of young musicians, several recordings (from 1941) and the initiation of children's and other community concert series. Dissatisfaction over his programming and other issues led to his dismissal in 1955, and Izler Solomon became director in 1956. In 1963 the orchestra moved to Clowes Memorial Hall (cap. 2182) on the Butler University campus. The hall is a centre of musical activity in Indianapolis, and has a flexible stage to accommodate solo recitals, ensembles, orchestras, opera and ballet. In 1984 the renovated Circle Theater (cap. 1847) became the orchestra's home.

The orchestra achieved increased international recognition under Solomon, who resigned his post in 1976. Following two seasons of guest conductors, John Nelson became music director in 1976. Raymond Leppard succeeded him in 1987 and has brought the orchestra high acclaim. In 1982 the quadrennial International Violin Competition was initiated in Indianapolis.

3. OPERA. Despite frequent appearances by world renowned groups, it was not until after World War II that local opera began to develop. An interest in light opera from the 1880s resulted in the founding, by Ora Pearson, of the Indianapolis Opera Company, which lasted about a decade. A professional company, the Indianapolis Opera, was founded in 1975 and gives about four productions a year at the Clowes Memorial Hall. The Indiana Opera Theater, a community-based opera company, was founded in 1983.

4. EDUCATION. In 1907 the College of Musical Art was founded. It merged with the Indiana College of Music and Fine Arts in 1918 and by 1922 it had 1000 students and 30 instructors. The Arthur Jordan Conservatory of Music was formed in 1928 through the merging of the Indiana College of Music and Fine Arts, the Metropolitan School of Music (founded 1895) and a number of smaller institutions. It was affiliated with Butler University (founded 1855) from 1928 to 1951. In 1968 the college began sponsoring the Romantic Music Festival, held each April until 1988. Succeeding annual festivals have presented the Soviet arts, contemporary American music and the works of Brahms and Schubert. In the mid-1990s 200 undergraduate and 70 graduate students were enrolled at Jordan, which has a faculty of 50 and offers BA, BM, BS and MM degrees in performance, theory, composition, education, history and arts administration. Degree programmes are also offered at the University of Indianapolis (founded as Indiana Central University in 1902) and the school of music at Indiana University in Bloomington, about 80 kilometres south of Indianapolis.

5. RAGTIME AND JAZZ. Although Indianapolis was not one of the points of origination for ragtime, it became an important centre for its publication. After a late start, the publication of ragtime in Indianapolis reached a peak in 1908 and remained high until 1916. Leading ragtime composers included May Aufderheide, Julia Niebergall, Paul Pratt, J. Russel Robinson and Russell Smith.

The early history of jazz in Indianapolis featured extended visits from the Wolverines with Bix Beiderbecke, Red Nichols (and his Syncopating Five) and Hoagy Carmichael; from the 1930s a more indigenous jazz evolved. Among those whose careers began in Indianapolis are the trumpeter Freddie Hubbard; the trombonists J.J. Johnson, Slide Hampton and David Baker; the alto saxophonist Jimmy Spaulding; the pianists Leroy Carr and Carl Perkins; the guitarist Wes Montgomery; the double bass players Monk Montgomery and Larry Ridley; and the drummers Earl 'Fox' Walker and Sonny Johnson. The most important groups included the Montgomery/Johnson Quintet, the Dave Baker Quartet and the Wes Montgomery Trio. David Baker of Indiana University at Bloomington has also achieved recognition as a jazz educator, author and arranger.

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DAVID E. FENSKE (with WILLIAM McCLELLAN (4))/ JAMES R. BRISCOE

Indiana University School of Music. The university was founded in 1820 and began to offer music instruction in 1893. A music department was organized, in 1910, at Bloomington; in 1921 it was made a school of music. Under the deanship (1947–73) of Wilfred C. Bain the school experienced great expansion which has made it one of the largest and best-equipped schools of music in the country. Charles H. Webb succeeded Bain. In the mid-1990s over 1400 students were enrolled at the school, whose teaching staff numbered about 140. Degrees are offered in performing, theory, composition and musicology, as well as in recording technology, stagecraft and string instrument building; an artist diploma is also awarded. The school has a strong opera programme. The library houses almost 550,000 items, including nearly 160,000 recordings; rare books and music (including over 125,000 titles of American sheet music and the personal papers of Hoagy Carmichael) are in the university's Lilly Library. Other important resources include an Early Music Institute, a Latin American Music Center, a Black Music Center and the Archives of Traditional Music.

BRUCE CARR

Indie music. Before the punk explosion in the UK in the mid-1970s, six major record labels (what are now CBS/Sony, the American Warner and MCA, the Dutch Polygram, British EMI and German BMG) operated an effective monopoly on access to mass public taste, especially throughout the Anglophone world. Through its explicit challenge to bourgeois values, punk broke this monopoly, enabling independent (hence indie) labels to gain an effective market share. Stiff Records became immediately important, especially through their promotion of Elvis Costello and the Attractions. Other notable labels include: Rough Trade, who marketed the Smiths; Creation, who marketed Primal Scream, Teenage Fanclub and, latterly, Oasis; 4AD with the Cocteau Twins; Kitchenware with Prefab Sprout; Beggar's Banquet;

Demon and One Little Indian. Such labels' real independence from larger competitors was called into question particularly by Rough Trade's distribution problems in 1991.

As a style label indie is not particularly useful, although it does carry connotations of sensitive, somewhat introspective personas who generally lack strong vocal projection. Indie music eschews overt commerciality and relies on dense, overdriven guitar chords rather than riffs, alongside the presence of thousands of small-time dedicated bands. In the late 1980s the term became particularly associated with a new wave of Manchester bands such as Inspiral Carpets, Happy Mondays, New Order and Stone Roses. By the mid-1990s the best of indie was regularly on show at large-scale festivals, such as Glastonbury and Reading in the UK and Lollopallooza in New York.

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ALLAN F. MOORE

Indonesia (Bahasa Indon. Republik Indonesia). Country in South-east Asia.

I. General. II. Bali, Lombok and Sumbawa. III. Central Java. IV. East Java. V. West Java. VI. Sumatra. VII. Outer islands. VIII. Pan-Indonesian musical developments.

I. General

1. Cultural and musical geography: (i) Introduction (ii) National and regional culture (iii) Musical overview. 2. History: (i) Pre-colonial (ii) Colonial (iii) Post-colonial. 3. Instruments: (i) Idiophones (ii) Membranophones (iii) Aerophones (iv) Chordophones.

1. Cultural and musical geography.

(i) Introduction. Currently the fourth most populous nation in the world, Indonesia covers a vast archipelago of some 17,500 islands, of which about 6000 are inhabited (fig.1). Its people belong to approximately 300 ethnic groups and speak roughly the same number of languages. The Melayu (Malay) language, originally spoken by ethnic Melayu of the Malay peninsula, eastern Sumatra, and the Riau islands, developed into a trading, administrative and literary lingua franca in many parts of the archipelago; under the name Bahasa Indonesia it has been successfully established as the national language of independent Indonesia. Some 85–90% of the country's inhabitants profess the Muslim faith, making Indonesia the world's largest Muslim nation. Irian Jaya, the easternmost province of Indonesia, comprises the western half of the island of New Guinea; its population and cultures are Melanesian rather than Indonesian and it is therefore treated more fully elsewhere (*see* MELANESIA, §II).

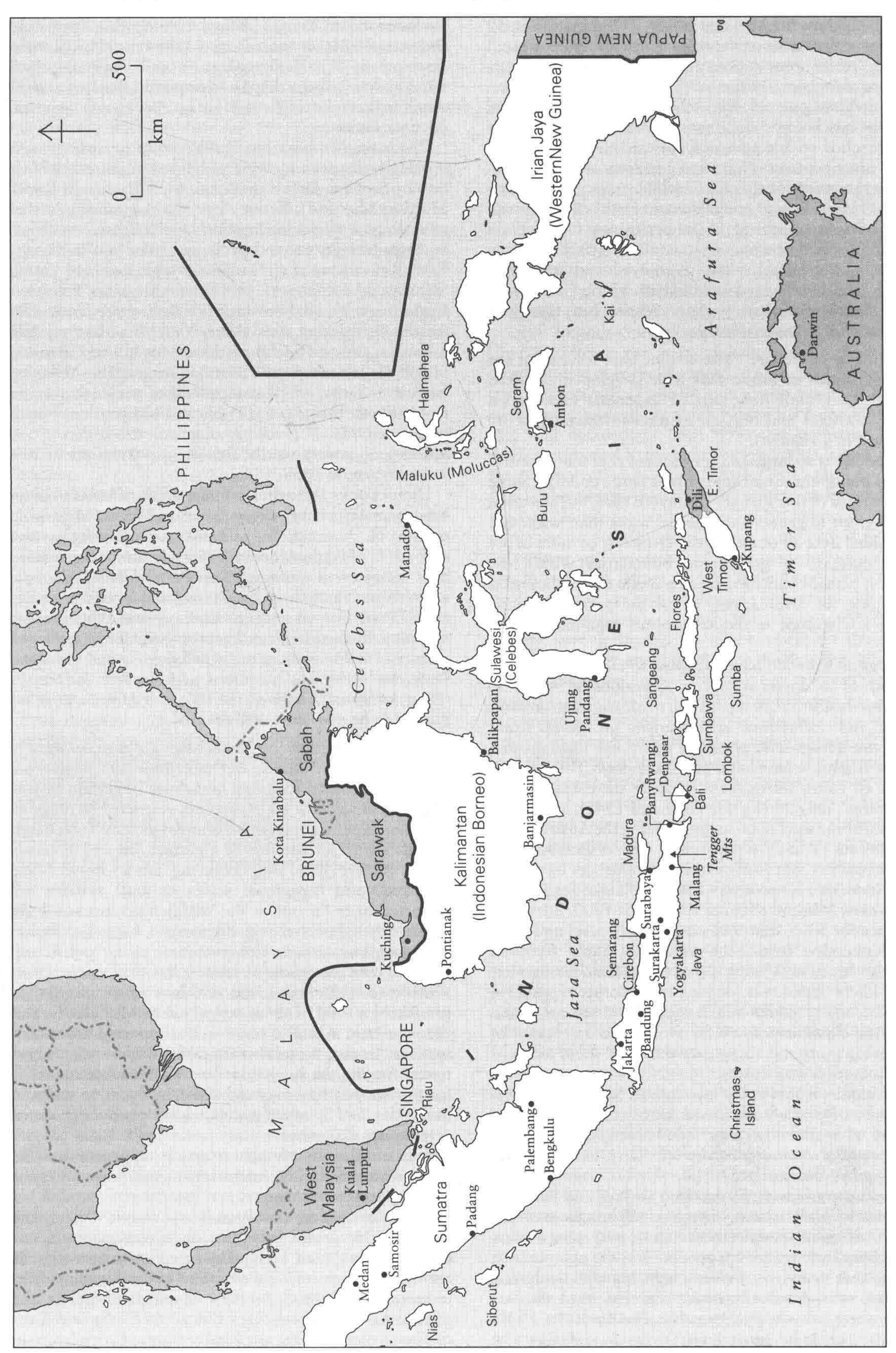
The territory of modern Indonesia is coterminous with that of the former Dutch colony known as the Dutch East Indies. From 1976 to 1999 Indonesia also claimed East Timor, not part of the Dutch colony. After establishing footholds in western Java and Ambon at the beginning of the 17th century, the Dutch gradually extended their control throughout the archipelago, though some regions (e.g. Bali, northern Sumatra and parts of eastern Indonesia) were not fully brought under Dutch authority until the beginning of the 20th century. During World War II the Japanese army expelled the Dutch and occupied Indonesia. On 17 August 1945, with the defeat of the Japanese imminent, Indonesia declared its independence; the Dutch, however, attempted to return, and only after four years of guerrilla warfare did they accept Indonesia's sovereignty.

(ii) National and regional culture. As Indonesia has only been an independent nation for half a century, and indeed has only existed with its present boundaries for the last 100 or so years (since the Dutch achieved full control over the archipelago), the question arises of what exactly 'Indonesian culture' is. If the notion requires the existence of an Indonesia, then nothing created before about 1900 can be considered Indonesian; alternatively, Indonesian culture could be considered to be whatever has developed, over thousands of years, among hundreds of ethnic groups, on the thousands of islands now grouped together as Indonesia. These issues have provoked extensive and unresolved debate (Mihardja, 2/1977).

Government statements and policies on national culture are ambiguous and contradictory (see Yampolsky, 1995). On the one hand, the government claims the so-called 'peaks of culture' of the many ethnic groups of modern Indonesia as part of the national heritage. On the other, according to critics, the government's cultural engineering policies and programmes to 'preserve' and 'foster' the 'traditional' (that is, in this context, ethnic, or 'regional') arts show a low regard for the arts themselves as traditionally practised and a distrust of the ethnic identity and ethnic pride they symbolize and affirm (see Widodo, 1995 and Yampolsky, 1995). The government also discountenances the so-called 'animist' religions with which traditional arts are often associated. Indonesians are pressured to adopt instead one of the five world religions: Islam, Christianity (counted as two: Catholicism and Protestantism), Hinduism and Buddhism. Unless an indigenous belief-system can be interpreted as a form of one of the world religions, its adherents are described as 'not yet having a religion'.

Many Indonesians outside the government are equally uncertain about the value of traditional culture, which is often seen as backward and (in the eyes of those who have accepted Islam or Christianity) heathen. Moreover, shared nationality has apparently not broken down musical barriers. With a few short-lived exceptions (e.g. Sundanese *jaipongan* and Minangkabau-language *hiburan daerah*; see §VIII, 1 below), attempts by the entertainment industry and the government to disseminate the music of one ethnic group to the rest of the country have failed, especially when the music in question is sung in a regional language rather than the lingua franca, Indonesian.

Even if traditional arts are in principle accepted as an element of Indonesia's national culture, they are not shared by or known to all Indonesians. In music, a paradoxical situation has arisen: since no indigenous musical idiom or instrumentation is accepted by all Indonesians, any 'national' music must use foreign idioms and instruments, i.e. those of Western and, to a lesser extent, Middle Eastern music. The result is that the only kinds of music accepted throughout Indonesia are the various forms of 'national' popular music, which are sung in Indonesian and are not tied to specific ethnic groups. A related paradox is that in a country where nearly three-quarters of the population lives in rural areas, the music



1. Map of Indonesia

with the highest prestige and widest dissemination is the urban popular music of the cities, particularly Jakarta.

Within their home regions and ethnic groups, however, traditional musics survive and, in some cases, thrive. Often where one of the officially-sanctioned world religions has become dominant, an accommodation has been reached with traditional culture, permitting traditional practices (including music) so long as they do not violate the tenets of the world religion. Such accommodations favour secular entertainment forms of traditional music, the sort that might be performed to celebrate weddings, circumcisions or community anniversaries. Typically, traditional music is enjoyed and supported more by the middle-aged and old than by the young, who prefer forms of urban popular music, but there are frequent exceptions to this rule.

(iii) Musical overview. The outline that follows of the principal kinds of music that have developed or taken root in the islands now part of Indonesia focusses on genres, contexts and musical materials (instruments are discussed in §3 below).

Indonesia is so large and fragmented that few generalizations about music can apply to the entire country. Some observations of this sort are attempted here, but attention is also given to genres and musical traits that, while not distributed over all of Indonesia, cross one or more of the major cultural or geographic boundaries within the country. Music characteristic of a single clearly bounded entity (e.g. of Kalimantan, or of the Javanese ethnic group) is discussed in the appropriate regional sections below.

Margaret Kartomi has attempted to classify the music of much of Indonesia according to periods or 'strata' in the music-history of the region and to identify instruments, genres and techniques characteristic of those strata (Kartomi, 1980). The principal strata she distinguishes are pre-Islamic, Islamic and post-European. This effort is related to Kunst's attempt to identify the elements of a 'megalithic' stratum (Kunst, 1939 and 1942), and to the interests of some scholars in determining the Austronesian foundations of Indonesian music. One objection to all such projects is that foreign musical influences have been felt in Indonesia for so long – Indian influence for perhaps 2000 years, Muslim influence for at least 1000, European influence for 500 – that they can in many cases no longer be disentangled from each other, let alone from an 'original' stratum. While it is true that certain features are often likely indicators of one or another strand of influence, many genres mix features from several strata. Historical classification will be avoided here in favour of identifying traits and complexes that may stand alone or in combination with others.

This survey is inevitably incomplete. Specific instances of genres of pratices discussed here have been chosen because of availability of recorded examples or because of substantial coverage in the scholarly literature (see bibliogaphy). Scholarly and popular documentation of Indonesian music has concentrated on Java and Bali and, to a much lesser extent, Sumatra. Although excellent studies of instrument construction and distribution throughout Indonesia were produced in the colonial era, the musical practice of the 'outer islands' (including Sumatra) was drastically under-reported until the late 1970s: there are some scattered studies from the 1920s and 30s, mostly based on brief fieldwork, overviews by Snelleman (1818) and Kunst (1946; Eng. trans. in *Indonesian Music and Dance*, 1994) and occasional descriptions by ethnographers, usually without much musical detail. Recordings of this period are even scarcer than written materials and often have only minimal documentation.

This situation began to change when recordings with scholarly commentary were published on music in Lombok by Seebass, East Kalimantan by Maceda and Revel-Macdonald, and Timor by Clamagirand. Further recordings with documentation have followed on North Sumatra by Kartomi and by Simon, Irian Jaya by Simon, East Kalimantan by Gorlinski, and highland South Sulawesi by Rappoport. In 1991 Smithsonian Folkways Recordings, in collaboration with the Indonesian Society for the Performing Arts (Masyarakat Seni Pertunjukan Indonesia, formed as Masyarakat Musikologi Indonesia in 1988), launched an extensive survey: the *Music of Indonesia* series of 20 compact discs presenting music from all over the country. Publication of another recordings series, *Musik Tradisi Nusantara*, was begun by the Indonesian government's Departemen Pendidikan dan Kebudayaan, in 1998.

Useful books and articles on the music of hitherto little-known areas have begun to appear, and there is a growing stream of dissertations and theses in Indonesia and abroad. In 1990 the Indonesian Society for the Performing Arts inaugurated a journal, *Seni Pertunjukan Indonesia*, with frequent articles by Indonesian and foreign researchers on lesser-known traditions and regions. Ethnographic attention to these regions has also heightened. Still, the picture of Indonesia's music is still sketchy and tentative. Only the 'art' music traditions of Java, Bali and Sunda (West Java) and some of the village traditions of these areas, can be said to be well covered.

(a) Scales and metres. Tonal bases are most commonly pentatonic or tetratonic, but hexatonic and heptatonic scales exist. Vocal melodies and those of certain instruments or ensembles are sometimes restricted in range to less than an octave (extreme examples include Toba Batak melodies with an ambitus of a perfect 5th and Minangkabau *saluang* (flute) songs covering only a tritone). Some hexatonic and heptatonic scales or scale systems are imported from Europe or the Middle East, but some are apparently indigenous (e.g. Petalangan, Bugis and Makasar examples). Others, like seven-tone *pélog* in Java and Bali, are concatenations of discrete five-tone scales, albeit sometimes with modulation within a single piece, thus producing a total of six or seven tones). Modulation and chromaticism may also occur in the imported heptatonic systems, leading to total collections of more than seven tones. Among the Kenyah in East Kalimantan, melodies for the *sampeq* lute may use different five-tone scales in the upper and lower registers, again producing six or seven tones altogether.

In ensembles combining instruments of permanently or temporarily fixed pitch (such as metallophones, zithers or fretted lutes) with singers or instruments capable of variable intonation (fiddles, oboes, certain flutes), the more flexible group may provide additional tones not present in the fixed scale. This practice is pervasive in Sundanese music and is also found in the *barang miring* technique of Central Javanese gamelan music. In the *gondang* and *gendang* ensembles of the Toba and Karo of North Sumatra, the double-reed aerophones have six

basic pitches determined by their fingerholes, but they are played with such variable intonation that the basic scale is elusive, similar to the *saluang* flute in West Sumatra. Messner (1989) has analysed the singing style in the Tanjung Bunga region of East Flores as structurally microtonal, but this has not yet been confirmed by cognitive research among the singers. Jaap Kunst observed melodies containing tritones in South Nias and Central Flores (Kunst, 1942, pp.35–8) noting that they occurred in conjunction with triple metre and alongside various culture traits he labelled 'megalithic'. On this basis he speculated that tritones and triple metre might themselves belong to a very old megalithic cultural stratum.

Metres are most commonly duple (especially quadruple), with the melodic phrases usually of four, eight, sixteen (and multiples thereof) beats in length. As Kunst pointed out, triple metre is found in the so-called megalithic cultures of Nias and Flores, but it is also found in other contexts: in Melayu music (the *lagu dua* rhythm, a six-beat measure that may be organized as 2+2+2 or 3+3); in Mentawai and forest Riau; in Timor, interior West Kalimantan and North Sulawesi. In most of these instances there is no association with Kunst's tritone melodies or megalithic traits.

In addition to duple and triple metres, there are also some oddly distributed and as yet little-noticed pockets of 'irregular' and shifting metres. Examples of the first type are seven-beat metre in Sumba; five-, seven- and fourteen-beat metres among certain Dayak groups in Kalimantan; and ten-beat metres in western Timor. Instances of shifting metre drawn from commercially available recordings include a dance *hoho* from Nias with a cycle of 30 beats phrased 10+8+6+6 (with each beat subdivided in three); a Minangkabau *talempong* (gong-chime ensemble) piece with the structure 16+12+18+8 (interior phrases are repeatable); and a dance song from Timor phrased 5+5+5+4 (again, like the Nias *hoho*, with ternary subdivision). Certain genres or repertories are pervaded with elusive shifting metres: the *tabuik* or *tabut* music of Minangkabau and Bengkulu, the old funeral repertory of the Balinese *angklung* ensemble and the music of the bamboo *senggayung* ensemble in southwest Kalimantan.

(b) Genres and ensembles.

Sung narrative. Genres of sung narrative, performed by one or two singers unaccompanied, or accompanied by only one or two instruments and sometimes with a chorus chiming in at the end of a line, are widely distributed. Performers are normally specialists – professionals, or others recognized as having particular aptitude for performance of the genre in question. A partial listing of genres includes *hikayat* in Aceh; in mainland Riau, *nyanyi panjang* among the Petalangan, and the Melayu genre transcribed and translated by Derks (1994); *dendang Pauah*, *rabab Pariaman*, *rabab pasisie* and *sijobang* in West Sumatra; *kunaung* among the Kerinci in Jambi; *taknaa'* among Kayan and *belian tekena'* among Kenyah in Kalimantan; old-style *karungut* among Ngaju in Central Kalimantan, accompanied by a single *kacapi* (lute); *cerita pantun*, accompanied by *kacapi* (zither) in West Java; *kentrung* in Central and East Java, accompanied by frame drum; in South Sulawesi, violin narratives among the Bugis, *sinrilli* among the Makasar (accompanied by a spike-fiddle) and *kacapi* (lute) narratives in both groups; *gelong* among the Sa'dan Toraja; and *aten* in Buru. Some of these genres use a single repeating melody for long stretches of narrative, whereas others insert free-standing songs for variety. Most have a high degree of textual extemporaneity. In contrast, among the Javanese and Balinese, certain forms of narrative poetry are sung (usually solo) with fixed texts in complex stanza forms (e.g. *macapat*, *kakawin* and *kidung*.)

Examples of solo sung narrative accompanied by larger instrumental ensembles are comparatively rare: *gambang rancag* of the Indonesian-Chinese (*peranakan Cina*) of the Jakarta region, accompanied by the *gambang kromong* orchestra; modern *karungut* of the Ngaju in Central Kalimantan; and *kentrung* in some parts of East Java. It seems likely that these are all expansions of genres originally performed by one or two musicians only.

Lyric singing. Specialist performance of lyric singing (that is, verses not part of religious or shamanistic observance and without extended narrative) by a soloist, typically accompanied by one instrument, is equally widespread; indeed, in many places the same musicians sing and accompany both lyric and narrative forms. (Unaccompanied lyric singing by specialists is rare, except for non-narrative *macapat* singing in Central Java and Bali.) The verses may contain advice or conventional wisdom, lament, social commentary, joking or teasing references to individuals or groups, accounts of personal experience, or expressions of longing for home or a loved one. A common pattern is for a male singer and a female singer to trade serious or teasing verses, typically on the themes of love and courtship: for example, *dendang jo saluang* among the Minangkabau, where the singers are accompanied by an oblique flute; *biola rawa Mbojo* in eastern Sumbawa, using a violin; guitar songs in southern Sumatra and South Sulawesi; and songs in Sumba accompanied by the four-string plucked lute *jungga*. Among the Bugis and Makasar verses may be exchanged, but usually by male singers, without the romantic or teasing tone and with two (or more) singers accompanying themselves on violins (Bugis) or *kacapi* lute (Makasar). Exchanged verses accompanied by a larger ensemble are found, for example, in *ronggeng* (see below) music of Melayu groups in Sumatra and elsewhere; in the *gambang kromong* ensemble of the outskirts of Jakarta; in Bugis mixed-instrument ensembles; and in the early, competitive form of *kroncong* singing. Specialist lyric singing by a single vocalist without the exchange of verses is usually also a possibility wherever the other form is found; there are also some societies where the single-singer form (typically accompanied by a plucked lute) is the norm, as among the Kayan of Kalimantan and the Kajang and Mandar of South Sulawesi.

Informal music. Certain forms of private or informal music-making by non-specialists are found throughout the archipelago: singing, of course, for emotional release or for the amusement of oneself or others close by; and the solo playing of bamboo flutes and jew's harps. Reed aerophones may also be played for these purposes, though less commonly than flutes. Jew's harps and other soft instruments are often also used in courtship; for example, a jew's harp played quietly at night can signal a young woman that her sweetheart is waiting for her outside. This practice is reported from many parts of the country.

Collective work is a common occasion for informal music-making. To husk rice, groups of women may pound it in a mortar using long pestles, striking them against the

mortar in interlocking rhythms. Often the music is purely percussive; however in Natuna Besar, an island in eastern Riau, the pestles are tuned to produce seven clear pitches. The Javanese *kethoprak* theatre is said to originate in the enactment of stories to an accompaniment of mortar rhythms.

Group singing. Many types of music involving multiple singers exist. There is group singing in unison or octaves and singing in which a soloist is answered by a chorus in unison or octaves. Examples include *didong* from the Gayo in Aceh; *janger* from Bali; the Islamic popular music *qasidah moderen*; work songs in Sumba; dance songs in Kei and Timor; and the *pakarena* chorus in South Sulawesi.

Two-part homophony, with all or most changes of pitch or text made simultaneously, is uncommon in western Indonesia (Sumatra, Java, Bali and the western and central regions of Kalimantan), but it occurs comparatively often in the eastern half of the country (e.g. among the Toraja of South Sulawesi, and in Flores, East Kalimantan and North Sulawesi). Some styles are characterized by parallelism in a single interval (3rds, 4ths or 5ths); some move more flexibly within a mainly triadic framework or one permitting open 4ths and 5ths; some are flexible within a narrow compass, producing many 2nds (e.g. the Balkan-sounding style of Tanjung Bunga in east Flores). Some styles mix several of these procedures. Sporadic harmony within a predominantly unison or octave texture is also encountered: on specific melody tones, as among the Ot Danum of West Kalimantan, or in brief responses interjected by a chorus, as among the Mek of Irian Jaya.

Homophonic singing in more than two parts is rare outside Christian hymnody. An exception is the three-voice *gore* of central Flores. The 'exceedingly beautiful and curious polyphonic (four or more parts) communal harvest songs of a primitive sort' reported from northern Minahasa (Sulawesi) by Kunst (1946; Eng. trans. 1994, p.183) may be another exception (researchers for the *Music of Indonesia* series looked for them in 1997 but could not find them), but it is not clear from the description whether or not these were homophonic.

Melody with drone has so far been recorded only among the Toraja of highland South Sulawesi, in central Flores, in Roti and among some groups in the Irian Jaya highlands. Among the Toraja a soloist stays close to the drone pitch, rarely venturing farther afield than a major 2nd above or below. In Flores, the drone pitch is often movable, and melody seems less restricted. Another technique in Toraja is the more or less continual sounding of two drones simultaneously, but with a shifting balance such that when most of the singers are on one a few are on the other (*badong*). In Flores, drones are sometimes combined with two-part homophony for all or part of a song.

A polyphonic relation can occur between soloist and chorus when, for example, a florid or parlando solo overlaps or overlies a choral melody. This is found in Nias, where the *hoho* chorus sings in unison; in Flores, where the chorus may be in two-part homophony; and in Central Javanese gamelan music, in the relation between the free-metre female soloist (*pesindhèn*) and the unison fixed-metre male chorus (*gérong*).

Heterophonic singing (individual variation in simultaneous versions of what is conceptually the same melodic line) is common throughout the country. It ranges from relaxed unison singing with occasional harmonies or rhythmic discrepancies (e.g. among the Kayan Mendalam in West Kalimantan and in *ngel-ngel* singing in Kei) to wild hurly-burly. Islamic male devotional singing (see below) often involves heterophony (*dikie rabano* in West Sumatra; *dabus* in Halmahera). Particularly unrestrained heterophony is found in some *wor* singing in Biak (north of western Irian Jaya) and some group *macapat* singing in East Java and Madura. As in Javanese gamelan music, prescribed destination tones, where the individual lines come together, keep the *macapat* from disintegrating into chaos.

Simple antiphonal alternation of verses or parts of verses, with one group responding to another (often men responding to women, or vice versa) is found among the Toraja and in dance songs in Timor. Rapid-fire antiphonal responses of short phrases occur in the Irian Jaya highlands.

In Central Flores, Jaap Kunst reported both full canon and a 'collapsing canon' in which the voices 'melt together into unison' after a canonic opening (Kunst, 1942); however, *Music of Indonesia* researchers in Flores in 1993 and 94 found no examples of either technique. Similar procedures are found in the Mek region of Irian Jaya: two singers singing the same song but one starting somewhat later than the other (Simon, 1978), and dance-songs beginning with imitative entries but not continuing imitatively (*Musik aus dem Bergland West-Neugineas*, 1993). Fleeting imitation is also heard in unmetred segments of *salawat dulang* singing in West Sumatra.

Fortuitous counterpoint (i.e. two unrelated pieces performed at the same time) occurs at big celebrations all over Indonesia (Rappoport, 1999; see also Simon, 1978, p.442 for an instance from Irian Jaya), but deliberate, coordinated counterpoint is rare. Two instances are singing for the *wera* dance in western Flores and singing for the *raego'* dance in the mountains of western Central Sulawesi. In both cases, men and women sing different melodies, with contrary motion and some rhythmic independence.

Gong-chime ensembles. Instrumental ensembles dominated by a set of bossed gongs (a 'gong-chime') played melodically or in melodic-rhythmic ostinati are common. The gongs may be placed horizontally in a rack and played by a single player or by more than one; or they may be suspended freely on cords or completely dismounted and hand-held, in which cases several players are needed, each controlling one or two gongs. Drums are often included in the ensemble, as are non-melodic gongs marking (or 'punctuating') the melodic period and internal subdivisions (if there are any); singers, flutes and lutes rarely take part. Examples are found in Minangkabau and Lampung; among the Petalangan of mainland Riau; in Bali (the *bebonangan* or *balaganjur* ensemble); in Central Java (the ancient ceremonial *monggang*); in many Dayak groups of Kalimantan (Kanayatn, Taman, Ot Danum, Ngaju, Benuaq, and along the Jelai river in the southwest); in the Bolaang Mongondow region of North Sulawesi; and in Maluku, Timor, Sumba and Flores. Typically the ensemble plays outdoors for festivities, often accompanying dance. In some regions (Kalimantan, Timor, Sumba and North Sulawesi) it has a particular repertory for funerals or wakes that is not heard on other occasions. Gong-chime ensembles are not reported in

Irian Jaya (except those brought there by immigrants from elsewhere in Indonesia).

The gamelan-wayang complex. The famous gamelan of Java and Bali may be seen as a special development or elaboration of the gong-chime ensemble described above. It is proposed here that for analytical clarity the term 'gamelan' should be reserved for ensembles that resemble, in instrumentation and musical organization, the Central Javanese court gamelan or the Balinese *gamelan gong* ensemble.

To be called a gamelan, according to this proposition, an ensemble must contain at least one form of melodic metal percussion idiophone (either gong-chime or keyed metallophone or both) and hanging gongs (or substitutes for them) serving to 'punctuate' the melody; by contrast, in a gong-chime ensemble, the hanging gongs are optional and a gong-chime must be present. Melodic keyed metallophones are very commonly present in gamelan, but they are not (in this definition) requisite.

Regarding musical organization, this proposition stipulates a crucial distinction: that in a gamelan there must be at least two simultaneous melodic lines, related in content but of contrasting musical character, whereas in gong-chime ensembles there may only be the one line carried by the gong-chime itself. The relation between the melodic lines in a gamelan may be, for example, that of a 'full' melody and its abstraction, or a comparatively simple melody and a more complex elaboration based on it. The simultaneous melodic lines may exhibit the relationship that has been described as 'stratified' (Hood and Susilo, 1967), where a simpler or more abstract version of the melody is played at a lower rhythmic density than a more complex version. They may also show a registral form of stratification, with the more complex versions sounding in a higher register. (Forms of stratification are also found in some non-gamelan ensembles, such as Balinese *gender wayang* duos or quartets, Sundanese *kacapi suling* and *kawih*, and *kroncong*.)

Certain ensembles termed 'gamelan' in the literature, or by their own societies, are excluded in this definition. It is, for example, customary in the literature to call every Balinese ensemble a gamelan, including those with no melodic metallophones or no hanging gongs. Gamelan as defined here are found throughout Java and Bali, Madura, Lombok and among the Banjar of South Kalimantan. Migrants from Java, Bali and Madura to other parts of Indonesia have often brought gamelan music with them; there has also been effort by the national government to establish gamelan as a symbol of 'Indonesianness', which has led to the presence of gamelan in the offices of government departments in many provincial capitals.

A number of other performance genres are so closely linked to gamelan as to form a complex, disseminated (with variations) as a unit. In societies where gamelan are found, one or another form of *wayang*, the puppet theatre (or, in the case of *wayang wong*, the human theatre modelled on puppet theatre) is also typically found, usually accompanied by gamelan. Also found in association with gamelan and *wayang* are *topèng* (masked dance) accompanied by gamelan; *macapat* poetry (both as an element in gamelan music and on its own); and imitations of gamelan without melodic metal percussion idiophones and instead featuring bamboo or wooden xylophones (in Banyumas and Bali), flutes (*gong suling* in Bali) or just voices (*jemblung* in Banyumas, *memaca* in Madura, and *cepung* or *cekepung* in Lombok and East Bali).

The Melayu complex. The culture of the Melayu ethnic group has been influential not only in the areas of Indonesia directly controlled, at one time or another, by Melayu rulers (e.g. the east coast of Sumatra, excluding Aceh and Lampung; the Riau islands; the west coast of Borneo; and major settlements in West Kalimantan along the rivers going inland from the coast), but also in much of the rest of the country, where cultural forms associated with the Melayu were adopted by local rulers who were not themselves Melayu. In the performing arts, certain hallmarks of Melayu culture can be distinguished. These include the following: small ensembles with violin as melodic leader (typically alternating between accompanying a vocalist and taking the lead when the vocalist is silent); use of a class of verse-forms called *pantun*, sung in Melayu, often by two singers in alternation; and female singer-dancers usually known as *ronggeng* (see below). Another important feature is the presence of Melayu-language theatre forms using conventions of the *bangsawan* theatre of Malaysia to tell local and classical Melayu stories, accompanied by a violin-led ensemble (examples of such theatre forms are *bangsawan* itself, once widespread in Riau; *mendu* and *langlang buana* in the Natuna islands; *dermuluk* in South Sumatra and *mamanda* in South and East Kalimantan). Two more elements of the complex can be included: Islamic devotional and entertainment genres (*dikir* or *zikir*, *gambus* or *zapin*), and a particular complementary relation between pairs of identical instruments or between two players on one instrument, such that one plays a simple, repetitive part that the other elaborates or 'responds' to. This relation is not precisely stratification, since in Melayu music both the 'basic' part and the elaboration are played in the same register, and the two parts may move at the same speed.

It should be noted that the Islamic genres mentioned above are sometimes thought to be Melayu in origin. This is because in much of Sumatra, Riau and Kalimantan it was Melayu rulers and settlers who established and practised Islam, and the religion and the ethnicity came to be construed as identical. In eastern and southern regions of Indonesia, however, these genres are seen not as Melayu but simply as Muslim.

Ronggeng, tayuban and joged. A widespread form of entertainment involves professional female dancers who invite non-professional men (guests at a wedding, for example, or spectators at a public performance) to dance with them. The woman's dance is usually flirtatious, combining invitation with evasion, while the man's dance often mimes infatuation or pursuit. The music is provided by the female dancers' own troupe, often with the female dancer singing while dancing. Unlike, for example, the *zapin* dance, which has basically the same movement-pattern and accompaniment everywhere it is found, this dance and its music draw on local dance styles and music repertories. In rural parts of the Melayu culture area the music for *ronggeng* or *joged* is played by an ensemble of violin, two frame drums and usually a single gong; in cities, the gong is considered old-fashioned and is omitted, and an accordion is often added. In Central Java, on the other hand, this type of dancing at a *tayuban* is accompanied by gamelan. In West Java, the *ronggeng* (dancer) could be accompanied by the *ketuk tilu* (an ensemble of *rebab*, non-melodic gongs, a hanging gong,

drums and other percussion) or by *tanjidor* (combining European wind-band instruments with Sundanese percussion). In Bali the accompaniment for a female dancer is an ensemble (*joged bumbung*) of bamboo xylophones organized on the model of a gamelan; in former times there were also male professional dancers (*gandrung*). Still other examples of this form of dance are: *cokek*, accompanied by *gambang kromong*, among the Peranakan Cina (persons of mixed Chinese and Indonesian descent) in Jakarta; *gandrung Banyuwangi* in East Java; *ronggeng* in Ternate and Tidore; and *jaipongan* in West Java.

Martial arts genres. Pencak, *silat* and *kuntau* (among other terms) refer to a variety of martial art or 'self-defence dance' widespread in Indonesia, particularly among Muslims. The common accompaniment to this genre is an ensemble of drums, non-melodic gongs and a double-reed aerophone; among the Petalangan in the forest of mainland Riau, a xylophone or single-row gong-chime is used instead of the double-reed. This type of genre is found throughout Sumatra, Java and Madura, in Muslim areas of Kalimantan, in Sulawesi, Maluku, Bali and in scattered locations in the islands running east from Bali. It has been taken up as a sport and entertainment in rural Islamic schools (*pesantrèn*), which may account for its Muslim associations, but it is not exclusively or essentially a Muslim art (Bouvier, 1995, p.155). Its origins in Indonesia are obscure; it is sometimes said to have come from the Malay peninsula to Sumatra and to have spread to the rest of Indonesia from there.

Music for shamanism, magic and curing. In Sumatra and across Kalimantan from west to east (and perhaps farther east into Sulawesi and Maluku), a form of shamanism is found that involves a journey into the mystical world to obtain medicine to cure an illness or distress (personal or communal), or to obtain the diagnosis necessary to effect a cure. Usually it is the shaman who makes the journey, or the shaman may send the soul of the patient; music is played to guide or accompany the traveller. The nature of the music differs from place to place: among the Petalangan in mainland Riau, it is drumming played by two musicians, one at either end of a long drum; among the Kanayatn in West Kalimantan and the Benuaq in East Kalimantan it is played on a gong-chime ensemble, to which the Dusun Deyah of South Kalimantan add a two-string plucked lute (*kacapi*); and among the Ot Danum in West and Central Kalimantan it is singing (*timang*) accompanied by hourglass drums. The unifying feature of this music is that it consists of many discrete pieces (such as melodies, songs or drum-rhythms), each appropriate to a specific stage of the journey. The term for the shamanistic rites is often *belian* or a cognate.

In widely scattered regions of Indonesia, bamboo flutes have, in addition to their use in many forms of secular music, associations with magic, healing and esoteric practices. In parts of the north coast of Irian Jaya, flutes are associated with men's secret initiation rites; women traditionally may not play them or even see them. Among the Toraja in South Sulawesi, flute ensembles play for curing and to avert disease. In Sumatra (among, for example, the Minangkabau, Petalangan and Toba), solo flutes are sometimes used to cast spells, particularly for love magic.

The Muslim music complex. Indonesia has the largest Muslim population of any nation in the world, generally estimated at 85–90% of the nation's total population. In Muslim communities all across the country, types of devotional, quasi-devotional and secular performance involving music are found, exhibiting similar traits everywhere (here, 'devotional' music is that performed at explicitly religious gatherings, in the mosque or in a public space or private home). For the most part, these Muslim genres show little influence of local musical traditions.

Since at least the 1500s, there has been a strong component of Sufi mysticism in Indonesian Islam, particularly in rural areas, where it has often blended with indigenous and Hindu-Buddhist mystical and magical beliefs. Some forms of Muslim devotional music have clear links to Sufism; others may derive from other strains of popular Islam, probably again with Sufi elements. The very idea of devotional music (as distinguished from Qur'anic recitation or the recitation of poems in praise of Muhammad, both not considered as music by Muslim definition) belongs in Indonesia to popular Islam (if not Sufism) and is mistrusted by the orthodox. Clearly of Sufi origin are the use in devotional service of group singing and chanting of Arabic verbal and melodic formulae (usually called *dikir* or *zikir*), group singing of Arabic poems (*qasidah*), and the openness in these devotions to instrumental music (typically untuned percussion), dance and ecstatic or trance states. These traits may be found individually or in combination; often their origin in Sufi practice is unacknowledged and perhaps not recognized.

The most common forms of Muslim devotional music in Indonesia make use of singing by a soloist and a chorus of men or women (but not both) singing in heterophonic unison. The singers often dance in sitting, kneeling or standing positions. The singing and dancing are often accompanied by a group of instrumentalists playing frame drums in interlocking rhythms, and melodic instruments are not present. Examples of such genres are *salawatan*, *hadrah* and *rudat* or *rodat* in Java and Madura, *dikie rabano* in West Sumatra, *butabuh* in Lampung, and similar genres in Sulawesi and elsewhere. Poems in praise of Muhammad (the *Burda* of al-Busirī and the *Mawlid* of al-Barzanjī) may be recited to the accompaniment of frame drums (without dance). *Samman*, recorded in Aceh and Madura, reported from Halmahera and probably found in many other locations as well, reflects in its name its origin in practices of the Sammāniyya order of Sufism, an offshoot of Khalwatiyya introduced into northern Sumatra around 1800; it uses no drums, and its practitioners are likely to go into trance in the course of a performance.

Another devotional genre with clear links to Sufism is known in Indonesian as *dabus* (and variants of that term in local languages). All forms of Indonesian *dabus* involve (along with *qasidah* and *dikir* accompanied by frame drums) displays of invulnerability: dancers stab themselves with iron awls, but the faith and esoteric knowledge of the spiritual leader (*khalifah* or *syeh*) ensure that they are not harmed. In Halmahera, *dabus* is said by participants to derive from the practice of the Rifā'iyya order (named after Aḥmad ibn 'Alī a-Rifā'ī, 1106–82 CE); in Sumatra, a formal connection to Rifa'iyya is not reported, but the frame drums used are called *rapa'i* (an Indonesian pronunciation of a-Rifā'ī's name). The West Javanese *dabus* groups studied by Vredenbregt (1973) were not Rifā'iyya, but Qādiriyya.

Many of these devotional genres using frame drums or other percussion may also be performed as entertainment in secular contexts such as domestic festivals (weddings, circumcisions, inauguration of a new house), community celebrations and presentations for tourists and other outsiders (including audiences for cassette recordings or government-sponsored competitions). Secular content may be mixed with religious on such occasions, and the mood and style of the performance are likely to be more worldly and virtuoso. Genres such as *indang* or *salawat dulang* in West Sumatra are sometimes said to send the performers into trance, suggesting the mystical quest for religious ecstasy, but more often the aim in such performances is mainly entertainment.

In Sumatra these performances may involve coordinated upper-body dance movements by a group of kneeling or sitting dancers; this may originate in Sufi practice or may have been taken up into it and elaborated. The apparent concentration of this dance practice in Sumatra suggests that it is a local element that has influenced Muslim music. Another instance of local influence is seen in *salawatan* groups such as one in Trenggalek, East Java (reported by I.M. Harjito), which uses frame drums but not the interlocking rhythms typical of them in much Muslim music. Instead, the drums provide a four-square rhythmic framework clearly imitating the gong-punctuation of Javanese gamelan music, while a Javanese two-headed barrel drum is added for rhythmic interest. The Central Javanese secular genre *santiswaran* transfers whole pieces from Javanese gamelan to an ensemble of singers and frame drums, plus a Javanese drum.

Secular music and dance featuring the *gambus*, a round-backed, plucked lute with a skin soundtable, is widespread in Indonesian Muslim communities. The instrument is popularly regarded as originating in the Middle East (scholars agree, pointing to the Yemeni *qanbūs* as the probable ancestor). For this reason, the *gambus* is generally perceived in Indonesia as intrinsically Muslim ('an icon of Arabic culture'; Capwell, 1995), and it is thus acceptable to many Muslims who would ordinarily frown upon secular entertainment. Some of the music and dance associated with *gambus* is also thought to be Middle Eastern (e.g. the *zapin* or *jepen* dance). *Gambus* players usually sing while playing, and they are often backed by a group of small two-headed frame drums (usually with the Arabic name *marwas*) played in interlocking rhythms. In rural areas, the song texts typically have little or no Islamic content.

In cities, accompaniment of the *zapin* dance is often taken over by orchestras called *orkes gambus*, which replace the rural *gambus* with the wood-faced Middle-Eastern *'ūd* and add violins, keyboards and other instruments (for further information on this and other urban popular musics targeting a Muslim audience, see §VIII, 1 below).

The European music complex. The idiom and instruments of European music have spread through Indonesia in three forms: popular music, the music of military bands and the music of the Christian church.

Initially, in the 19th century and before, the impact of this music was felt primarily among the relatively few Indonesians in close contact with Europeans: 'native administrators' and others wealthy enough to adopt elements of European life-style, Eurasians, soldiers in the colonial army, students (necessarily from well-connected families) in Dutch-language schools and the small group of Indonesian Christians (consisting at that time mainly of Ambonese, Manadonese and Toba Batak). In the 20th century, commercial recording, radio and television broadcasting and the broader dissemination of Christianity have spread European music much more widely through the country. The impact is twofold: on the one hand, European music genres and musical idioms are often adopted wholesale, producing hymns, popular songs and patriotic anthems (including the national anthem, *Indonesia Raya*) that are composed by Indonesians but are in their music essentially European. On the other hand, many hybrid forms have sprung up, combining elements of European and one or another form of Indonesian music.

In popular music, one such hybrid is *kroncong* (see §VIII, 1 below) or its South Sulawesi version, *gitar los quin*. Another is *katreji*, a genre of popular dance music in Maluku, using European dance forms such as polka and waltz (the name of the genre is an adaptation of 'quadrille'). The instrumentation includes one (or more) violins, guitars (among them possibly a Hawaiian guitar), ukulele and local drums, with performances featuring a person calling out the movements (Gieben, Heijnen and Sapuletej, 1984, pp.95–6).

The solo acoustic guitar is ubiquitous in cities and towns. The basic instrument of regional *lagu daerah* (see §VIII, 1 below) and Western-model popular music, the guitar has also acquired, in some regions, repertories of strophic singing (usually with verses traded between male and female soloists). Often the melodies to which the verses are sung are in a minor tonality; this, like the song form itself, may be an instance of influence from the local music culture. One melodic strophe is repeated (typically without refrain or contrasting melody) throughout a song, which can continue for 20 to 30 minutes. The guitar accompaniment often consists of an ornamented version of the vocal line, without chordal support other than statement of tonic and dominant in the bass. A four-string, locally-made lute (*jungga*), modelled on and usually shaped like a guitar, is played for such songs in Sumba.

A different development is found in Irian Jaya, where string bands with numerous guitars, a gigantic two-string bass (laid out horizontally and struck or plucked with a stick), singers and an assortment of local single-headed drums play in the 'pan-Pacific pop' style for *yospan* (or *yosim-pancar*) dancing, a genre that developed in the late 1960s and has swept the province.

It should be noted that the guitar does not seem in these areas to have supplanted a pre-existing lute. In Irian Jaya or southern Sumatra, there is no report of an earlier lute (except, in Sumatra, the *gambus*, which has a very different idiom from that of the guitar). In Sulawesi and Sumba earlier lutes do exist, but their music (like that of the *gambus*) is thoroughly unlike that of the guitar. It appears that the guitar has generated its own repertories without weakening others.

The electric guitar has been taken into at least one ensemble in which its music shows little or no European character (aside from the timbre of the instrument). This is the Cirebonese *tarling* ensemble, which is named for its featured instruments, *gitar* and *suling* (flute), and usually also includes Cirebonese gongs and drums; its idiom is

essentially that of Cirebonese gamelan music transferred to this mixed instrumentation.

European wind instruments were introduced to Indonesia by the Dutch and, in North Sumatra, by German missionaries (Boonzajer Flaes, 1993; Herbert and Sarkissian, 1997). They were played for military purposes, in the household orchestras of wealthy landowners and, in the late colonial period, in public *stafmuziek* performances for civilians. The musicians were mostly Indonesians or Eurasians, and through them the instruments moved out into Indonesian circles. In Batavia they gave rise to a hybrid tradition called *tanjidor* (from Portuguese *tangedor*, an instrumentalist) that still survives among the Betawi (the ethnically [mixed] Indonesians of the Jakarta region). The defining repertory of *tanjidor* is European marches and waltzes, but the ensemble also plays popular tunes, in a style sometimes showing the influence of 1920s and 30s jazz. Jazz influence is also heard in the *lagu sayur* repertory of the *gambang kromong* ensemble in Jakarta, which mixes Chinese, Sundanese and European instruments. Slightly to the east of Jakarta, in the Karawang region, another kind of *tanjidor* is found, also playing marches and waltzes but supplementing them with Sundanese repertory sounding exactly like Sundanese music played on the instruments of a wind band. Both the Betawi and the Sundanese *tanjidor* accept non-European instruments: Sundanese drums and gongs and, in the case of some *tanjidor* west of Jakarta, a Chinese fiddle of the *erhu* type.

Bands called *tanji* or *tanjidor* are also found in South Sumatra around Palembang, in South Sulawesi around Ujung Pandang and in West Kalimantan around Pontianak. The Pontianak variety nowadays plays marches, waltzes and the popular music genre, *dangdut*. A South Sulawesi *tanji* heard by *Music of Indonesia* researchers in 1996 consisted of two trumpets, a cornet, a snare drum and a bass drum with one cymbal attached on top. The cymbal was clashed with a metal pot lid and the heads of the snare drum were thick films (of the sort newspapers are printed from), while the repertory comprised pop tunes.

In North Sumatra, beginning in the second half of the 19th century, Lutheran missionaries from Germany promoted wind bands in Nias and among the Toba Batak. The bands are extinct in Nias but still common in North Sumatra, where they play for church services and at funerals and domestic festivals. Their music consists of Protestant hymns, Christmas carols and exuberant *gondang* melodies from the repertory of the tuned drum ensemble.

In eastern Indonesia, 19th-century Dutch missionaries relied on bamboo transverse flutes rather than wind bands. Flute orchestras playing Western hymns in standard harmony are now common in Christian communities in Maluku, Nusa Tenggara Timur, North Sulawesi and Irian Jaya. In some regions, from the 1860s onwards, bamboo 'trumpets' (*korno* or *tenor*) were added to these orchestras. In North Sulawesi bamboo imitations of other European brass instruments succeeded the *korno*, resulting in a full 'bamboo brass band'. Subsequently the bamboo imitations were replaced in many ensembles with locally-made zinc or copper versions (Boonzajer Flaes, 1992 and 1993). The repertory and idiom of the North Sulawesi bands are thoroughly European; a local component of the repertory (comparable to the Toba *gondang* tunes in North Sumatra) is not found. In Madura, *ngikngok* ensembles including zinc horns play music of Madurese, not European type.

Christian hymns (along with secular popular music) have also been powerful disseminators of Western ideas of tuning, scale, harmony, melodic form and syntax. It should be noted, however, that outside of trained church choirs reading notation, harmony tends to be rudimentary, rarely going beyond parallel 3rds. It is tempting to look for the source of the homophonic style of central Flores and Kalimantan non-church singing in church music, but in fact the non-church singing is harmonically freer and more vivid than the church style. It is likely that some traditions of part-singing pre-date church influence and furthermore that these have in some cases mixed with church styles.

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2. HISTORY. On the basis of its contact with foreign cultures, Indonesian history can be divided into three somewhat overlapping historical periods: the contact with Hinduism/Buddhism (1st–14th century), the contact with Islam (15th century onwards) and the contact with Western cultures (16th century onwards). Indonesian music cultures reflect a musical heritage that is the product not only of interaction between indigenous and foreign cultural forces, but also of contact among Indonesian ethnic groups. Considering this diversity, it is to be expected that heterogeneity is the salient feature of Indonesian music.

(i) Pre-colonial. Trade has long been a vehicle for Indonesians to have contact among themselves and with peoples from neighbouring areas. The rise of commerce at the beginning of the Christian era intensified Indonesia's intra- and inter-regional relationships. Contact with Indian culture was a major feature of this period, resulting in the Hinduization of many Indonesian islands and the rise of a number of Hinduized Indonesian empires after the 5th century. For example, the 7th-century Sriwijaya empire of Sumatra, besides being an important political and mercantile centre in the archipelago, was also known as a centre of Buddhism. In the absence of evidence, it is to be assumed that some forms of Buddhist music were practised there. Much pictorial evidence of music on temple walls (for example on the 9th-century Buddhist monument Borobudur) affords tantalizing glimpses of musical life (in the case of Borobudur, of the ancient Central Javanese Mataram empire). However, the absence of collaborative evidence does not allow definite conclusions about the music actually practised there.

As the centre of power moved to East Java (10th–15th centuries), more is revealed about the impact of Indian culture on Javanese religion and literature, including the creation of *kakawin* sung-poetry, a localized form of Indian poetry. In spite of the strength of the Hinduization of Indonesia, however, traces of Indian music in Indonesian music traditions are limited. Instead, this period is characterized by musical developments with distinctive and localized Indonesian characteristics.

Among the many kinds of musical instruments, the bronze gong has had an important role in Indonesian music; indeed, the onomatopoeic word 'gong' may be of Javanese origin. However, lack of evidence has obscured the origins of the bronze gong. It is well known that the BRONZE DRUM was the earliest bronze instrument in South-east Asia, originating from the Dong-son culture in Vietnam long before the Christian era. When it arrived in the Indonesian islands, however, its musical function diminished, and it changed to become a ritual object.

Early evidence of gongs of different sizes can be found in drawings on the walls of 14th-century East Javanese temples. In some old Javanese literature, the gong is often mentioned as part of small ensembles. Some literature dating from the 12th to 16th centuries – such as the Bharatayuda, Wretasancaya and Wangbang Wideya – mention small gongs in ensembles for accompanying *wayang* puppet performance. Other instruments in these ensembles included percussion instruments (*salunding*

metallophones and *kemanak*, bronze banana-shaped idiophones) and flutes. Such soft-sounding ensembles, often with singing and sometimes with string instruments, were considered 'indoor' ensembles, while loud processional ensembles consisting of gongs and other percussion instruments (sometimes with wind instruments) were considered 'outdoor' ensembles.

Eventually, gongs became important symbols of power and wealth among Javanese rulers. An early traveller to Java in 1605 describes processional music played before the ruler of Banten (West Java), which consisted of 10 to 12 'copper pans'. The traveller also pointed out that the principal music of the ruler consisted of huge 'pans'. A crude drawing by the Dutch engraver of the royal palace of Banten in 1596 confirms the existence of such an ensemble, consisting of four large hanging gongs and two sets of four gong kettles. Another drawing of a similar ensemble in Tuban (East Java) in 1599 shows it being used to accompany an equestrian tournament.

Subsequently, the gong ensemble developed into a more elaborate orchestra. In the mid-17th century, the Dutch trading ambassador to the Mataram kingdom, Rijklef van Goens, describes a larger gong ensemble in the Mataram court, consisting of 20 to 30 or even 50 small and large gongs. The ensemble's function was to accompany the appearance of the king, processions, equestrian tournaments and perhaps also battle. Van Goens also mentions an ensemble consisting of many small gongs, flute and string instruments: there is a possibility it may have been an early version of the present-day gamelan ensemble.

Beginning in the 12th century, Java became one of the most important political and mercantile centres in the region. Particularly important for this discussion is the 14th-century Hindu-Javanese Majapahit kingdom, whose hegemonic territory included many Indonesian islands. The contact of the centre of Java with South Kalimantan in this period resulted in the introduction of Javanese gamelan, dance and *wayang* performance there. There was also intensive contact between Java and Bali, due to the expansion of Java's centre and the flight of Hinduized Javanese to Bali after the encroachment of Islam into Java in the 15th century. There are some instruments depicted on the walls of the 14th-century Panataran temple in East Java that, while their traces can no longer be found in Java, still exist in Bali. It has been suggested that some contemporary Balinese ensembles (including *gamelan salunding* and the *gambuh* ensemble for the dance drama of the same name) originated in Java, although supporting evidence is hard to find. Whatever musics were transferred to Bali from Java were made to fit with local tastes.

Java has long been known for its gong manufacturing. A 16th-century traveller reported that gongs from Java were exported to other Indonesian islands, including Sumatra, Kalimantan, Sulawesi, Maluku and the Lesser Sunda islands. In these locations (as in Java) the gong was treated as a valuable commodity, a symbol of wealth and power. However, local instruments with more accessible materials of construction were used more frequently in these islands.

Ensembles with bronze instruments in other islands did not develop to the degree of the sophistication of Javanese and Balinese gamelan. Generally, when gongs are used in such ensembles, a set of small gongs provides an short melodic ostinato, accompanied by other instruments. The Dutch traveller Francois Valentijn, who spent nine years in Ambon in the late 17th century, witnessed such an ensemble in Maluku. In a brief report he mentions the *tataboang* (a set of five or six small gongs) playing in a bar of 16 beats, punctuated by a larger gong every half-bar with the accompaniment of *tifa* (drum). He also mentions a dance accompanied by gong and *rebana* (a frame drum associated with Islam), the use of the latter instrument indicating some contact between the islands and Islam.

The spread of Islam and the establishment of Islamic states throughout Indonesia from the 15th century onwards made possible the introduction and localization of Islamic music. In many instances, the *rebana* was incorporated. The dominance of Sufism in the early Islamization of Indonesia resulted in a positive stance towards music (according to Sufism, music could be used as conduit to communicate with God).

It should be noted that the establishment of the influential Islamic harbour kingdoms in Mallaca in the 15th century brought Sumatra and islands in its vicinity under the suzerainty of Malay rulers. This resulted in the adaptation of Malay dances and music in Sumatra, including the establishment of *nobat*, a court ensemble, in a number of Sumatran courts. Consisting chiefly of wind instruments (*nafiri* and *sarunai*) and drums, *nobat*, according to the early 17th-century *Sejarah Melayu* ('Malay Annals'), was first constituted in Sumatra by the Queen of Bintan.

(ii) Colonial. In many traditional cultures, the introduction of European music into the archipelago brought about syncretic dynamism in musical repertories, ensembles and ideologies for centuries to come. This can be seen either as the result of a European 'invasion' or as an inevitable outcome of colonial Indonesian society. In some instances, European culture had no apparent impact on Indonesian music. For example, because of geographical isolation, indigenous musics in many small communities in upland areas and in remote islands retained their indigenous features. In the period under discussion, Islamic music continued to expand, interacting with regional musics and developing a variety of hybrid ensembles and repertories.

During the arrival of Western cultures, consisting of the periods of trade domination (16th–19th centuries) and colonization (19th–early 20th centuries), three types of Western music were introduced in the archipelago: church, secular and military. European missionaries first introduced church music in the eastern Indonesian islands in the 16th century, and later in other islands. Besides serving the needs of Europeans, church music was used to convert inhabitants, although Christianity never attained a stronghold in the archipelago.

Along with church music, Europeans also brought secular music with them. Portuguese and later Dutch overlords and colonial officials in the 17th to 19th centuries retained their own slave musicians who performed European folk and art music repertories on European string and wind instruments. To secure their trade and political domination, traders (later colonizers) brought military forces, and with them, European-style military bands.

Eventually European secular and military music played important roles in the lives of both Europeans and Indonesian aristocracy. For example, in Batavia (now

Jakarta) and its vicinity, music was ubiquitous in European households as well as in concert halls, clubs and theatres. In the courts of Yogyakarta and Surakarta, European music became an integral part of Javanese court life, complementing the existing gamelan music. It not only accompanied European social dancing when the king held receptions for his European guests, but was also played in other court ceremonies, frequently simultaneously or in alternation with gamelan.

Among the indigenized Western musics, the most popular and long-lasting genre is *kroncong*, which traces its development back to the introduction of Portuguese music in the 16th century (see §VIII, 1 below). Initially consisting chiefly of string instruments, the *kroncong* ensemble and its music spread throughout many Indonesian cities, its popularity partly a result of its incorporation of regional musical styles.

Indigenized forms of Western musical ensembles appear in various pockets of the archipelago. In Sumatra, a brass band has featured in various rites-of-passage in the Batak Christian community. Among the Minahasans of Sulawesi, the European brass band has been adopted and evolved through various phases, manifesting itself in a variety of ensembles in which bamboo instruments replace some of the original brass instruments. Among the Betawi of West Java, the *tanjidor* ensemble is also an adaptation of the European brass band, incorporating Sundanese gamelan instruments. Similarly, the *bheru* ensemble (also known as *ngik-ngok*) in the island of Madura uses a mixture of locally-made European brass instruments and snare drums with a few indigenous Madurese instruments. In yet another example, the *prajuritan* military music of the Yogyakarta court is a combination of European drums and fifes with Javanese cymbals, wind instruments, drums and gongs. In the same court, European drums and wind instruments join the gamelan ensemble in accompanying several court dances.

In some instances, colonialism channelled the development of indigenous music in certain directions. For example, in order to 'compete' with colonial might, Javanese court musicians created gamelan ensembles with larger and more numerous instruments. In Bali, through diminishing the power of the Balinese aristocracy, colonialism contributed to the democratization of gamelan music. Consequently, a wealth of new dances and musical forms emerged, including the well-known *gamelan gong kebyar*.

Dutch scholar-officials, residing in Indonesia in the 19th and early 20th centuries, initiated the formal study of Indonesian culture and music. They also introduced Indonesian intellectuals to European modes of thought. In Java, this exposure to European thinking led the Javanese élite to consider gamelan as 'high' culture that was compatible with European art music. Notation for gamelan, which was introduced in the late 19th century and modelled after Western notation, reinforced this view.

At the turn of the 20th century, the colonial government introduced Western music lessons in Dutch schools attended by Dutch children and children of the Indonesian élite. In particular, the teaching of Western music at schools for Indonesian teachers contributed significantly to its proliferation. Concurrently, other Western music genres, popular and classical, were introduced through films, music books and private lessons.

(iii) Post-colonial. The rise of nationalism at the beginning of the 20th century led to the independence of Indonesia from the Dutch in the late 1940s. Indonesian nationalists were keenly aware that hundreds of ethnic groups, each with their distinctive cultural traditions, would have to be united under the newly-constructed Indonesian nation-state. The quest for national unity and identity was of critical importance, and its impact was reflected in music. On the one hand, nationalism inspired Indonesians to recognize the role played by regional musics in Indonesia's identity. On the other hand, Western music, which had long been known by most Indonesians (regardless of their ethnic backgrounds), played an important role in this search for national identity. The creation of many patriotic songs (including the national anthem) in Western musical style was in many senses a natural outgrowth of the national awakening.

Indonesians were caught between the desire to identify themselves with regional arts and the need to create a unified pan-Indonesian art. Responding to this dilemma, Indonesian nationalists and intellectuals promoted various ideas, ranging from the notion that national art should consist of the pinnacle of regional music (namely Javanese court gamelan) to the suggestion that Indonesia's national music should be a form of indigenized Western music, such as *kroncong*. The definition and redefinition of what constitutes 'national' music continues to influence government policy in the construction of Indonesia's national image through the performing arts.

It was with the backdrop of this dilemma that state-sponsored conservatories and academies of Western and traditional Indonesian music were founded in Java and Bali in the 1950s and 60s (similar schools were founded in Sumatra and Sulawesi in the 70s). Each school of traditional music focusses on the music of the region where the school is located. Yet, ideally, the establishment of the schools was also intended to foster the creation of Indonesian 'national' music.

Aside from the continuing study of traditional musics, in the 1970s some of the faculty members and students of the schools became the proponents of new music composed on their regional instruments. Along with other Indonesian composers, who received training in the West or in Indonesia, they have performed this music primarily in government-sponsored festivals.

Meanwhile, forms of indigenized Western popular music have continued to increase, despite its restriction in the early period of Indonesian independence. The development of inexpensive audio-cassette recording in the late 1960s has led to greater dissemination of these musics. In addition, new genres have been born, such as the regionally-based Sundanese *jaipongan* and *dangdut* (a hybrid of Western rock and Indian film music; see §VIII, 1(v) below). The forces of nationalism, government policy and tourism also bring about new performance contexts, which in turn inevitably shape the aesthetic and the content of music.

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3. INSTRUMENTS. The vast and diverse instrumentarium in Indonesia is particularly strong in percussion and flutes, but most of the main categories of instruments are well represented. Trumpets and keyboards are rare in non-European form, while only one harp is reported, and lyres and bagpipes are wholly absent.

The principal surveys and catalogues covering a wide geographical range within Indonesia are the following: Sachs (2/1923/*R*), Huyser (1928–9), Balfoort (1930–31), Halusa (1938), Ijzerdraat (1954) and Kartomi (1985). Studies with a narrower geographical focus include Kunst's valuable summary of literary and iconographic sources on Javanese instruments before the coming of Islam (1927, 2/1968); Kaudern (1927), focussing on Central and North Sulawesi; Kunst on Nias (1939), Flores (1942) and Irian Jaya (1967); Shelford (1904) and Grabowsky (1905) on parts of Borneo; and Brandts Buys and Brandts Buys-van Zijp on Madura (1928) and on noisemakers and other folk instruments of Java (1924–33 and 1925–6). Kunst's Nias book (1939) has particularly useful maps showing the distribution of certain instruments throughout the archipelago.

(i) Idiophones. Bronze drums were introduced into Indonesia from the Dongson culture of northern Vietnam during the last few centuries BCE, perhaps around 200 BCE (Bellwood, 1985, 2/1997). The drums were played at festivities and rituals. Examples have been found in many parts of the archipelago, particularly in Java, Sumatra and southern Maluku; local manufacture had begun in Bali by the first two centuries CE. In Alor, small forms of these drums were in use in to the 20th century; some (if not all) were manufactured in Gresik, East Java.

Hood (1980) has speculated that the practice of playing kettle-gongs in sets (gong-chimes) derives from the ancient use of bronze drums in the same manner. Be that as it may, gong-chimes with bossed gongs are common in most parts of Indonesia except Irian Jaya. In some cases the gongs are played melodically, whereas in others they provide a repeating rhythmic pattern (see §1(iii)(b) above). The gongs hang from a crossbar, rest in frames, or are hand-held. They are often played in ensembles with larger hanging gongs or drums or both; non-metallic melodic instruments may be added. The famous gamelan orchestras of Java and Bali (also Lombok and South Kalimantan) are the most elaborate Indonesian forms of gong-chime ensemble. In contrast to bossed gongs, flat-gong sets are very rare in Indonesia; perhaps the only example is the *gerantung bosi* of the Pakpak in North Sumatra.

While instruments with wooden bamboo keys are widespread in Indonesia, keyed metallophones occur almost without exception only in gamelan cultures and are thus restricted to Java, Bali and their cultural extensions. (In most cases they are played only in gamelan, though in Bali they may also be played on their own in duos or quartets.) There are two types of keyed metallophone: the *saron* type, with keys resting on cushions over a trough resonator, and the *gendèr* type, with 'floating' keys strung on cords over tube resonators. Instruments of the *gendèr* type but with only one or two keys suspended over a pot or box resonator are used as gong-substitutes in Java. Cymbals and various small metal percussion instruments are also found mainly in gamelan cultures; an exception is the European iron triangle, which occurs in certain violin-led ensembles (*gandrung Banyuwangi* in East Java; *katreji* in Maluku; it is also reported in early *kroncong* (see §VIII, 1 below).

Wooden and bamboo xylophones are common as solo instruments for private amusement, in xylophone ensembles (Bali, Banyumas) and as members of mixed ensembles with no dominant instrument-type (e.g. *gambang kromong* in the Jakarta region; Central Javanese gamelan; the Kenyah *jatung utang* ensemble along with plucked lute; and the Toba Batak *gondang hasapi*).

Aside from bamboo xylophones, bamboo tubes are struck together for agricultural ritual music (as in *senggayung* in West Kalimantan), stamped against the ground or other hard surface and struck with beaters in interlocking rhythms by groups patrolling neighbourhoods at night. The ANGKLUNG of Java and Bali is a wooden frame in which two or more bamboo tubes are loosely mounted so as to sound when the frame is shaken;

originally non-melodic in function, sets of tuned *angklung* are now used to play melodies in European idiom (see also §V, 1(ii)(b) below).

Wooden and bamboo 'slit-drums' or 'slit gongs' are used as signalling instruments, calling people together or sounding an alarm; in Central Javanese gamelan music they are also used to give cues to dancers. Wooden mortars are struck with wooden pestles in interlocking rhythms by women pounding rice or other foodstuffs; they may also be played in virtuoso manner by men in agricultural rites or harvest celebrations (*see* LESUNG). A lithophone played in this way is reported among the Minangkabau. Jew's harps are found nearly everywhere in bamboo or metal varieties. In Bali and Lombok there are jew's harp ensembles (plus flute and drums), but for the most part they are played informally. A highly unusual double jew's harp, with two tongues side-by-side, their tips pointing at each other, is reported for the Kenyah Lepo' Ma'ut of East Kalimantan by Lawing (1999), who unfortunately does not describe how it is played.

(ii) Membranophones. The three most common varieties are double-headed drums, often with interlaced heads and conical-, cylindrical-, bellied- or hourglass-shaped exteriors, while the interior cavity may match the exterior or may have an hourglass shape; single-headed cylindrical, hourglass-shaped or conical drums (the latter sometimes with a flare at the open end); and round frame drums with one or two heads (one is more common).

The double-headed drum-type is prevalent from Sumatra to as far east as Sulawesi and Sumbawa. Drums of this type are the principal variety played with gamelan, where they are usually positioned horizontally and played on both heads with complex technique. In some non-gamelan cultures (e.g. Petalangan in mainland Riau and Toraja in South Sulawesi) they may have two players, one for each head. The single-headed type is less common in western and central Indonesia, though by no means rare (found, for example, in Nias, Mentawai, interior Kalimantan and West Java); east of Sulawesi and Sumbawa it is the predominant form. In Maluku and Irian Jaya it is often called *tifa* or a cognate name. The frame-drum type, found all over the country, is closely associated with Islam and probably originated in the Middle East; it is often called *rebana*. Also associated with Islam (though probably originating in China) is the *bedug*, usually a large barrel drum with nailed or pegged heads; it is present outside most mosques and is used to announce prayer times.

Drums take a wide range of roles in Indonesia. They dominate certain shamanic ritual musics, during which strings of discrete rhythmic patterns are played on them; in drum-ensembles (typically consisting of frame drums) intricate interlocking rhythms are featured, either alone or accompanying voice. They often provide a beat or simple phrase-marking accompaniment for other instruments and voices (this is a common role for *tifa*-type drums in Maluku and Irian Jaya) or play semi-autonomous parts, adding rhythmic and timbral interest to melodic lines (as in much gamelan music). In certain ensembles among Toba Batak and other North Sumatran groups, a set of tuned drums of the double-headed type carries the principal melody (doubled by a double reed aerophone); there is also an ensemble of tuned frame drums in Lombok that imitates the interplay of gamelan instruments.

(iii) Aerophones. Bamboo or wooden flutes of one form or another are found almost everywhere in Indonesia. Probably the most widespread is the end-blown 'ring flute' (an external-duct flute with an attached ring at the blowing end); this is especially common in Java, Bali and Sulawesi. Open, 'edge-blown' flutes are played mainly in Sumatra. Internal-duct flutes and ring-stop and screen-stop flutes are found in Sumatra, Sulawesi and elsewhere, though not often in Java and Bali. All these varieties are often played using the technique of circular breathing. Other flutes of scattered or restricted distribution (most of them now quite rare) are nose flutes, piston or slide flutes, central-hole flutes and the double- and triple-flutes of central Flores. Panpipes are reported in Irian Jaya, Flores, Timor and West Java.

Flutes are played most commonly as solo, self-delectative instruments. In West Sumatra and mainland Riau they may also accompany narrative and lyric singing, and they also figure in some Javanese and Balinese gamelan and in other mixed ensembles (e.g. *gambang kromong*, *gondang hasapi*, *gambuh* in Bali, the modern *karungut* ensemble of Central Kalimantan, *tarling* in Cirebon and *togal* in Halmahera). Among ensembles and genres dominated by flutes, some featuring long flutes (70 cm or longer) may be noted: funeral music of the Kajang of South Sulawesi, for two flutes and two singers; Toraja curing music for four or more flutes; and sacred music for paired flutes on the north coast of Irian Jaya. Other ensembles dominated by (shorter) flutes are the Balinese *gong suling*, a gamelan imitation, and flute bands established by Christian missionaries in eastern Indonesia. Playing hymns and other tunes in European idiom, these flute bands consist mainly of transverse flutes; for bass tones they may include the 'blown gong' described below.

Double-reed conical-bore aerophones are common in northern Sumatra and the Riau islands, in the southern tier from Java to Sumbawa and in South Sulawesi; elsewhere they are rare, though they may occasionally be found in music for martial arts dance (*silat*, *pencak*) or in the royal music of local sultanates. There are solo, duo and vocal-accompaniment uses for the *preret* in Lombok, but mostly these instruments play in mixed ensembles (e.g *ajeng* gamelan in West Java, *gondang sabangunan* and other North Sumatran ensembles and *sronen* in Madura).

Single-reed aerophones are more widespread. Clarinets made from rice-stalks, often amplified by a funnel of wound leaf, are found wherever rice is grown. Bamboo and wooden clarinets are reported from Nias, Sumatra, West Kalimantan, Sulawesi, Central Java, the islands of Nusa Tenggara, and Kei; some of these are double-clarinets. Unlike the double-reed instruments, the clarinets play mainly solo, in informal contexts, with some exceptions: the Toba Batak *sarune na met-met*, which plays with *gondang hasapi*, and the Central Javanese *puwi-puwi*, which plays in the *prajurit* music of the Sultan's palace in Yogyakarta.

A mouth-organ consisting of free-reed pipes and an air-chamber was formerly common among Dayak in Kalimantan but is becoming rare; this instrument is pictured in the reliefs on the 9th-century temple at Borobudur. Accordions are a 20th-century addition to Melayu dance-music ensembles; harmoniums, now obsolete, were used in both Christian music and a form of Muslim secular music (*orkes harmonium*) in the 19th and early 20th centuries.

The 'blown gong', sometimes used as a gong substitute in Javanese village gamelans and found as well in flute bands in eastern Indonesia, consists of a long, thin, open pipe without fingerholes, which is partially inserted into a larger stopped tube; a stream of air, blown (or hummed) through the smaller tube, causes the air in the larger tube to vibrate. The 'bamboo tuning fork' (*duri-dana*, *rere*) is an unusual struck aerophone found in the widely separated locations of Nias, Sulawesi and Sumbawa (for further information on the *duri-dana* of Nias, see §VI, 4(i) below).

European-style wind bands, sometimes mixed with Indonesian intruments, are found in several regions (see §1(iii)(b) above). All have a European repertory (marches, waltzes and pop tunes, or, in Christian communities, hymns) and some also play band arrangements of local repertory. In North Sulawesi, local imitations of trumpets, trombones, tubas etc. have been made out of bamboo, zinc or copper. Aside from these wind bands, conch trumpets and wooden and bamboo trumpets, end-blown and side-blown, are found almost exclusively in eastern Indonesia (Maluku and Irian Jaya), used mainly for signalling and for ceremonial purposes.

(iv) Chordophones. A class of instruments sometimes called boat-lutes (after their shallow, flat- or slightly round-bottomed resonators, often with a prow-like point) is found in the northern tier from Sumatra to Sulawesi and also in the eastern Nusa Tenggara islands. Typically these instruments have two strings, though some have more; they have wooden soundboards, and their resonators may be closed or open at the back. Many of the names of these lutes are cognate (*hasapi*, *kacapi*, *katapi*, *kulcapi*, *kanjapi*, *konyahpi'*, *sapi*, *sapé'*, *sampeq*), though some (*belikan*, *jungga*) come from different roots. The Sumatran varieties and some of the Kalimantan ones have no frets, whereas the old Kayan *sapé'* from Central Borneo has scalloped frets carved out of the neck, and the Sulawesi and Nusa Tenggara forms have (in common with the Philippine *kudyapi*) high finger-posts carved integrally from the neck and soundboard. These various lutes often play in mixed ensembles; one (or in South Sulawesi, two or more) may accompany solo narrative and lyric singing; and among Kenyah in Kalimantan there is a genre of solo and duo instrumental playing for dance.

A second class of plucked lutes is commonly called GAMBUS. The instrument is believed to derive from the *qanbūs* of Hadhramaut (Yemen). Though it has no religious associations in Indonesia, it is considered an essentially Muslim instrument and is found in Muslim communities throughout the country. Although there are many variant forms, the *gambus* typically has six or seven strings, a skin soundtable, a pear-shaped resonator and a pegbox bent back from the plane of the neck. The instrument accompanies lyric singing and social dance, usually in an ensemble with several frame drums. Instruments modelled on the Middle Eastern *'ūd* are sometimes substituted for *gambus*.

European plucked lutes are thought to have first come to Indonesia with Portuguese sailors and merchants in the 16th century. Voice- or violin-led string bands have developed using guitars and other European plucked lutes or local approximations of them (banjo, ukulele, mandolin, pizzicato cello, string bass) for rhythmic and harmonic support. Examples are *kroncong* (Jakarta), *gitar los quin* (Ujung Pandang), Ambonese string bands and dance-ensembles such as those for *yospan* (Irian Jaya), *togal* (Maluku) and *bidu* (Timor). The musical idiom often mixes European and local elements. Hawaiian guitars may be added to some of these ensembles (e.g. *kroncong* and Ambonese bands). As described in §1 above, the acoustic guitar accompanies both popular (Western-style) songs and strophic solo singing in local languages. Electric guitars are used in popular music bands playing *pop Indonesia*, rock and *dangdut*.

Spike fiddles are prominent in Sumatra (particularly the northern half), Java, Bali, Central and South Kalimantan, and Sulawesi. Violins on the European model are common among Melayu and affiliated groups, particularly in northern Sumatra, Riau and in coastal settlements in Kalimantan; they are also important among the Bugis (in South Sulawesi), in Bima (eastern Sumbawa), Timor and northern Maluku. The spike fiddle seems primarily to accompany narrative and lyric singing, though it also figures in Javanese, Sundanese and some Balinese gamelan, and in the mixed *karungut* ensemble of Central Kalimantan. The violin accompanies narrative and lyric singing (*rabab pasisie selatan* in West Sumatra; *biola rawa Mbojo* in eastern Sumbawa; *biola Aceh*) and plays in many mixed ensembles (e.g. *gandrung Banyuwangi*, the Melayu *ronggeng* ensemble, various Bugis ensembles and string bands), though never in gamelan. Spike fiddles of another type, the Chinese form with the bow passing between the strings, are found only in the mixed Chinese-Sundanese *gambang kromong* ensemble in and around Jakarta (and its Chinese-Javanese offshoot in Semarang).

Bamboo tube zithers are common throughout the archipelago. Usually they have only a few strings and are plucked or struck in simple repeating patterns as accompaniment to singing or other instruments, but on Roti in eastern Nusa Tenggara a fully melodic variety, the *sasandu*, has developed, which may accompany singing or may play pieces from the repertory of the local gong-chime ensemble, along with a single small drum.

In Sunda the board zither *kacapi* acompanies narrative and lyrical singing, sometimes along with flute or spike fiddle. The Central Javanese board zithers, *celempung* and *siter*, are optional members of the gamelan; they also form the nucleus of the itinerant *siteran* ensemble, which plays the repertory and imitates the texture of gamelan. A board zither said to be a flattened-out version of a tube zither is reported among the Kenyah Lepo' Ma'ut of East Kalimantan (Lawing, 1999). A keyed board zither, with strings stopped by bars like those of a manual typewriter, is occasionally found among the Bugis and the Minangkabau; the instrument is modelled on the Japanese *taishō-goto*. Stick zithers, now rare, were prominent in Sulawesi in earlier times and are reported from Sumba and Maluku; they are pictured on Borobudur but are now unknown west of Sulawesi and Sumba. Ground zithers have been reported (as rarities) among the Pakpak in Northern Sumatra and in Java (Brandt Buys and Brandt Buys-van Zijp, 1932), and from Muna and the Tolaki in south-east Sulawesi.

There are harps on Borobudur, but only one has been reported in the 20th century: the four- or five-string *engkeratong* of the Iban of Borneo (Shelford, 1904).

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II. Bali, Lombok and Sumbawa

1. Bali.

(i) Introduction. The island of Bali is home to one of the last remaining Hindu cultures that once were widespread in the Indonesian archipelago. Although small (5620 km², population almost 3 million) and close to Java, Bali maintains a strong cultural identity. Nine distinct regions, roughly based on former kingdoms, have fostered the development of many distinct musical traditions and cultural practices due to geographic and political boundaries. The predominent religion, Hindu-Dharma Bali, or *Agama Tirtha* (holy-water religion), practised by approximately 90% of the Balinese population, is a synthesis of indigenous animistic religion with Saivite-Buddhist traditions of India, which mostly reached Bali via Java. These links are demonstrated by the many languages and literary traditions kept alive in performing arts. Gunung Agung, the largest volcano on the island, is considered the Indian seat of the gods, Mahameru, transported to Bali. The four cardinal directions are orientated towards and away from the spiritually powerful mountain, determining the placement of all ritual activities, including music and dance.

Minority groups include the Sasak, who migrated from the neighbouring island of Lombok and, for the most part, practise a form of Islam. Many live in eastern Bali (which has had the most contact with Lombok, beginning in the 1700s) and maintain many musical practices such as the use of the double-reed aerophone, *preret*, and *wayang Sasak* (shadow puppetry accompanied by a bamboo flute ensemble). There is also a substantial Chinese population.

Apart from Hindu-Dharma Bali, other religions include forms of Islam, Christianity and Buddhism. Followers of these faiths live completely divorced from Balinese Hindu culture and usually live in individual communities. There is also a substantial Chinese population that practises Confucianism. The Indonesian government's *pancasila* policy recognizes only monotheistic religions, thus forcing Balinese Hindus to alter their views on the Hindi Pantheon and marginalizing other religions (such as Confucianism, which has no deity).

The performing arts are an indispensable component of Balinese religious rituals and are promoted, supported and guarded by Indonesian and Balinese government institutions. Reinforced by the large numbers of tourists they attract, the arts continue to be viewed by the Balinese as one of the most important aspects of their heritage. Music, dance and theatre are virtually inseparable. Poetry is always sung, and narratives are enacted through music, dance and shadow puppetry. The many diverse ensembles and theatrical genres are closely linked with literary traditions of different periods; however, innovation is an intrinsic part of Balinese tradition, reflecting adaptability and allowing for individual expression that perpetuates the relevance of Balinese cultural expressions.

Music is exclusively an ensemble tradition, reflecting the communally-organized society. Ensembles, collectively referred to as *gamelan* (or the Balinese term, *gambelan*), have historically served specific functions in religious ceremonies and (prior to their demise) in Balinese courts. At least 30 distinct types of ensemble have their own tuning, timbre, repertory size and function. A standard body of repertory exists in myriad versions and variants, owing to oral transmission and diverse regional styles and practices.

Gamelan is mostly performed by men and boys; however, 17th-century manuscripts depict female court musicians, a practice that probably ended with the destruction of the courts in the Dutch conquest. At present there are some women's gamelan groups and women music students at government arts institutions. Gamelan music thrives outside institutions. Most villages possess communally-organized gamelan groups that perform for village ceremonial functions, some reaching professional status or employing professional musicians from elsewhere to direct and teach the groups.

(a) History. Contact between Hindu-Javanese and Balinese courts began around the 9th century, with strong cultural exchange beginning in the 11th century (Kadiri period), when the Balinese-born King Erlangga became ruler of East Java. Stories glorifying his life became central

to many of the 'classical' dance-dramas still performed (*calonarang*, *legong*), while some of the oldest Balinese ensembles date from this period. In the mid-14th century the Javanese minister Gajah Madah defeated a Balinese king, causing Bali to become part of Majapahit, Java's last Hindu empire. When Majapahit fell to the Muslim kingdom of Demak in the late 15th century, many Hindu-Javanese courtiers fled to Bali, where Javanese-modelled courts already existed. Following the fall of Majapahit, the eastern Balinese kingdom of Gelgel (late 14th century to the 17th) is regarded as the pinnacle of Balinese arts, and the origins of most musical traditions are traced to this time.

In many respects, Bali's cultural development has been independent of Java's, although elements of Hindu-Javanese culture were adopted in Bali and supported by the courts, including aspects of gamelan, dance and literature. Bali is seen as a 'living museum' of early Indian Sanskrit literature, which is still in use in rituals performed by Balinese Brahman priests. It is also the repository for 10th–15th-century Old Javanese (Kawi) literature, now extinct in Java, but preserved in Bali on palm-leaf manuscripts (*lontar*) and kept alive through sacred vocal chanting, sung recitation in poetry-reading clubs and in many theatrical genres such as *wayang kulit* (shadow puppet theatre; see §(vi) below).

Dutch colonization of Bali, which began in the mid-19th century and spread throughout the island by the early 20th century, caused a shift in patronage from the courts to local villages and the Dutch government. Court gamelan were sold to villages, where many gamelan clubs (*sekaha*) were formed. This period is recognized as a time when music flourished throughout the island. The Dutch instituted a policy of preservation of Balinese culture and opened Bali to the first Western tourists (see Picard, 1990, 1996). During the 1930s foreign scholars began to study Balinese traditions, among them the Canadian composer COLIN MCPHEE, who conducted extensive research (McPhee, 1966/*R*).

After Indonesian independence, two government institutions were created that had tremendous impact on the performing arts. The music conservatory Konservatori Karawitan Indonesia (KOKAR), founded in 1960, later became the music high school Sekolah Menengah Karawitan Indonesia (SMKI). In 1967 the dance academy Akademi Seni Tari Indonesia (ASTI) was founded, later to become Sekolah Tinggi Seni Indonesia (STSI), which now encompasses music, dance, theatre and visual arts. These institutions have played major roles in supporting and reviving performing arts genres all over Bali, as well as introducing 'standardized' versions of genres. Performers from these institutions are renowned as some of Bali's finest and are often sent abroad on diplomatic missions.

(b) Performance contexts. The *Pancayadnya* (five ceremonial categories), which comprise all Balinese religious ceremonies, honour the living (*manusayadnya*, rites of passage including weddings and tooth filings), the dead (*pitrayadnya*, e.g. cremations), the gods (*dewayadnya*, e.g. temple ceremonies), sages (*resiyadnya*) and demons (*bhutayadnya*). Music plays a powerful role of accompanying ceremonies: gamelan ensembles, genres and repertories are associated with each category and with functions within each category, depending on, for example, the ensemble's age, tuning system, timbre and dynamic range. Furthermore, many large ceremonies contain a sequence of rituals honouring each of the five categories. The choice for any given event is subject to tradition, local preference and to the availability of the ensemble and performers; in general, the older the genre, the more sacred and unchangeable it is.

The ceremonial soundscape comprises a blend of seemingly disparate yet essential musical genres. Often several gamelan play simultaneously, some accompanying sacred ritual dance (*rejang*) while others accompany dance-dramas or shadow puppetry or play instrumental music in close proximity to sacred vocal chanting, resulting in a sound-ideal of fullness and boisterousness (*ramé*). Its opposite, *sepi* (emptiness), is considered dangerous and is aesthetically and spiritually important only once a year on *nyepi*, a day of purification when no sound is made. Every village possesses several temples that celebrate their anniversaries (*odalan*, *dewayadnya*) every 210 days (one Balinese year) with elaborate ceremonies involving music, dance and theatre.

As a way of protecting the older sacred performing arts from being exploited by tourism, in 1971 a committee of artists, religious specialists and government officials proposed a classification system, organizing music, dance and theatre genres into three general categories, subject to regional variation. *Wali* (sacred) activities are integrated into rituals and take place in the innermost courtyard of the temple or house compound (closest to the sacred mountain) for an audience of gods; *babali* (ceremonial) activities occur in the middle courtyard, are for an audience of gods and humans and are not integrated into the ceremony, but are parallel to it; and *balih-balihan* (secular) activities are performed outside the temple or in an outer courtyard and are entertainment for humans. In practice these categories often overlap: the distinction between *wali* and *bebali* is sometimes irrelevant, and performance traditions may shift from one category to another (e.g. secular offering dances performed on a *balih-balihan* secular programme).

The 20th century saw an expansion of performance contexts, in particular with secular performances on proscenium stages. The art centre Werdi Budaya, opened in 1976, is a frequent venue for STSI students and faculty, for tourist performances and for the annual Bali Arts Festival (Pesta Kesenian Bali, instigated in 1979), a competition and exhibition of gamelan, dancers and artisans from all over the island. The major focus of the Bali Arts Festival is the gamelan festival, which promotes a competitive atmosphere and regional pride among gamelan groups and audience members. These performances are held in 'battle of the bands' format, with a gamelan group on either side of the stage. Repertory (which includes instrumental and dance pieces) must fit into the categories established by an official committee each year, and most pieces are newly composed for the occasion.

The culmination of the festival (attended by up to 8000 people) involves the *sendratari* and *drama gong* dance-drama performances. *Sendratari*, an acronym of *seni*, *drama* and *tari*, (art, drama and dance) is a huge spectacle involving a narrator and hundreds of dancers and musicians. *Drama gong* is a dance-drama in which the actors speak, accompanied by *gamelan gong*. Aspects of these forms depart from traditional Balinese theatre and dance in their set scripts, choreographies and pieces (leaving little room for improvisation) and the playing-out of entire epic narratives in encapsulated form.

TABLE 1: Some examples of pelog grantangan

saih pitu	1	2	3	4	5	6	7
Gamelan Gambang	ding	dong ageng ('low')	dang ageng ('low')	deng	dung	dang alit ('high')	dong alit ('high')
KOKAR *notasi ding dong* Gambuh	nding	ndong	ndeng	ndeung (pamero)	ndung	ndang	ndaing (pamero)
notasi KOKAR selisir	nding	ndong	ndeng		ndung	ndang	
tembung (Gambuh)	dung	dang	–	ding	dong	deng	–

(ii) Musical principles.

(a) Tuning systems. Instruments are tuned in pairs, with one tuned slightly higher than other resulting in acoustic 'beats'. When played together, the lower *(pa)ngumbang* ('exhaler') and the higher instrument *(pa)ngisep* ('inhaler'), create a shimmering timbre, literally breathing life into the sound of the ensemble. There is no standardized tuning. All instruments of an ensemble are tuned together and do not match any other ensemble, giving them a unique character. However, every gongsmith (*pandé*) has his own conception about particular tuning and the intervals for each type of gamelan that fit into a generalized system. Tuning systems (*saih*, 'sequence') of four, five, six and seven pitches are named after the type of gamelan with which they are usually associated (e.g. *saih gender* after the *gender wayang* ensemble) or the number of pitches (e.g. *saih pitu*, a sequence of seven).

The terms *slendro* and *pelog*, (dopted from Javanese terminology where they describe five-tone and seven-tone tuning systems, respectively), are frequently used to classify scales that were not formerly grouped together but can be made to fit roughly into these two categories. Many gamelan tunings and vocal genres do not fit neatly into either system, however.

The rich modal possibilities inherent in seven-tone ensembles distinguish them from pentatonic gamelan. Modes of five main pitches (known as *tekep*, 'covering' of the holes of the *suling* flute, or *patut*, 'agreement') employ two extraneous tones (or *pamero* called *bero*, 'false') for colour and modulation purposes. A revived interest in seven-tone ensembles, such as the court ensemble, *semar pagulingan*, has instigated the creation of experimental seven-tone gamelan that are capable of producing both *slendro* and *pelog* scales such as *gamelan semara dahana* (or *semarandana*) and *gamelan manikasanti* (created by I Wayan Sinti). Pentatonic tunings are the most prevalent; in the early 20th century, to facilitate the playing of complex figuration (and to avoid leaping over the unused *pamero* tones) many seven-tone gamelan were melted down and transformed into pentatonic gamelan.

Tuning can convey ritual meaning. The modes produced by the group of rare, seven-tone sacred ensembles have specific correlations with deities. The most prevalent tuning, the pentatonic *pelog selisir* of *gong kebyar* and *balaganjur*, is generally associated with the human and demonic realms. *Slendro* tuning of *gender wayang* and *gamelan angklung* is considered to connote sadness; it is a means of communicating with the spirit world and is used in rites of passage such as tooth filing and cremation ceremonies. Old treatises on music explain that for each pitch there is a corresponding deity, cardinal direction, colour etc.; usually male deities are associated with *pelog* and their female counterparts with the corresponding scale degrees in *slendro*, but for most musicians, this philosophy is not part of general musical awareness.

(b) Notation. Most Balinese music is transmitted orally. Notation is rarely used in the transmission process and never in performance. However, versions of the notational system known as *grantangan* are used for preserving the skeletal pitches of long compositions. Syllables comprising the pitch notation systems are also used as vocalized mnemonics in teaching. There are several such systems (Table 1). The oldest, used in *gamelan gambang* and other seven-tone sacred ensembles, is derived from sacred vocal music notation in which the vowels of poetry are translated into musical pitches. The vowel sound in each word of text has a corresponding syllable representing a pitch that is played as a tone on a single octave metallophone. At the KOKAR music conservatory, notation systems (known as *notasi ding dong* and *notasi KOKAR*) devised in 1960 have become standard; occasionally cipher notation is also used. Drum patterns are also transmitted by rote using a system of mnemonics.

(c) Instruments. Gamelan are comprised of gongs, metallophones, xylophones, gong-chimes, drums, cymbals, flutes and spiked fiddles in various combinations (Table 2). Materials of construction include bronze, iron, wood and bamboo. Gongs range in size from small to very large. Most are hung vertically and struck with a padded mallet and provide a framework that marks the form. Others are held horizontally, are struck with a hard mallet and provide secondary punctuation or serve as a time-keeper. Metallophones are in pairs and consist of two types: with keys suspended over bamboo resonators (e.g. *gender*), and with keys resting on trough resonators (e.g. *gangsa jongkok*). Each metallophone in a pair is precisely tuned slightly apart from the other to produce acoustic 'beats'. Gong-chime instruments consist of a row

TABLE 2a: Gamelan ensembles and instrumentation

Musical ensembles	GAMBUH 7-tone pelog	SEMAR PAGULINGAN – 7 or 5-tone pelog PELAGONGAN – 5-tone pelog (selisir or tembung)	PEJOGEDAN (Joged Bumbung)	GONG GEDE 5-tone pelog	GONG KEBYAR 5-tone pelog
Relationship to vocal/text narrative	Panji Malat (Kidung) (Javanese hero) Tembang in Buleleng		none – no text	none – no text	none – no text
Colotomic	*Kempur* (medium-size, hanging gong) *Kajar* (small horizontal gong with a flat boss – 3 functions) A: divides palet B: time beater C: syncopated drum composite *Kelangang* (offbeat)	*Kempur* *Kajar* (functions B and C) *Kemong* (adds a 6th pitch and takes *kajar* function A) *Kelenang* (offbeat)	*kempur komodong* two slabs of bamboo suspended over earthen jar resonators and tuned slightly apart resulting in a simulated beating effect of a gong or *kempur* *kempli* – a bamboo xylophone with two bamboo keys suspended over bamboo tube resonators. Sometimes the two keys are separate and called *kempli* and *kempyng*	2 Gong (male and female) *Kempur* *Kempli* *Bendi* (secondary rhythm) *Ponggang*	Gong *Kempur* *Klentong* *Kajar/Kempli*
Melody or gending	2–4 Suling gambuh (in paired tuning) 1 Rebab	Metallophones 2 Gender Rambat Gede (13 to 15 keys – melodic leader in *Palegongan* – replaces trompong) 2 Gender barangang (13 keys) 2 Jegogan 4 Jublag (Calung) 4 Penyacah 4 Kantilan (single-octave, high-pitched) 2 Gangsa Jongkok Gede 2 Gangsa Jongkok Cenik	2 large rindik (bamboo-keyed xylophones) play the Gender Gede expanded melody pokok played on two bamboo-keyed jegogans kotekan figuration played in rindik tuned higher than the gender (all rindik are played in octaves throughout)	Metallophones 4 Jegogan 4 Jublag (Calung) 4 Penyacah 6 Large Saron 6 Small Saron	Metallophones 2 Ugal (melodic leader of gangsa) 2 Jegogan 2 Jublag (Calung) 4 Gangsa Pemade 4 Gangsa Kantilan
Secondary melody		Suling, Rebab	Suling		Suling
Gong-chimes		trompong (single row of 10 gongs played by soloist) melodic leader in semar pagulingang – played instead of gender	none	Trompong gede (expanded melody, intro) Trompong Barangang (doubles trompong) Reyong (figuration – four interlocking players) reyong	Trompong (expanded melody, intro) Reyong (12 horizontal gongs, a bit higher than trompong, played by four musicians, each using a pair of mallets, figuration – four interlocking parts)
Agogic instruments	2 small Kendang Gupek langang and wadon (male and female)	2 small Kendang Gupek lanang & wadon (male and female)	one single drum, (somewhat larger than the wadon or of pelegongang) plays a style known as *kendang bebancian* (androgynous)	2 large Kendang (sticks) lanang and wadon (male and female)	2 Large Kendang lanang and wadon (male and female)
Additional percussion	Rincik (Ceng-ceng or ricik) – one four keyed instrument 2 kangsi 3 gumanak Gentorag (bell tree) *Kenyir* – three-keyed instrument struck with a three-pronged mallet	Rincik Gentorag	Rincik	Ceng-ceng kopyak (large, hand-held cymbals)	Ceng-ceng (player holds two medium-sized cymbals, strikes array of several cymbals mounted on stand)

TABLE 2b: Gamelan ensembles and instrumentation

Ensemble and tuning	ARJA/GAGUNTANGAN (tuning?)	ANGKLUNG (4-tone slendro derived)	GENDER WAYANG saih gender (5-tone slendro)	GENDER WAYANG-BATEL saih gender (5-tone slendro)
Relationship to vocal/text	tembang macapat (pupuh) sung in Balinese by actors/dancers. Based Panji Malat. Kakawin and Malat are sung by noble character; gagendingan (popular and folksong) sung by servants and coarse characters.		accompanies dalang in wayang parwa or parwa dance drama; played simultaneously in ceremonies with kidung or kakawin	accompanies dalang in wayang ramayana or wayang wong dance drama
Colotomic instruments	guntang gede (bamboo idiochord) guntang kempur (bamboo idiophone) guntang cenik (bamboo idiochord) guntang kajar (bamboo idiochord) or kajar (horizontal gong) klenang	kempur tawa-tawa (horizontal gong)		kempur klengang kempli kajar
Melody	1 or 2 suling 4–7 flutes	2 jegogan	2 or 4 gender (10-key metallophone)	2 or 4 gender (10-key metallophone)
Secondary Melody		suling		suling, rebab
Elaboration		8–12 gangsa (metallophones) reyong (8 gong kettles) or 'barbell' reyong for processions		
Agogic instruments	2 kendang	2 kendang (small drums)		
Additional percussion	ricik (small cymbals) tawa-tawa	ceng-ceng		rincik gentorag

TABLE 2c: Gamelan instruments and their instrumentation

Ensemble and tuning	GAMBANG 7-tone pelog (saih gambang)	SALUNDING 7-tone pelog	LUANG (SARON) 7-tone pelog	CARUK 7-tone pelog
Relationship to vocal/text	one note per syllable in the Kidung MS corresponds to each saron beat	also based on kidung chant	one lontar containing luang pieces (damaged in volcanic eruption)	one note per syllable in the Kidung MS corresponds to each saron beat; possibly used to accompany kidung Malat and Cupak
Colotomic instruments			gong agung kempli bebended (?gong) gong kempul (hanging gong)	
Secondary colotomic instruments		gebyog (low-pitch metallophone) kempul (occasionally)	kempur kelenang (temple only)	
Melody	2 saron (metallophone)	2 gangsa (8-key metallophone)	2 gangsa gantung gede (metallophone) saron besar (metallophone) saron kecil (metallophone)	saron gede and saron cenik (metallophone) played by one player
Secondary melody		suling		suling, rebab
Elaboration	4 gambang (xylophone)	2 gucekan gong (metallophone) inting gede (metallophone) inting cenik (metallophone) penem (metallophone) nyonyong gede (metallophone) nyonyong cenik (metallophone)	gangsa gantung cenik (7-keyed bamboo saron) gansa jongkok besar gangsa jongkok kecil	caruk (box-resonated bamboo xylophone)
Gong chimes			trompong/bonang (double-row)	
Agogic			?	
Additional percussion		ceng-ceng	kendang ceng-ceng	

of graduated tuned kettles, which are played either as a solo melodic leading instrument or by several people playing interlocked figuration. Various non-pitched idiophones, such as *ceng-ceng* (cymbals, large or small) or *gentorak* (bell tree), complement ensembles. *Suling* (flutes) are played using circular breathing to produce a continuous sound; the *rebab* (bowed spike-fiddle) is played only in soft ensembles, with a technique that differs from that of Javanese *rebab*. Various sizes of two-headed drums (*kendang*) are played with and without mallets (*see also* GAMELAN, §I, 5(iv)).

Although there are many varieties of gamelan, most follow similar musical principles; discussion here will use *gamelan gong* (developed from *gamelan gong gede* and *semar pagulingan)* as a model.

(d) Performing practice and musical structure. All players of a Balinese gamelan work together with extreme precision, held together by a network of leading instruments that provide aural and visual cues. Characteristic features of Balinese music are the rapidity of melodies and rhythms played in close coordination with one another and sudden shifts of tempo and dynamics, from slow, lyrical extended melodies to fast, highly dramatic, short ostinati. The stratified texture in Balinese music generally consists of a slow-moving skeletal melody (*pokok*) played on the lower, single-octave metallophones (*calung* or *jublag*, ornamented by *penyacah* metallophones tuned an octave higher), usually in evenly-spaced beats divisible by two. This is punctuated by even lower metallophones (*jegogan*) and ornamented by a multi-octave, leading metallophone (*ugal* or *giying*). Elaboration of this melody in interlocking style occurs on higher metallophones with a two-octave range (*gangsa*) and a 12-kettle gong-chime played by four musicians (*reyong*). Another gong-chime (*trompong*), lower in pitch than the *reyong*, is played by a soloist as a leading melodic instrument in certain types of pieces. The form of the piece is marked by a group of gongs in graduated sizes with the largest marking the end of each cycle and the smaller ones subdividing the cycle. The ensemble is led by one or two drummers who play interlocking parts on *wadon* (female, larger, lower in pitch) and *lanang* (male, smaller, higher in pitch) drums, cueing introductions, tempo, dynamics, transitional passages, endings etc. Over this texture floats a melody played on *suling* and sometimes *rebab*.

Most melodies are cyclical and in multiples of two or four, with the stress falling on the final beat of a group (rather than the first beat); sometimes this coincides with a gong. The music played on elaborating instruments is highly syncopated, often juxtaposing three-beat groupings against duple rhythms.

(e) Kotekan. The *gangsa* and *reyong* players play interlocking figuration (*kotekan*, also called *candatan*) consisting of two complementary parts, the *polos* (the basic, main part, usually playing on the beat) and the *sangsih* ('differing', fitting between *polos* notes). When *polos* and *sangsih* are sounded together the composite melody has a faster tempo than any single player could produce, usually four or eight times as fast as the *pokok* melody. In order to play *kotekan* the musicians involved must hear their parts in relation to each other rather than as isolated units.

Further timbral distinction between the low, slow-moving parts and the figuration is achieved with the mallets themselves (*panggul*). The *gangsa panggul* are hard wooden hammers producing a sharp attack, whereas the lower instruments (*penyacah*, *calung* or *jublag* and *jegogan*) are struck with padded mallets, producing a softer, warmer sound. The damping technique can be very complex in playing *kotekan*, as every note struck by the right hand must be damped with the left precisely when the complementary part strikes. Instruments that are played with two *panggul*, such as *reyong*, have an even more difficult damping technique, requiring the musician to stop the sound with the mallet after striking without producing another sound.

There is little room for improvisation, since many of the parts are in pairs that are dependent on precise figuration in order to interlock properly. The leading melodic instrument has some leeway for improvisation, but because of its role as leader, it must remain connected to the *pokok*, anticipating, following and embellishing.

There are many types of *kotekan*, from rhythmically simple to highly syncopated. Each type is associated with specific genres, forms, melodies, ensembles and moods. Some are closely tied to the *pokok*, reinforcing, surrounding or anticipating its pitches, while others are independent (ex.1); in *kebyar* compositions these types are often combined.

Augmentation and diminution frequently occur in compositions. When a skeletal melody is played at its 'basic' tempo it is known as *panca periring*, and when played twice as slow it is called *wilet*; the result is similar to the Javanese *irama* ratios: as the *pokok* is played slower, other instruments fill in with their own faster figurations.

Interlocking drum patterns employ a number of strokes specific to genres, gamelan types and drum size. Drumming styles range from melodic to percussive, and their intricate patterns add a variegated texture to the ongoing ostinati. *Panggul* (mallet) drumming for the *gong gede* ensemble is heavy and powerful; drumming for *gambuh* and *palegongan* ensembles (ex.2) employs delicate hand strokes that ring melodically, while *kebyar* drumming is a display of rapid virtuoso percussion.

(f) Form. Many compositions have several movements with contrasting gong structures, melodies and tempi, combining cyclic repetition with linear progression. Likened to parts of the body, pieces often open with the *gineman* (head), a metrically and rhythmically free introduction played by one or a few instruments and joined by the drums, which cue the entrance of the rest of the ensemble; this is sometimes followed by a *kawitan* ('beginning') section; the main body of the piece (*pangawak*, 'body'), is the longest, slowest section; finally, the *pangecet* (legs and feet) usually consists of a short gong cycle in a fast tempo. Repeating sections of pieces are sometimes linked by non-repeating transitional passages. The basic model of *gineman–pangawak–pangecet* is often expanded to encompass other movements. Usually there is recurring thematic material, giving the composition cohesion.

The cycles, divided and marked by one or more gongs, are associated with particular drum patterns. Forms range from cycles of two beats (often a short ostinato) to 256 beats (extensive melodies). They are closely associated with theatrical and dance genres, even when taken out of their original context and incorporated into multi-sectional *kebyar* compositions. In theatrical music a single

Ex.1

(a) *Kotekan oncang-oncangan/nyog cag*

polos

sangsih

composite

pokok

(b) *Kotekan ngorot*

polos

sangsih

composite

pokok

gong

(c) *Kotekan telu (jauk manis)*

polos & sangsih

pokok

(d) *Kotekan empat, reyong* for Baris

variant 1

variant 2

pokok

gong gong pur pur

Each pair of parts is doubled at the octave.

gong cycle may be repeated many times to support the drama; when a new mood or character piece is needed, there is a switch to another melody with a differing gong framework. Pieces with shorter gong cycles accompany highly dramatic or action scenes, articulated by the frequency of gong strokes, whereas long, extended cycles usually accompany calmer scenes or refined character dances.

The repeated cycles are enlivened by *angsel*, syncopated rhythmic accents or breaks in the melodic figuration, played while the beat and colotomic pattern continue (ex.3). These are borrowed from (but not restricted to) dance music, in which movement is tightly coordinated with the gamelan via drum cues. There are many types of *angsel* rhythms, articulating movement, marking tempo or pitch changes, closing phrases or linking sections etc. In certain styles of dance (usually accompanied by solo drum) the dancer decides when to initiate an *angsel*, cueing the drummer, who cues the musicians. Other dances have a set choreography with *angsel* built into the composition, which are memorized by the musicians and dancers.

Forms are highly contextualized to specific types of gamelan and associated repertories, although repertory is often transferred from one type of gamelan to another to fulfil ceremonial and aesthetic functions. The form of a piece is usually named after the genre or melody with which it is most closely associated, even when it is has been transferred to another genre or melody (Table 3). Forms are marked by different types of gongs, depending on the instrumentation of the ensemble. In the court ensembles (*gambuh*, *semar pagulingan* and *palegongan*),

Ex.2 Drum interlocking: *Pengecet Lasem* (transcr. Michael Tenzer)

kempur

Kendang lanang

Kendang wadon

KP k p p k p p k p k p D T T T D T D K P k p D T T T D T D T D k p k p D D T D K P k p U U D K P k

p p k p p k p k p D D T T D T D T D T D D D T T D T D T k p D T K P D K P k p D D T D K P k p U U D K P k p p k p p k p k p D T T T D T D K P k p D T T T D

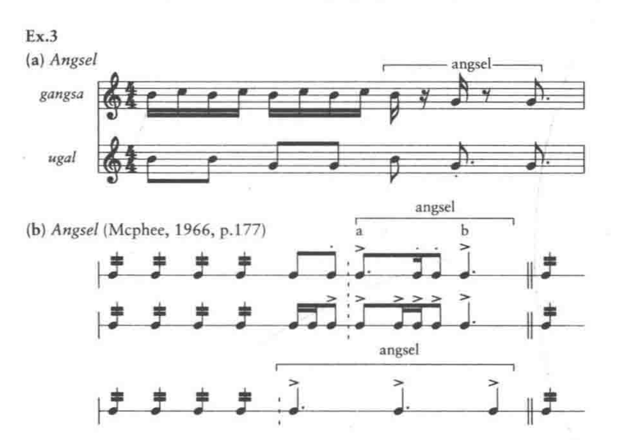
klentong

T D K P k p D D T T D T D T D T T D T D T D T k p D T k p D T U U D T T D T D D D T T D T D T k p D T U D U U U U D D T D K P k p K P D T D T

kempur

Drum strokes: K = Kap P = Pak k = kom p = peng D = Dag T = Tut U = pung

Ex.3
(a) *Angsel*
(b) *Angsel* (Mcphee, 1966, p.177)



the largest gong marking the end of each cycle is the medium-sized *kempur*, and divisions in the cycle are articulated on *kemong* (a small hanging gong struck with a hard mallet wrapped with string, also called *klentong*), *kajar* (small horizontal gong with a flat boss, held in the lap and struck with a wooden beater) and *klenang* (the smallest horizontal gong, playing the off-beat). Forms are also distinguished by drum patterns.

Forms range in size and scope from the fast, two-beat *batel* in *gamelan gambuh* to *lalambatan* ('slow' music), which are stately, grand pieces played in the temple during the *odalan* (temple ceremony). Traditional *lalambatan* pieces are the longest and perhaps most difficult to memorize of all Balinese music. Most have several movements, beginning with a slow, free introduction played on the *trompong*, moving through many long, slow sections and ending in a compressed section in a fast tempo. Associated with the huge *gamelan gong gede* (which has a deep range and timbre), they are commonly played on the standard *gamelan gong* ensembles with the addition of a group of large, hand-held cymbals (*cengceng kopyak*) that play interlocking rhythms. *Lalambatan* compositions are venerated and old but are also frequently adapted to the flashy *kebyar* style. The cycles are marked by much larger gongs than those of *gumbuh*-derived ensembles. In *gong gede*, instead of the *kempur* there are two large gongs, a male (*lanang*) and a female (*wadon*); often only one gong is used in *gamelan gong*. The cycle may be subdivided by the *kempur* and the *kempli* (equivalent to the *kajar* but larger, with a raised boss).

TABLE 3: Some colotomic forms
k = kajar or kempli t = klentong P = kempur G = gong

Form	*Structure*	
Batel	x x k G	
Bapang	x x x x x x x x P t P G	
Bapang Gede	· x · x · x · x t G	(augmented pokok, twice as slow as Bapang)
Gilak (Baris)	x x x x x x x x G P P G	8 or 16
Kalé (same form as Gilak but pokok consists of repeated note)		
Gabor Sisir	x x x x x x x x t P	
Gegaboran	x x x x x x x x x x x x x x x x P t P G	

(iii) Gamelan ensembles. Palm leaf manuscripts (*lontar*), bas-reliefs on temples and stone and copper inscriptions from Java and Bali (some dating back to the 10th century) comprise the evidence for historical study. Two *lontar* address the subject of music directly: the Prakempa and Aji Gurnita manuscripts (anonymous, probably 19th-century) discuss *suara* (sound or voice), *pelog* and *slendro* tuning systems and courtly ensembles. Many other *lontar* also contain useful information about gamelan.

Based on this evidence, Balinese scholars have grouped gamelan and repertory according to certain lineages of ensembles that are linked historically and musically. The many diverse ensembles share fundamental elements and have exerted mutual influences upon each other over time, so it is very difficult to date them precisely. Scholars such as I Nyoman Rembang and I Wayan Sinti have grouped Balinese ensembles chronologically into three rough periods: *tua* ('old', considered to be indigenous Balinese), *madya* ('middle', probably from the Kadiri and Gelgel periods, beginning with the emulation of Hindu-Javanese court life in Balinese courts) and *baru* ('new', beginning with the creation of *gong kebyar* in 1915; see Gold, 1998).

Theoretically, there is a progression in function of ensembles in these categories analogous to the *wali*, *babali* and *balih-balihan* categories (see §(i)(c) above). 'Old' ensembles are rare (except for *gender wayang* and *angklung*), highly sacred, and generally associated with priestliness; 'middle' ensembles are revered and ceremonial, associated with courtliness; and 'new' ensembles tend to represent secular culture and accessibility to the general public. The specific time periods, narratives and languages with which the ensembles are associated link them to certain rituals. However, the actual function these ensembles may fulfil in rituals is not fixed but dependent on local preference, availability and the repertory played. For example, *gong gede* is often considered *wali*; *gender wayang* may be played for *babali* or *balih-balihan* activities and *gong kebyar* may play sacred *lalambatan* pieces in the *wali* context.

Instrumentation is one major distinguishing factor: most 'old' ensembles do not include drums, or accord them a colotomic rather than agogic role, whereas in the 'middle' category drums are essential for controlling the ensemble and delineating form; and in the 'new' category, drums have the additional role of featured soloist. *Rebab* and *suling* do not appear in ensembles of the 'old' category, whereas they play prominent roles in some ensembles of the 'middle' category, perhaps indicating Javanese influence. In the 'old' category four sacred ensembles are distinct from other Balinese gamelan due to their materials: *gamelan selonding* is made of iron and *gamelan gambang*, *luang* and *caruk* combine bronze with bamboo instruments, resulting in a timbral similarity to some Javanese ensembles. These four are linked in other ways (see below) and are distinct from 'middle' and 'new' ensembles that show clear influence from either *gambuh* or *gong gede*, although they share some musical elements and techniques.

(a) Pre-Hindu Balinese instruments. *Nekara*, bronze kettledrums from the Dongson culture (4th century BCE to 1st century CE) of southern China, spread to what is now Vietnam (Tonkin and Annam) and are considered the precursor to gamelan. Bali possesses one of the most important specimens in the temple, Pura Penataran Sasih (*sasih*, 'moon'), at Pejeng (Intaran) (*see* BRONZE DRUM).

There are only two examples of *Gong beri (bheri)* gamelan in south Bali: in Renon and Semawang. It accompanies the rare *baris cina* ('Chinese baris') trance ritual. Featuring a flat bossed gong, the origin of the instrument is the subject of several legends. It is associated with China because of the dance and the design of the gong itself, and is considered to be highly charged with spiritual power (Rai, 1998).

(b) 'Old' ensembles. The four sacred ensembles *gambang*, *selunding*, *luang* (also known as *saron*) and *caruk* have some unifying features: they share contextual function and seven-tone tuning; some are associated with Bali Aga ('original Bali') communities (villages that resisted Hindu-Javanese culture, predating the Majapahit period); and their repertory (which is preserved in *lontar*) is linked to vocal melodies of sacred poetry (*kidung*). *Kidung* are no longer performed together with instrumental accompaniment (see §(iv) below), but some scholars have attempted to reunite them.

Gamelan gambang. 60 of these rare ensembles are scattered throughout Bali, with 22 in east Bali. This ensemble is often associated with *pitrayadnya* and *dewayadnya* ceremonies. Depicted in temple reliefs in the East Javanese temple Pura Penataran (1375), it features the Balinese *gambang*, which has 14 bamboo keys that are not arranged in an ascending sequence from low to high, but rather in groups of three and four ascending pitches, and is played with two forked mallets, the tips of which span an octave on each mallet (for illustration, *see* GAMBANG, fig.2). The ensemble consists of four *gambang*, each starting on a different pitch, and one or a pair of large, bronze, seven-keyed *saron*, tuned an octave apart and played by a single player; some ensembles have two pairs of *saron*.

Gambang is known for the *saron* rhythm comprising a 5+3 stress pattern or its reverse. The *saron* provides the *pokok* (often *kidung*-derived), and the *gambang* play a complex interlocking figuration called *oncangan*, a term derived from rice-pounding ensembles. The *oncangan* figuration follows the *pokok* but is based on an even rhythm. Each tone in the mode has a special *oncangan* form.

The repertory comprises 50 pieces in some areas, composed in one of seven pentatonic or hexatonic *saih*, which are linked to melodies (*taksu*) that accompany the dancing of specific deities and other temple rituals (ex.4).

Gamelan caruk (saron). This extremely rare, small ensemble, found around Karangasem and named after the bamboo-keyed xylophone (*caruk* or *saron*), is played by two musicians. One musician plays the *pokok* in parallel octaves on two bronze, seven-keyed *saron* tuned an octave apart, while the other doubles or plays simple figuration on the *caruk*. In some ways it is a simplified form of *gamelan gambang* and is sometimes substituted for it in *pitrayadnya* or *dewayadnya* rituals. For the most part the *caruk* repertory is shared with that of *gambang*; however, a few *lontar* of exclusively *caruk* pieces do exist.

Gamelan salunding. There are two forms of *gamelan salunding* (also *salonding*, *salundeng*, *selonding*). One, now extinct, with wooden keys and coconut-shell resonators, is said to have been played by hermits meditating in the forest, whereas the prevalent form of *gamelan salunding* is a sacred ensemble consisting of two to ten



Ex.4 *Gambang* figuration (Mcphee, 1966 p.278)

1. saron
2. pametit
3. penyelat
4. pemero
5. pengenter

iron-keyed, trough-resonated metallophones. The graceful resonance of iron keys, the absence of drums and gongs and the frequent slow-tempi are unlike any other gamelan. They are located in Bali Aga villages such as Tenganan and Trunyan, and in several non-Bali Aga communities, mostly in east Bali. Most *salunding* have their own legend ascribing their creation to a gift from the gods. The gamelan are the abode of the gods during temple ceremonies; in some cases it is forbidden to touch or even to see *gamelan salunding* when not being played for ritual. Most *salunding* have a documented ancient history: the set in Selat (near Besakih), for example, was first mentioned in 1181 in edicts (bronze plaques) in Klungkung.

Two eight-keyed *gangsa*, an octave apart, carry the melody. Figuration is provided by two other metallophones, each played by two musicians. A similar instrument, pitched an octave lower than the lowest *gangsa*, has an interpunctuating function. Sometimes a *kempul* and very occasionally a pair of *ceng-ceng* are added for punctuation. A fixed repertory of sacred pieces is played only for ritual functions. Some of these, called *gaguron*, may neither be recorded nor even recalled outside performance. Pieces are composed in one of three pentatonic modes. Many of the pieces were taken from the *gambang* and *caruk* repertories. Other pieces exist outside of the *kidung*-related repertory; a few new compositions are sometimes composed at STSI and in Tenganan.

Gamelan luang. This ensemble is associated with *pitrayadnya* ceremonies in most areas, and with *dewayadnya* ceremonies in some. Some scholars believe *luang* to be a source for *gamelan gong gede*: its double-row *bonang* (and other features) resemble some archaic Javanese ensembles. The melodic interlocking figuration played on the *bonang* (also called *trompong*) are called *sekatian*, another possible link with the archaic Javanese *gamelan sekatan*; other similarities include the colotomic function of the *kendang* and the name of one of the modes (*nyura*, *manyura* similar to that of Java.

Luang shares some pieces with the previous three ensembles, but for the most part it has its own repertory. The pieces, known as *tembang*, exist in seven modes known as *jalan* ('ways', 'paths'), but usually only about four are in regular use.

Slendro ensembles: *gender wayang*. This consists of a pair or quartet of ten-keyed metallophones (*see* GENDÈR) played with a complex two-handed technique. A *polossangsih* pair (doubled at the octave in a quartet), play interlocking figuration in the right hand, set against a slower-moving left-hand melody and resulting in a rapid composite melody and a stratified texture. Sometimes each hand plays a different *kotekan*, resulting in a more active four-part texture; in slow pieces both hands play in parallel octaves or *empat* (the interval spanning four keys, approximately a 5th) with delicate grace notes and rubato

(ex.5). Aesthetically, the ensemble is regarded as an emblem of refinement and complexity. It is considered to be a member of the sacred ensembles category due to age and function. The primary function of this ensemble is in *wayang kulit* (shadow puppet theatre), which plays a central role in ceremonial and secular Balinese life (see §(v)(b)) accompanies the *dalang* (shadow puppet master), who sings and provides dialogue and puppet movement. *Gender wayang* is also used to accompany two forms of dance-drama, *parwa* (Mahabharata stories) and *wayang wong* (Ramayana stories), and is essential in certain rituals where it is played without *wayang* (fig.2).
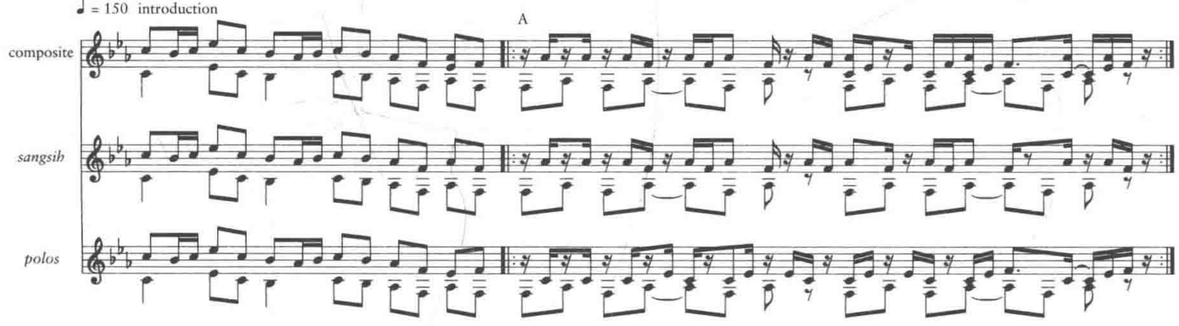
Pieces used in the shadow play are classified according to their function in the drama: purely instrumental pieces, played as the audience gathers (*pategak*, 'sitting pieces'), an extended multisectional overture (*pamungkah*), pieces for action, mood songs, background mood music, special character pieces, ending music and ritual music. Pieces
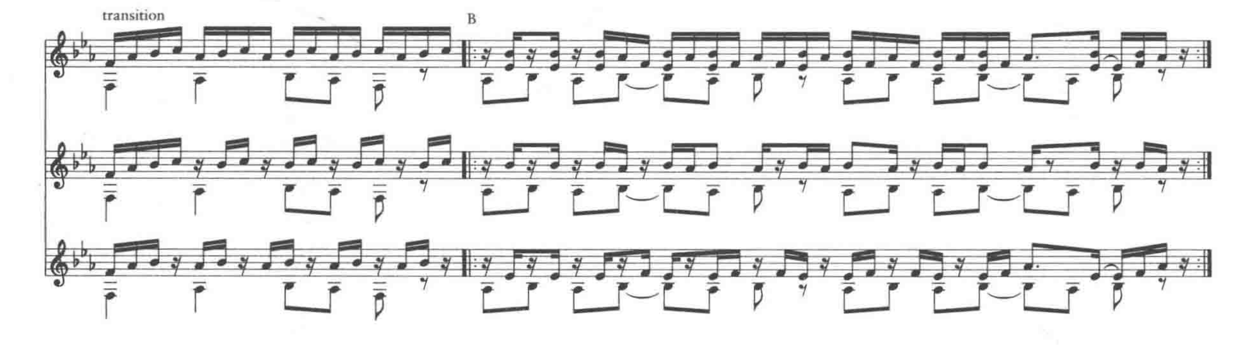
Ex.5 *Gender wayang*
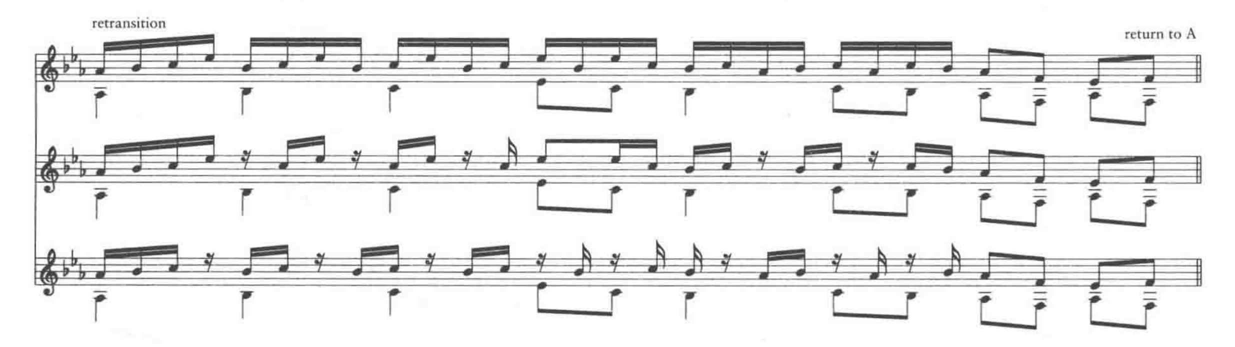
(a) *Gending Mesem*, accompanies refined character's weeping song (*I Wayan Loceng*, transcr. Gold)



(b) *Angkat-angkatan seketi*, accompanies puppet movement (transcr. Gold)









2. Kayu Mas gender wayang ensemble (I Wayan Konolan and sons), Denpasar

accompanying action consist of a left-hand ostinato against a right-hand *kotekan*, which is repeated a number of times, followed by a transitional passage leading to a repetition in another pitch area. The standard repertory is based on pieces accompanying *wayang parwa* (stories drawn from the Mahabharata); however, the ensemble is also used to accompany stories such as the Ramayana, in which case the ensemble, called *batel*, is augmented by percussion and gongs shared by the *gambuh* ensemble. The *batel* ensemble also accompanies *wayang wong* ('human' Ramayana-based *wayang*). Pieces from the *wayang parwa* repertory are also used to accompany tooth filing ceremonies and cremation processions, when they are sometimes played on the tower carrying the corpse to the burning grounds at the Death Temple. The *slendro* tuning is said to guide the spirit of the deceased to the land of the deified ancestors. Regional and personal variation are expressed in many styles and versions of the repertory (see Gold, 1998).

Gamelan angklung. This ensemble is named after a bamboo shaken idiophone (ANGKLUNG) that was formerly part of the ensemble but is now rarely used. It is a delicate ensemble consisting of small, four-key *gangsa*, *reyong* with eight kettles, two *jegogan* and other instruments. Led by two tiny drums, the four-tone, *slendro*-derived tuning and the *kempur* tuned to a pitch outside of the four-tone *slendro* system give *angklung* a unique quality that connotes melancholy sweetness to a Balinese audience. It is often performed during cremation rites and temple and house ceremonies. Due to its small size and affordability, it is probably the most prevalent type of ensemble in Bali and a favourite for beginning and children's gamelan as well as virtuoso professionals. It can also be made portable and played in processions (ex.6).
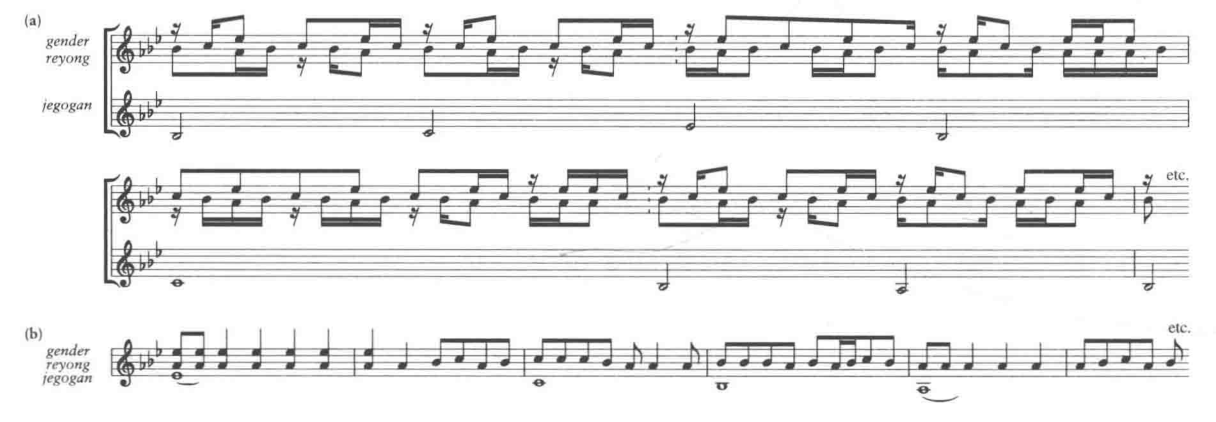
The repertory includes pieces unique to *angklung* as well as standard repertory adapted from larger *pelog* ensembles, such as *gong kebyar* dance compositions and *lalambatan*. Characteristic of *angklung* are *pangawak*, in which the *gangsa* play a lyrical melodic line in unison without figuration, often with melodic syncopation, expressing the sweet mood associated with this ensemble, followed by *pangecet* with *kotekan*. The complex *kotekan* characteristic of this somewhat restricted tuning is an example of maximum use of minimal materials. As in *gender wayang*, phrases and gong cycles are frequently asymmetrical in length with flexibility of form, unlike structures found in larger ensembles such as *gamelan gong*.

(c) 'Middle' ensembles.

Gamelan gambuh. This small ensemble, in which the main melody is carried by four large bamboo *suling* rather than metallophones, forms the basis for the repertory, forms and performance practice of pieces played by most later ensembles. Legends claim that *gamelan gambuh*, played to accompany the *gambuh* dance drama (see §(v) below), was formerly known as *gambelan meladperana* ('cutting to the quick') and was created by the god of love, Semar, and his spouse Ratih to be played in heaven by divine beings. This ensemble inspired the creation of others, each related to one of the gods of the four quarters: *semar haturu* or *pagulingan* (the god of love sleeping); *semar patangian* (the god of love rising), now known as *palegongan*; *semar palungguhan* (the god of love seated), now known as *pajogedan*; and *semar pandirian* (the god of love standing), now known as *barong*. These ensembles have come to represent courtly refinement, glorifying Bali's Hindu-Javanese heritage and the customs and practices of the Balinese courts of the Gelgel period. The *gambuh* drumming patterns, musical forms and *pokok* are carried over in these four ensembles. *Gambuh* has been revived relatively recently, although interest in it is still marginal and esoteric.

Gambuh compositions are broadly classified into pure music compositions (*pategak*) and pieces that accompany the *gambuh* dance-drama (*pangiring tari*). The repertory is further classified by mode (*tekep* or *patut*) and form,

Ex.6 *Angklung* (McPhee, 1966, p.246)





3. *Gamelan palegongan*

corresponding to specific characters and situations. *Gambuh suling* are end-blown flutes, approximately 90 cm in length with a diameter of about 4·5 cm, which require a circular breathing technique resulting in a continuous sound. There are usually four *suling*, tuned in pairs of *pangumbang* and *pangisep*, each with six fingerholes. The pitches, which span a range of about two-and-a-half octaves, vary in timbre depending on the register. An elaboration of the *suling* melody is played on the *rebab* (see Table 2 above for full instrumentation).

Gamelan semar pagulingan. The name of this ensemble (Semar, the god of love sleeping) refers to its original performance context: adjacent to the bedchamber of the nobility and played during love-making. The oldest form of this ensemble, in the seven-tone *pelog* (*saih pitu*) tuning, was almost extinct during McPhee's time in the 1930s and has since been revived, but it is still rare. Later *semar pagulingan* are pentatonic. Much of the seven-tone *semar pagulingan* repertory, colotomic structures and *kendang* patterns is adapted directly from *gambuh*, although the intervallic and modal systems vary from those of *gambuh*, the gamelan is tuned around a minor 7th above *gambuh*, and there are many pieces unique to *semar pagulingan*. Four modes are generally known, although most *semar pagulingan* pieces are in *tembung* and *selisir* modes.

The melodic leader of the ensemble is the row of tuned horizontal gongs (*trompong*), played in a delicate, somewhat improvised manner. Other instruments include single-octave *gangsa* (metallophones), of which there may be three sizes, ornamenting the slower-moving *pokok*. In certain modes melodies played on the *trompong* exceed the single-octave range of the *gangsa*, resulting in octave displacement; when *semar pagulingan* pieces are adapted for ensembles that have *gangsa* with double-octave ranges (e.g. *gong kebyar*) this octave displacement is often preserved to maintain the character of the original piece. The drums are slightly larger than those used in *gambuh*. The lyrical melodic instruments, *suling* (smaller in size) and *rebab*, remain important in this ensemble (see Table 2 for complete ensemble).

Gamelan palegongan, bebarongan and calonarang. Believed to have developed around the 18th century, the ensemble accompanying the highly popular dance-drama forms *legong*, *barong* and *calonarang* (see §(v) below) is derived from *semar pagulingan*. These genres all share the ensemble type, and their name denotes the repertory (e.g. the *legong* repertory is played on the *gamelan palegongan* (fig.3). As it is tuned to a pentatonic *selisir* or *tembung*, pieces from the *gambuh* and *semar pagulingan* repertory must be adapted. The *trompong* is replaced by two 13-key *gender rambat*, on which the leading melody is played, and doubled on two *gender barangan* tuned one octave higher. The delicate sound of the *gender* with its two-handed playing technique (here mostly playing in parallel octaves with much use of grace-note passing tones, rather than with a contrapuntal technique) and mallets with disc-shaped ends (as in *gender wayang*) make this ensemble even lighter-sounding than *semar pagulingan*. The pieces are multi-sectional, with lively, contrasting tempos and gong-cycle lengths ranging from two beat forms to long, slow *pangawak* with lyrical and complex melodies played on the *gender*. *Gangsa polos* and *sangsih* play patterns anticipating and surrounding the *pokok* pitches. *Angsel* are incorporated into the compositions to articulate the dance movements and mark transitions.

Gamelan palegongan was a favourite of the renowned composer I WAYAN LOTRING, who composed many innovative pieces for this ensemble during the 1930s that are still popular.
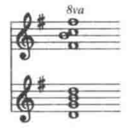
Gamelan gong gede ('great gong'). This rare, stately ensemble is closely connected with the temples and old court ceremonies and is thought to have developed around the same time as *gambuh* (*see* GAMELAN, fig.5). The instruments are enormous, with thick, bronze-keyed metallophones, gong-chimes, *ceng-ceng kopyak* and huge drums played with mallets (see Table 2 above). The number of musicians required can reach 50. The *gangsa jongkok* and two pairs of *penyacah* play a slow-moving melody and are struck with large mallets, giving the music a weighty presence. Smaller versions of *gong gede* were made for village use by the late 19th century, later developing into the *gong kebyar* ensemble. This interim form of gamelan is known as *gamelan gong*, a term that can also be used to refer to the standard *gamelan gong kebyar* present in many villages.

(d) 'New' ensembles.

Gamelan gaguntangan and gamelan paarjaan. From about 1915 to the 1940s, the *arja* dance-drama (often known as 'Balinese opera') was accompanied by a small chamber ensemble known as *gamelan gaguntangan*. This ensemble, consisting of flutes, various percussion and two bamboo-zithers (*guntang*) borrowed some of its drum patterns and form structures from *gambuh*, with the melodies remaining distinct. The current *arja* ensemble, consisting of seven to twelve instruments (see Table 2), is similar to that of *gambuh*, with the addition of the *guntang* that play primary and secondary punctuation. The large *suling gambuh* were used in the 1920s, but smaller *suling* are now used. There are two sizes of four to seven differently-tuned *suling* that are adaptable to match the singer's vocal range, in *slendro* and *pelog*.

Gamelan gong kebyar. This 20th-century ensemble and musical style developed in north Bali around 1915, when the need arose for instruments that would accommodate virtuoso *kotekan* at newly increased tempi, with dynamic contrasts and an extended four-octave range (five including the gong). *Gong kebyar* remains the most popular and ubiquitous ensemble in Bali. Many earlier ensembles were melted down to create *gong kebyar* with two-octave *gangsa* to allow for extension of single-octave melodies. The instruments are smaller than those of *gong gede*, allowing for agility of movement, but much larger than those of *semar pagulingan* and *palegongan*, with a louder, stronger timbre. The *kebyar* drumming style uses large drums played with the hands in rapid, intricate interlocking. The overall timbre of the strokes is less melodic and more percussive than those of *gambuh* and *palegongan*. The drums are the most dominant in *gong kebyar*: often a section of the piece features the two drummers (with the *ceng-ceng*) displaying their virtuosity. The REYONG features four musicians playing tightly-coordinated interlocking patterns. Several *reyong* techniques are used: all four players may play a chord of eight pitches on the bosses, a texture and pitch combination that stands apart from most other ensembles (ex.7); they may strike the rim of the kettles in percussive unison with the *ceng-ceng* and drums, or they play melodically on the bosses, employing a number of *kotekan* techniques.

Ex.7 *Reyong* chord



The ensemble is named after the *kebyar* (lit. 'explosive') sections of pieces in which all instruments play sudden rhythmic and melodic flourishes in unison that are not tied to a steady beat, covering a wide melodic and dynamic range. Rather than playing in constant stratification, as in the earlier ensembles, different instrument groups play antiphonally at certain points in interlocking or *kebyar* segments. Prior to *kebyar*, individual composers were not generally acknowledged, but certain *kebyar* composers have become known for their pieces and are invited to teach throughout the island. Most *kebyar* compositions draw from pre-existing forms and techniques for material, reinterpreting it in a new context. Sections played by the entire ensemble in stratification with a steady pulse and gong cycle may resemble musical elements of other forms, drawing on *semar pagulingan*, *palegongan*, *lalambatan* and theatre music for forms and figuration. Specific *kebyar* forms known as *kreasi baru* ('new creations') have also developed, marked by three sizes of gongs (*gong*, *kempur*, *klentong*). Many pieces depart from the traditional norms of other ensembles in using asymmetrical gong structures, highly syncopated *pokok* and innovative *kotekan* patterns. Compositional devices imported from other ensembles become known by the ensembles with which they are usually associated, such as *gegenderan* (when the *gangsa* section plays a lyrical melody together in imitation of *gender*) or *leluangan* (*reyong* style that imitates the *bonang* rhythms of *gamelan luang*). A new category of contemporary compositions (*komposisi baru* or *kontemporer*), mostly created at the government arts institutions, experiment with techniques and materials, breaking the conventions of *kebyar*.

Balaganjur, the marching gamelan (also called *bebonangan* because the *reyong* kettles resemble *bonang* kettles), is often associated with the demons of the earth (fig.4). The ensemble consists of instruments taken from the *gamelan gong* and made portable for processions. These include *reyong*, *ceng-ceng kopyak*, drums played with mallets and hanging colotomic and time-keeping gongs. Requiring a high level of interlocking skill, *reyong* kettles are removed from the rack and held and played individually by members of the procession, producing a complex hocket of four or more pitches (fig.5). This texture is offset by the clashing cymbal group, also playing interlocking parts; both groups play antiphonally as well as



4. Processional balaganjur at the opening of the Bali Arts Festival, 1995



5. *Women's processional balaganjur, Bali Arts Festival, 1995*

together. There are a variety of forms used for distinct situations. *Balaganjur* is used for cremation and other processions to instil enthusiasm in the crowd and for exorcism; contemporary ensembles have developed *balaganjur* to a competitive virtuoso form.

(e) Bamboo ensembles. The abundance of bamboo growing throughout Bali results in a wide variety of bamboo ensembles comprised of flutes (*gong suling*), tuned bamboo stamping tubes played by female musicians and derived from rice-pounding (LESUNG), bamboo jews harps (*genggong*) and a variety of ensembles consisting of bamboo xylophones. Other than the sacred bamboo ensembles from the 'old' historical category, most bamboo ensembles developed from the 'middle' category in the 20th century. The keys of these xylophones are either flat slabs of bamboo suspended or laid over a trough resonator (e.g. *gamelan gandrung*) or bamboo tubes split lengthwise over half their length and suspended over resonators (e.g. *grantang*, *rindik* and *tingklik* of *joged bumbung* and the xylophones of *gamelan jegog* of west Bali). They may be tuned to *slendro*- or *pelog*-derived tunings. Historically, the oldest bamboo ensemble is considered to be *gamelan gambang* (see §(b) above). Secular ensembles also exist, such as *gamelan gandrungan* (accompanying the male *gandrung* dance) or *joged pingitan* (accompanying its female counterpart), both involving the transfer of *gamelan palegongan* repertory to bamboo, some time after the inception of *legong* (see below).

Gamelan pajogedan. Also referred to as *joged bumbung* (bamboo dance), this ensemble of bamboo xylophones (*rindik*) is modelled after *palegongan* and accompanies a social dance form based on *legong* dance movements, one of the few forms of social dancing between a man and a woman. It is popular, affordable and abundant in Balinese villages. The *joged* (dancer), a teenage girl or young woman, of which there are usually several in a troupe, performs some dance excerpts and is then spontaneously joined by a succession of male audience members, either chosen by the dancer or volunteering, who engage in flirtatious dance surrounded by cheering crowds.

Consisting of approximately 12 players, the timbre of this small bamboo ensemble is light and delicate. Because the bamboo sound is not prolonged as in bronze ensembles, damping is not necessary, and in order to sustain the pitch, staccato repeated notes and rapid figuration are required. The leading *gender* part is played on two large *rindik*, and ornamentation is provided by smaller *rindik* tuned an octave higher. The equivalent to the *kempur* is played on a *kempur pulu* (or *kempur komodong*), two thick bamboo slabs suspended over earthen jars and tuned slightly apart, simulating the beating effect of a gong.

Tingklik. Most often played alone or in pairs, this bamboo-keyed instrument is purely for personal entertainment. Similar to *gender wayang* in employing a two-handed, sometimes contrapuntal technique, the lack of required damping makes this instrument far more accessible than *gender wayang* because the technique is easier and the compositions simpler. Most *tingklik* are tuned to *slendro* (*saih gender*) and played with mallets with long sticks and rubber-tipped ends. This instrument is easy to construct with readily available materials and is extremely prevalent throughout Bali.

Gamelan jegog. Found only in west Bali, where bamboo grows to an enormous size, each xylophone in this ensemble is made up of eight tubes that may reach three metres in length with a circumference of 60–65 cm; it is struck with mallets and has a powerful, earth-shaking sound (fig.6). It is tuned to a rare four-tone tuning that may be *pelog*-derived. Often more than one *jegog* ensemble play in competition with one another, first alternating and then finally playing together.

Many folk ensembles also exist, including interlocking blown reeds, vocalized gamelan (*cekepung* or *genjek*) and wooden cow-bell ensembles (*tektekan*). *Kendang mabarung*, restricted to west Bali, includes two huge drums and four-tone *pelog*-derived *angklung*.
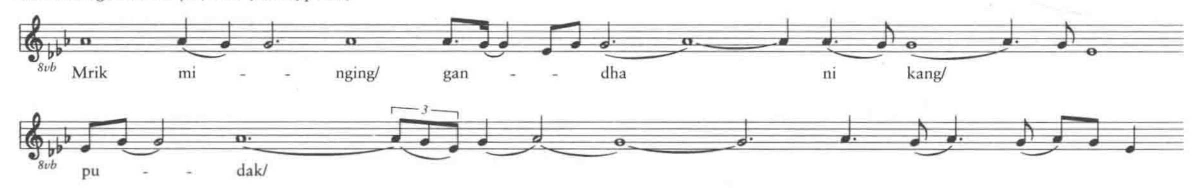
Many innovative ensembles develop from pre-existing ones, such as the musical accompaniment to the popular form of *wayang tantri*, which includes a *pelog gender* quartet and draws on a number of sources. Some of the foremost innovative ensembles becoming widely accepted are *gamelan genta pinara pitu* (similar to a two-octave, seven-tone *semar pagulingan*), *gamelan semara dahana* and *manikasanti*(see §(ii)(a) above), *gamelan mandolin* (a Chinese-influenced string ensemble), and *adi mredangga* (like an expanded *balaganjur* processional gamelan with 10 to 12 pairs of drums in several sizes, 20 to 30 sets of *ceng-ceng kopyak* and featuring dancing during the procession). Some of the experimental forms are only accepted in esoteric circles; others become incorporated into Balinese traditional performance contexts, where they are performed alongside centuries-old traditions.

(iv) Vocal genres. These range from austere sacred chant to highly melismatic, popular Balinese operatic songs. There is a hierarchy of five main, context-specific vocal



6. *Bass instrument from jegog ensemble*

Ex.8 *Kidung alis-nalis ijo* (Wallis, 1980, p.203)



categories with distinct poetic forms, revered according to age, text and function.

Sloka in Sanskrit is the oldest chant form in Bali. Restricted to Brahman priests, it is a highly esoteric vocalization of Hindu-Buddhist philosophical-cosmological principles employing five magic syllables with corresponding vocables in very restricted melodies.

Kakawin (*wirama*), sung in Kawi (Old Javanese), is based on *sekar ageng* ('large form') poetic metres. Preserved in *lontar* dating from 9th–10th-century Java, the texts are long, often Indian-derived narratives such as the Ramayana, books of Parwa (Mahabharata), and Tantri. Some *kakawin* were composed in Bali. In reading clubs (*pepaosan*) and during *odalan* and rites of passage the esoteric language is paraphrased line by line into vernacular Balinese. *Kakawin* encompass a 3 to 4 pitch system with a specified number of syllables per line.

Kidung texts and melodies, composed in Javanese metres (*sekar madya*, 'middle form') and considered to be indigenous rather than Indian-derived, are preserved in *lontar* believed to date from the 16th–17th centuries. Their poetic content is restricted to romantic or historical tales that evoke the last of the East Javanese Hindu-Buddhist kingdoms or mystical or erotic topics, set to a specified syllabic length and vowel sound at phrase endings. The *lontar* frequently contain musical pitch-notation (*grantangan*) alongside the text, leading scholars to believe that at one time certain ensembles and a *kidung* singer performed together. *Kidung* are usually sung in ritual situations; whole texts are rarely known: instead, people use memorized excerpts from selected poems for ritual purposes. The three most commonly sung are Malat (tales of the Javanese hero, Prince Panji), Wargasari (a mystical journey) and Tantri (didactic tales). Text setting in *kidung* often obscures the meaning, as words are broken up and embellished in three or four syllabic melodic fragments relatively unrelated to the syntax of the text (ex.8).

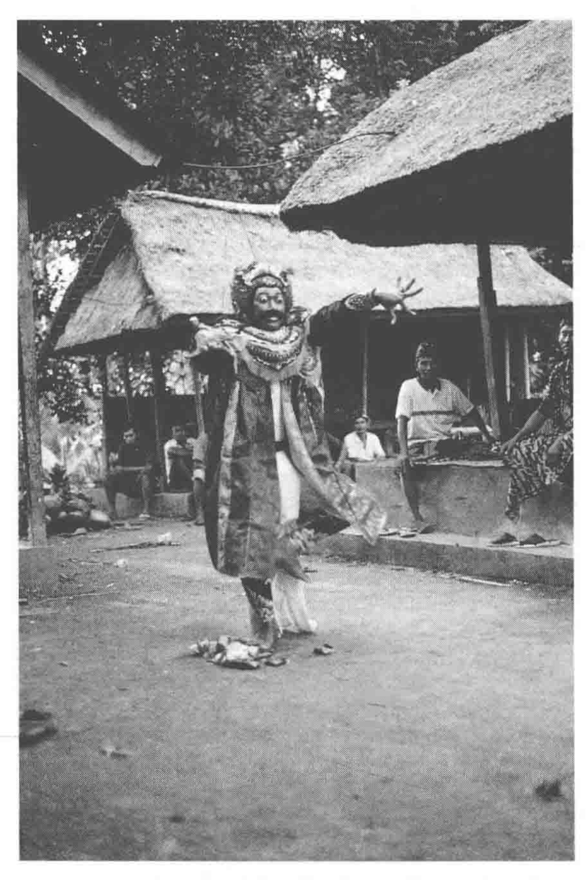
Tembang macapat and *geguritan* (*sekar alit*, 'small form') are both sung in theatrical forms and are the only forms still being created in Bali. Both are accompanied by instruments that accommodate the tuning of the voice (*suling* and *rebab*) and contain through-composed, conjunct melodic stanzas in which the melody is conguent with the text. *Tembang macapat* are sung in the popular *arja* dance-drama (§(v) below); the melodies are highly ornamented and the vocal timbre unique to *arja*.

Sekar raré (*raré*, 'baby') or *lagu rakyat* ('popular song'), similar to the Javanese *dolanan*, is a form of folksong often sung by youth groups or workers for entertainment.

(v) Dance and theatre. Dance, theatre and music are linked and classified according to specific historical time periods, genre, ensemble and context. Dances range from highly sacred (such as the female offering dance, *rejang*) to secular (e.g. *sendratari*). In general there has been a tendency to adapt highly sacred dances for more secular contexts such as tourist performances; examples of these are *kecak*, *legong*, *baris* and *topeng* (for details of accompanying ensembles, see §(iii) above).

Character types are broadly defined by dance movements, vocal production, costume, headdress, physical body type and musical accompaniment. Refined characters have small, fluid movements, high, thin voices and smaller bodies and narrower eyes, while coarse character types have broad, swift, direct and sudden movements, lower voices, larger bodies and wider eyes. Further distinction involves whether or not the character speaks, and the language spoken. In *topeng* (masked dance), the refined characters wear a full mask and do not speak, whereas the comic servants wear half-masks and speak (figs.7 and 8); in *wayang*, nobility speak or sing in Kawi (Old Javanese) and coarse servants paraphrase and translate into the local vernacular Balinese.

Characterization is portrayed musically: in general, pieces that accompany refined characters have longer gong cycles, slower tempos and are higher in pitch. The dramatic situation is also a consideration: shorter cycles accompany agitated, active scenes.



7. Topeng keras (strong-styled masked dance) of Pengosekan village



8. Topeng tua ('old man' character masked dance) of Pengosekan village

Individual dances are classified according to one of three types: *alus* (refined), *keras* (strong) and *bebanci* (androgynous) for both male and female dance styles; however, within a single dance there are usually sections of all three types.

The vocabulary of dance movements is highly stylized and codified to suit character types. Important movements include *agem*, the basic stance that defines character, *mungkah lawang*, opening of the curtain, and *seledet*, a quick eye movement from side to side, synchronized with gongs. Hand gestures (*mudra*) are used, perhaps a retention from Indian dance, but with no particular meaning.

The *gambuh* dance-drama genre enacts the Panji Malat text, written in Kawi and dealing with the adventures of the Javanese hero, Prince Panji. Slower and more fluid than later forms of Balinese dance, the dance style and the Kawi poetry (sung and declaimed in stylized speech) illustrate links between Javanese and Balinese kingdoms before and during the Majapahit period. *Gambuh* includes the prototypes for many forms of Balinese dance, such as the female attendant to the princess (*condong*), who plays a prominent role in *legong* and *arja*.

Legong is a dance performed by three pre-pubescent girls enacting stories reflecting Bali's ties to its Hindu-Javanese past (fig.9). It developed from the sacred trance dance *sanghyang*, of which there are many versions performed for ritual purposes only. Of the many *legong* stories (each with its own musical accompaniment) the most common is *legong kraton*, believed to have been first performed around the turn of the 19th century; it enacts the Lasem story, related to the Panji cycle depicted in *gambuh*. The performance opens with the *condong* character performing a non-narrative dance before she is joined by the two *legong*: the three then enact the story along with a singer-narrator (*juru tandak*). The dance movements are based on *gambuh* but are faster, lighter and with more contrasts. *Legong* is so popular that most tourist performances are called '*legong* dance' whether or not *legong* is actually performed. A complete performance can include many sections and last over an hour, but it is usually shortened.

The *barong* is a sacred ritual dance enacting the ever-changing balance between divine and demonic forces. Two dancers animate an elaborate costume of a *barong*, a mythological creature with a mask (of which there are many varieties, such as a wild boar, tiger or cow). The most prevalent is the *barong ket* (*keket*), with a mask with large round eyes and fangs that is held by the dancer in the front part of the costume. The entire creature is about 2·5 metres in length and is covered with long, shaggy hair made of palm fibres; it may have derived from the Chinese lion dance, which developed during the Tang dynasty (7th–10th centuries). The *barong* is the protector of the Balinese village, and a special repertory of pieces is played to accompany its dances. In another context, the *barong* enters into the *calonarang* dance-drama, which enacts the story of Rangda the witch, personification of demonic forces. The masks are highly sacred and possess magical powers; trance frequently occurs, and these dances are often used for exorcism purposes.

Another form influenced by *gambuh* is the *arja* dance-drama, often referred to as 'Balinese opera' because the characters sing and dance throughout the performance. Its inception may have been instigated by a collaboration of the royal *gambuh* dancers of the kingdoms of Gianyar and Badung in 1825 for a performance at a royal cremation ceremony in Klungkung. The dancers then sang in Kawi, and the dance movements were based on those of *gambuh*. A later development of *arja* was created around the turn of the 20th century as a village form, as the artistic centres shifted from the courts to the villages. This early form of *arja* consisted primarily of sung melodies without instrumental accompaniment; it was performed by males only and had very little *gambuh* influence.

Female performers were added in the 1920s, and around the 1940s–60s the dance-drama developed into its present form of *arja gede* ('grand *arja*'). Performances became quite elaborate and would sometimes last all night. As the *sendratari* dance-drama form rose in popularity *arja* became less popular, but it is still held in high esteem by professional performers and literati. Because of the use of Balinese language, it is more accessible to the general population than *gambuh*. Since its inception, special 'all-star' *arja* troupes known as *bon arja* (*bon*, 'invited') have been assembled by collecting the finest performers from various areas of Bali. There are also village *arja* troupes (*sebunan*). The performance context is primarily one of secular entertainment. Until 1965 *arja* was performed on a *kalangan* traditional stage area, but by the 1970s the primary performance space became the proscenium stage.

There are usually four to six noble characters and six male and female servants. The structure roughly follows that of *gambuh* but without *juru tandak*, allowing for



9. Legong and condong dancers

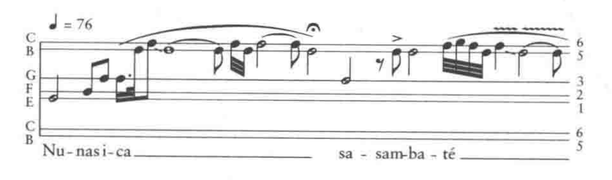
individual improvisation in response to the audience. Like *gambuh*, *arja* stories are based on the Panji Malat texts, but the vocal forms sung by soloists (*tembang macapat* or *pupuh*), though based on Javanese songs and metres adopted between the 14th and 16th centuries, are newly composed and in Balinese. There are 13 song-types, seven most frequently used. The singing style of *arja* is highly developed, employing ornamentation techniques such as tremolos and melismas (*geregel*), slides (*iluk-ilukan*) and *pamero* pitches (ex.9). The singer improvises upon a set skeletal melody. Other vocal forms such as *kakawin* are sung by noble characters as a symbol of formality and dignity; folksongs and contemporary Indonesian popular songs are sung by servants and coarse type principals. Moods and feelings are also expressed by scale (both *slendro* and *pelog* are used) and melody.
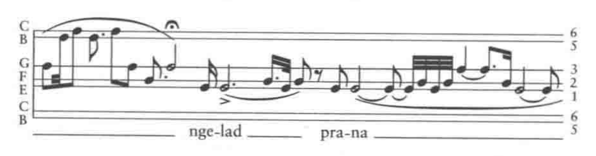
The *kebyar* dance form allowed for dance compositions independent from narrative content. Pieces such as *Teruna Jaya* were created, depicting the contrasting moods of a youth, based on the *legong* dance and containing elements of strong male, androgynous and female styles. In an early *kebyar* dance created by I Mario, the dancer remains seated throughout (*Kebyar Duduk*); this became a standard segment of *kebyar* dance choreographies. His later creation *Kebyar Trompong*, based on *Kebyar Duduk*, involved the dancer also playing a *trompong* solo.
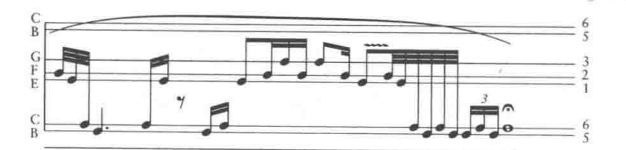
The sacred *baris gede* dance is a martial processional dance that has been transformed into a solo, secular dance performed by boys, which contains the basis for most male dance forms such as the masked dance form, *topeng*. In the ceremonial form (*topeng pajegan*) a single male dancer enacts all parts of a story, changing masks behind a curtain. *Topeng* involving several actors is also performed. The drama is preceded by character (non-narrative) dances: *topeng-keras*, depicting a strong character type, *topeng tua*, depicting an old man, and *topeng dalem*, a refined king. *Topeng* stories are Balinese historical chronicles (*babad*).

Kecak, known as the 'monkey chant', was created in the early part of the 20th century and is now a popular form of entertainment for Balinese and tourists. The

Ex.9 *Arja* (transcr. Herbst)
A line from *tembang durma manis* (from the story Sampik, as sung by the *mantri manis* 'refined prince' to the *galuh* 'princess' in *arja*)
Translation: 'I ask you to talk with me heart to heart'







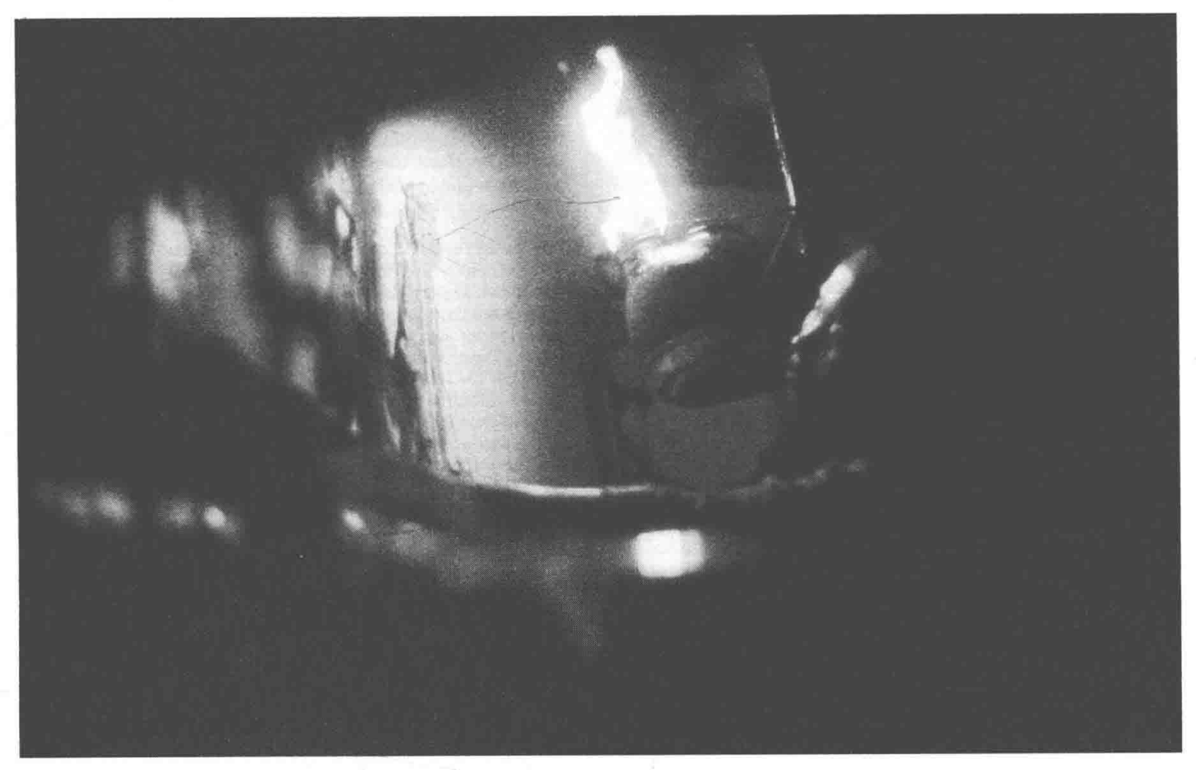
Indian-derived Ramayana epic is enacted by a group of men representing monkey armies and a few male and female principal dancers. Seated in a circle, the monkey army provides a vocalized form of gamelan by chanting the syllable '*cak*' (chak) in interlocking parts over a sung melodic line. Similar to *legong*, *kecak* draws on elements of the *sanghyang* ritual.

(vi) Wayang kulit. The shadow puppet theatre of Bali (*wayang kulit*) plays a central role in ceremonial and secular Balinese life. It incorporates vocal and instrumental music with sung poetry, artful puppet carving and manipulation and dance movements, and portrays the many narrative traditions at the core of the Balinese worldview. Performance contexts range from highly sacred *wayang lemah* (daytime ceremonial *wayang* in which no puppet screen or lamp is used, and the puppets rest against a line of sacred cotton threads suspended between two sacred saplings) to pure entertainment held in conjunction with *odala* or life-cycle rites. The most frequently performed stories are taken from the Mahabharata (known as *wayang parwa*) and Ramayana.

The shadow master (*dalang*) is both a spiritual practioner and storyteller and a major repository of knowledge of all sorts, as well as being a highly trained musician and singer. Most *dalang* are men, but there are now some women *dalang* (fig.10). The *dalang* is accompanied by a quartet (sometimes a duo) of *gender wayang* musicians (see §(iii)(b) above), who draw from a body of dramatic and ritual repertory.

The *dalang* sits before a cloth screen illuminated by a coconut-oil lamp. The puppets are intricately carved from hide to cast shadows on the screen. The *dalang* narrates and supplies all character voices covering a wide range of timbres and registers. As in dance, characterization includes *alus* (refined) and *keras* (strong) characters, expressed by vocal production, movement, iconography and eye shape. Coarse characters have larger eyes, deeper voices, a more raspy timbre and large, jerky movements, while refined characters have narrow eyes, high melodious voices and smooth, small and curvy movements. Noble characters speak only in Kawi (Old Javanese), and two pairs of comic servants, one on the right side of the *dalang* (generally the kingdom of the good characters) and one on the left (generally evil), translate all dialogue into the vocal vernacular Balinese that the audience can understand. These four comic servants (the *punakawan* or *panasar*) are the only indigenous Balinese characters not from the original Indian epics and act as mouthpiece of the *dalang* (for a detailed study of *wayang*, see Gold, 1998).

Although Mahabharata and Ramayana stories are the most typical, there are many innovative forms of *wayang* that draw on other narratives and musical accompaniment from dance-drama counterparts. These include *wayang gambuh* (Panji tales, accompanied by *gamelan gambuh*), *wayang Calonarang* (stories of Rangda and Barong accompanied by *semar pagulingan* or *gamelan batel*), *wayang Cupak* (indigenous Cupak tales, accompanied by *batel*), *wayang arja* (Panji tales, developed in 1976 by I Made Sija of Bona, accompanied by *gamelan arja* or various experimental ensembles), and *wayang Sasak* (Islamic tales performed by the Sasak population and accompanied by a *suling* ensemble similar to *gambuh*). There are two rare but important dance-drama forms based on *wayang*: *wayang wong* ('human puppets',



10. Ni Wayan Nondri, female dalang (puppeteer) of Sukawati village, performing wayang (shadow play)

featuring Ramayana stories, accompanied by *batel*) and *parwa* (also danced by humans, featuring Mahabharata stories and *gender wayang* quartet or *batel*).

Many contemporary experimental works reflect the interest in reaffirming traditional Balinese culture and village life in the face of a quickly changing Bali. Drawing on sacred vocal chant, everyday village sounds, modern and ancient themes exploring Indian and Balinese heritage, as well as elements of Western music and dance, these multimedia productions reflect a new self-consciousness of the arts, which co-exists with a thriving traditional peforming arts culture well integrated into Balinese culture.

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2. LOMBOK. A small island east of Bali and west of Sumbawa in the Indonesian archipelago. Its area is about 5435 km² and its population almost two million. The north of the island rises to the elevation of 3726 metres and has a narrow and humid coast, while the central belt (where most of the population lives) consists of fertile lowlands that are fairly dry but permit rice cultivation. The south is hilly, arid and almost uninhabited.

The majority of the population are Sasak, with a Balinese minority. The Boda and the Sasak Wetu Telu have maintained older ways of life, living far from the lines of communication on the northern coast, in the mountains and in the southern hills. But even in the most inaccessible places their culture shows traces of contact with the neighbouring islands and the Balinese minority.

Judging from the close relationship between the Sasak language and western Sumbawanese, it is probable that contact between the two areas existed until the end of the first millennium CE. During the centuries of Hindu-Javanese domination in the archipelago, Lombok came in contact with the Javanese courts. In the 16th century, the Gelgel dynasty of Bali exerted political and cultural

influence, the western part of Lombok receiving the surplus of overpopulated Bali. From the 17th century onwards, the Balinese and the Islamic rulers of Mataram (Java) and Makasar (Sulawesi) battled for influence. In the 18th century the *rajas* of Karangasem in east Bali subjugated the local rulers and set up court in Cakra Negara, which flourished until the late 19th century, supporting an important library and various gamelan ensembles. In 1894 the Dutch government took over, resulting in the mass suicide of the Balinese court, after which the musical tradition of the Balinese in Lombok continued only in the villages. Family contacts brought Sasak servants to Bali, where they now form a minority in the district of Karangasem. In the late 19th century, orthodox Islam (hostile to non-Islamic ceremonies) began to spread on the island, its followers calling themselves the Waktu Lima; the religious and political power of its followers has gradually increased.

Up to the end of World War II only two short articles (Goris, 1936, and Soedijono and Hooykaas, 1941) and two recordings by the Beka company (1928) were produced. Other information is scattered in publications by geographers, biologists and scholars of literature. In 1972 a team of Indonesian and Western musicologists undertook a survey tour and documented every major musical genre of the island (Seebass and others, 1976); this has been followed by research of a more monographic character in selected locations (Harnish, Shimeda and Suwondo).

(i) Music of the Sasak. At the core of Sasak instrumental music is a small ensemble consisting of a pair of large cylindrical drums played with sticks (*kendang beleq*), a number of large pairs of bronze cymbals (*ceng-ceng* and *jamprang*, with a diameter of 30 cm), two pairs of gong kettles sitting on a small rack (*réong*, also *klenteng*, *klenong* and *barong setengkok*), a small flat hanging gong (*oncer*) and a larger gong; if the occasion requires it, a small flute is added. The large drums and the small flat gong are unique to Lombok and give the ensemble its name, *kendang beleq* or *oncer*. This ensemble is basic to a number of rituals involving dance. Processional use occurs during wedding rituals, feasts at shrines and temples when sacred cloths are woven, and in connection with official receptions or warfare. *Oncer* is also used in theatrical performances and in the 1930s was observed in connection with healing ceremonies. The melodic role is secondary; sound and cyclical process are dominated by pulse and syncopated rhythms on the one hand and the dense texture of *réongan* on the other. The size of the ensemble varies from place to place. In the decades after the dissolution of Balinese rule many gamelan instruments found their way to Sasak villages. This led to new combinations of instruments and the development of hybrids, which sometimes resulted in new musical genres. A derivative of *oncer* is a larger ensemble called *tawaq tawaq*. This ensemble is led by two barrel drums; the number of *reong* and cymbals is increased, and the top part of each pair of cymbals is mounted on a lance decorated with a small banner. A unique feature that gives the ensemble its name, is a medium-sized hanging gong with an extremely large rim, called *tawaq tawaq*. The occasions for performance are the same as for *oncer*.

The *tawaq tawaq* ensemble is related to the *rebana* ensemble; here the gong kettles are replaced by tuned frame drums (*rebana*) played with a small stick, and large cylindrical drums replace the suspended gongs; the cymbals are reduced to one small *kecek* (placed on a rack). The *rebana* ensemble is favoured by the Waktu Lima. The idea of using tuned drums for playing interlocking patterns is an acculturation from orthodox Muslims in North Sumatra, but the structural organization of the ensemble is the same as *tawaq tawaq* and *oncer*; *tawaq tawaq* and *rebana* also share a repertory of tunes.

A traditional instrumental genre in which melody plays a prominent part is *kamput* (or *preret*). A *preret* (double-reed aerophone) and a *suling* (duct flute) play together the melody that is repeated, a *jedur* (frame drum) and cymbals provide the pulse and the *kendang*, the rhythmical ornamentation.

In addition to these older, widely distributed Sasak ensembles and genres, there are also newer traditions. The *kelenang* ensemble performs the Balinese *gong kebyar* repertory but consists of several *gong kemodong*, metallophones with two iron keys of slightly different pitches, which are suspended over wooden soundboxes and struck with a soft beater. A remote Sasak village in the south-east mixes some gamelan instruments (possibly from the *semar pagulingan* ensemble) with Sasak instruments and vocals; a similar change and reduction of a (formerly Balinese) *gong gede* ensemble has been found in Sembalun.

Research into the island's vocal music has not yet been undertaken. The Balinese communities cultivated the genres they had brought from Bali, but the vocal music of the Sasak is a more complicated matter. There exists a body of Sasak literature written on *lontar* (palm-leaf manuscripts) and belonging to the category of *geguritan* (*tembang macapat*); but *pantun* (the ubiquitous Malay quatrain) and other metres are also known. The Sasak use *geguritan* in two ways: as solo performance for ritual purposes and in *cepung* (*cekepung*), a sophisticated male entertainment that takes place when gathering over a gourd full of palm wine in the evening and reading the 'Monyeh' story; the performance requires a *lontar* reader and a translator. The two are joined by an instrumentalist with a large, long flute and occasionally by a *rebab* player and a chorus of singers. Reading and translating alternate with sections in which the chorus sings gamelan pieces, imitating a number of instruments and simultaneously performing a sitting dance. *Cepung* is also known in east Bali and could have its roots in the same ritual practice as the Balinese *kecak*, i.e. *sanghyang*. The research team of 1972 (Seebass and others, 1976) witnessed a performance in a village where the topic of the two singers was a complaint against the government for neglecting their remote and arid area and not providing them with much-needed wells. This genre, as well as solo and choral singing, belongs to the non-literary vocal traditions of *tandak* and *lawas* (see Seebass and others, p.50).

The vocal genre *gilokaq* (*gicilokaq*) shows the influence of overseas contacts with the Bugis, Makasarese and, more generally, Malay traders and seafarers. *Pantun* are the textual base, sung by a lead singer and followers to the accompaniment of indigenous guitars (*gambus*, *penting* or *mandulin*), indigenous violins, *rebana* (or *jedur*), *kecek* (or *copeq*) and *kendang*. This ensemble, together with the *rebana* ensemble, is used to accompany *rudat* dance and performs as well on national holidays. The occasion and the use of Indonesian texts reflect the influence of the pan-Indonesian movement.

Due to the strong presence of the electronic media and Islamic doctrine, casual music-making is on the verge of disappearing, except where tourism has created a new demand. Traces of it are found in the xylophone music, *serdong* and *grantang*, in group rice-pounding with interlocking patterns, the playing of the rice straw (*gendola*) and of two types of jew's harp made from palm rib and sounded by pulling (*genggong*) or plucking (*selober*). Under the influence of tourism and through the cultivation of a pan-Indonesian type of formalized performance, *genggong* is not only played in the traditional manner (by pairing two instruments) but also in orchestral formations with the addition of small *suling* (flute), *guntang* (a percussive, one-string tube zither) and *kecek*.

The musical practices of the Waktu Lima and the Wetu Telu cannot be completely separated from each other. The extent of musical activity in a village depends on the attitudes of local religious authority and on the demand of cultural presentations of music and dance for tourists. Because it was never tied to pre-Islamic rituals, *rebana* is the most accepted ensemble among the orthodox; *wayang* performances with appropriate plots are also permitted.

(ii) Music of the Balinese. Until the destruction of the Balinese court in Cakra Negara, a number of gamelan in *pelog* tuning probably existed in Lombok. Most of these seem to have been broken up and their instruments sold or otherwise dispersed. Some of them have been incorporated in Sasak ensembles of small size in remote places such as Sembalun (a *'gamelan gong gede'* consisting of five instruments and used for masked dancing), or Rembitan (a *gandrung* ensemble with singers, gongs, cymbals, flutes, *preret*, metallophones and drums) and Baru (a *jurujeng* ensemble, with similar instruments to the *gandrung* ensemble, for a traditional temple festival of the Boda). As in Bali, the traditional Balinese society in Lombok has a well-defined set of musical genres tied to the various rituals. For temple festivals, rites of passage, funerals, dance-drama, courtly entertainment and warfare the most important ensemble was the *gamelan gong gede*. In its processional version it contained a few pairs of *réong*, several pairs of large *ceng-ceng*, hanging gongs in various sizes and a pair of large *kendang* played with sticks. When played in situ the gamelan was completed by metallophones (*jongkok*), in pairs and four sizes, one or two *trompong* (gong-chime) and a pair of *jegog* (large metallophones with tube resonators). A colonial survey of the crafts in Indonesia, published in 1931, mentions the existence of gong smiths, and this finding has been corroborated in recent times.

Whereas on Bali the spread of *kebyar* ('to burst open') style took place in the 1920s and 30s, its spread was less accelerated among the Balinese in Lombok. Although they added a number of *gangsa* (*gantung*, metallophones) and *rincik* (cymbals) to the gamelan for occasional *kebyar* entertainment, this was not done at the expense of melting down old instruments. Still, when changing musical styles, instruments are switched instead of mixing old types with newer ones, as in Bali. *Kebyar* style has also entered the Sasak repertory in the *kelenang* ensemble.

The use of *gender wayang* for the performance of shadow play has also been documented. So far no data have been collected in Lombok on the types of vocal music current in Bali, nor is anything known about the existence in Lombok of the heptatonic ritual instrumental genres of Bali. Evidence of their use in the 19th century is provided by the *lontar Pupuh gending gambang*, which survives in the Kirtya Library in Singaraja (Bali). The manuscript contains 14 pieces with *kidung* (middle-Balinese vocal genre) texts to be sung with the accompaniment of *gamelan gambang* (ensemble featuring four wooden xylophones), three of which are not found in Balinese sources. This single manuscript compares with almost 100 music *lontar* surviving in Bali.

It is possible that the village tradition of heptatonic ensembles (*gamelan saron*, *gamelan gambang*, *gamelan salunding*, *gamelan luang*) so common on Bali was never popular among the Balinese on Lombok, who have their own ritual music: the solo performance of the *preret* (double-reed aerophone) at temple festivals. In Bali the *preret* is an extremely rare occurrence; apparently the Lombok Balinese took it over from the Wetu Telu, with whom they share many rituals.

(iii) Wayang. The most tangible evidence for pre-Islamic contacts with Java is the existence of a Sasak version of the shadow play. The style of the puppets is more realistic than in Java but not as realistic as in Bali, and they are comparatively small in size. This suggests contact with the Javanese courts before the elaborate stylization of human representations under Islamic influence. Among the most popular plots used today is the Serat Menak, which relates the adventures of Amir Hamzah and his successful conversion of enemies to Islam. Goris (1936) also reported Sasak stories (*gubahan Sasak*). The music of the *wayang sasak* is unique, with no close relative in Bali or Java. The ensemble lacks the metallophones common in Javanese and Balinese ensembles accompanying forms of *wayang* and can only be compared with the Balinese *wayang gambuh*, with which it shares the combination of long vertical flute and spike fiddle, a pair of drums, a suspended gong, small cymbals on a rack and two or three small gong kettles. The structure of the music is not based on the Balinese heptatonic modes and colotomic *tabuh* forms; instead the mode is pentatonic and strongly hierarchical, with a few nuclear tones ornamented by many secondary pitches. The protracted colotomy typical of Balinese *gambuh* is absent; rather, the instruments responsible for rhythm and tempo (two drums and the *kecek*) develop a dense web, rich in syncopations and at a fast pace, while the musical sections are distinct through rhythmic patterns.

(iv) Dance. Although a number of scholars have mentioned a variety of dances, here, too, substantial research has not yet been undertaken. The combination of processional drumming with dancing seems to be frequent (for example in the genres *telek* and *sesatang*), and the use of lances and shields indicates their relation to preparations for war or initiation (such as in the dances *oncer* and *perisean*). Almost nothing is known about the dances connected with temple festivals. Another category includes *geroh* and *gandrung*, the flirtatious public dances of a single female with a series of males who buy the right to join her with a small fee, a genre which is also common in Bali (under the term *joged*) and Banjuwangi, East Java. Modern solo dancing (*kecimol*) also takes place with the accompaniment of popular music of the *cilokaq* ensemble. Trance dances with the *oncer* ensemble and sitting dances (with *cepung*) have also been observed.

3. SUMBAWA. Sumbawa is thinly populated (about 300,000 people). Anthropologically and linguistically the western and central parts of the island are closely related to the Sasak peoples of Lombok, but the musical ties are not particularly close, while the language of the Bima region in the east is distinct.

Gamelan and shadow play have not reached Sumbawa because of its distance from Indo-Javanese and Indo-Balinese spheres of influence. Although the island is mentioned in the list of countries ruled by Majapahit and although a dynastic connection to Bali existed at one time, Sumbawa's history, language and culture has been shaped by relations to the Makasar and Bugis peoples of South Sulawesi. As a result of orthodox Islamic doctrines, and in contrast to its western and eastern neighbours, no significant instrumental genres seem to have developed. As it is only in recent surveys by Indonesians that preliminary musical data has been unearthed, a detailed account of its music can not yet be given.

The list of musical instruments is headed by the *rebana* drum (in two sizes, the large *rebana kebo* and the small *rebana ode*), followed by the double-reed aerophones *bagandang* and *serune*. These two instruments are most typical for Islamic areas and occur on other islands as well. Other instruments include the rice stalk double-reed aerophone and the four-string bamboo tube zither *genang air*. The two inner strings of the *genang air* are placed above the soundhole and connected with a piece of bamboo; the right hand beats the open end of the tube while the left hand plucks the outer strings or beats the inner ones. The slit-drum, the large Islamic mosque drum and the pounded rice trough are also found.

Responsorial and group singing are common. *Lawas*, a poetic genre consisting of three lines with eight syllables each, is performed solo, among two singers, or under the name *saketa* with choir (*gero*). It is also performed with instrumental accompaniment under various names, for example *sakeco* and *langko*, which are accompanied by *rebana* and *bagandang* with *serune*. The occasions for *lawas* are many and range from poetic exchange among lovers to social criticism and work songs (herding, rice-pounding etc.). Another important genre is *badiya*, epic recitation with the accompaniment of the tube zither.

In the Bima and Dompu regions, where feudal structures with Kerajaans and sultanates developed, courtly ceremonies with music and dance were known (Mantja, 1984, 45–7), among them the *ded* or *baded*, a special vocal genre connected to ancestor worship, performed with dancing and occasionally with the rhythmical accompaniment of idiophones. Other dances are the *perisean*, a ritual duel between two young men with leather shields and sticks, the *mpisi donggo*, performed at funerals to the accompaniment of singing, and for traditional ceremonies, *bao daya*, *pakon* and *gerok*.

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III. Central Java

The central portion of the island of Java, where wide, fertile lowland valleys lie between several large, active volcanoes, became the first centre of Javanese political and cultural power well over 1000 years ago. Explosive growth from the early 19th century to the mid-20th has made this one of the most densely populated areas in the world. Today most of some 60 million ethnic Javanese reside in Central Java alongside a significant Chinese minority. Islam is the religion of the vast majority of Javanese, many of whom also maintain significant animist and Hindu-Buddhist beliefs and practices. Various Christian sects have made converts mainly in the cities. While urban centres have developed around royal courts and elsewhere, the population remains predominantly rural and agrarian, connected to the cities through a complex patchwork of territorial and political allegiances. Extensive social stratification fostered by Javanese nobility is still evident in use of linguistic levels and deferential behaviour.

The music and practices associated with Central Javanese GAMELAN, an ensemble of varying composition usually including numerous metallophones and gongs as well as other instruments, are the main topic of this entry. From the late 20th century other types of music have been performed and consumed in Central Java, yet while certain types of popular musics may receive great exposure (see §VIII, 1 below), gamelan music (*karawiṭan*) continues to constitute the distinctively Javanese medium of musical expression.

1. HISTORY. Little is known of music in early Java. Hood (1980) has speculated on the derivation of Javanese gongs and playing styles from Dongson bronze drums of mainland South-east Asia around 200 BCE, though the transition from cast drums to forged gongs remains unclear. Indian influence, which lasted from the 5th to

the 10th centuries CE, has not left obvious traces in the music but is central to literature and theatre, where the pre-eminent narratives are the Mahabharata and Ramayana. The term 'gamelan' does not appear until much later, but it has been argued that *gendhing*, used frequently from the 9th century, meant ensemble, not composition as it now does, and that *gong* was used similarly (Becker, 1993, pp.31–5). Early literary sources, dating mainly from the period when Javanese culture centred in East Java (11th–15th centuries), include numerous brief descriptions of music played for war, celebrations and rituals at the Hindu-Javanese court of Majapahit, centre of a large empire. Terracotta figurines of that period depict not only instruments that are familiar but also some that have continued to be used in Bali but not in Java (such as two small gongs mounted on either end of a pole and a keyed instrument played with two forked beaters), as well as some that have left no direct descendants (such as lutes). Because Bali was under the rule of Majapahit and because Javanese nobility are believed to have fled to Bali when Majapahit fell to Muslim kingdoms from the north coast of Java around 1500, it is widely presumed that archaic aspects of musical instruments and practice maintained in Bali today are closely related to the music of Majapahit.

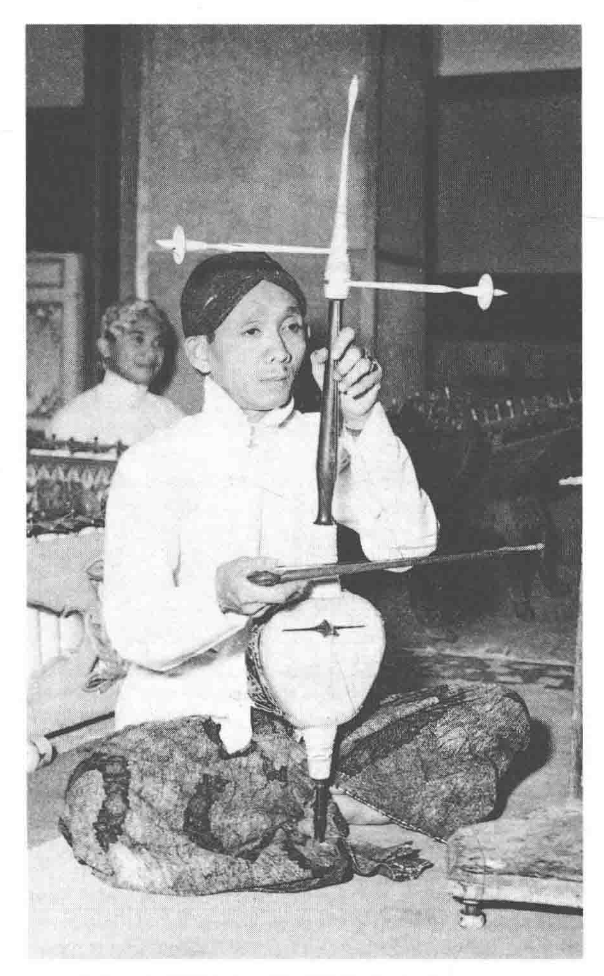
Little musical evidence survives from the centuries following the fall of Majapahit, although some court instruments still in use are believed to date from that period. Following a tumultuous succession of coastal kingdoms, the centre of power shifted back to Central Java, where Sultan Agung founded a new empire in the 17th century. Reports by early Dutch colonial figures, such as Van Goens, ambassador to Sultan Agung's court in 1656, give little detail but indicate the existence of a variety of ensembles, including a loud one with gongs, cymbals and drums, as well as ensembles featuring singing and some softer instruments. In this period Chinese and Europeans entered the area in numbers, with the Dutch gradually gaining control of Javanese territory and Chinese providing both middlemen and labourers. In the next centuries the Chinese minority patronized Javanese performing arts as well as Chinese forms and syncretic combinations. The 200 years of Dutch colonial presence (with a brief British interregnum during the Napoleonic wars) have also affected the arts in complex ways not immediately discernible (see Sumarsam, 1995). The Dutch-imposed treaty of Giyanti split Central Java in 1755 into two kingdoms with rival courts (*kraton*) located in Yogyakarta and Surakarta (also known as Solo). Further rivalries led to the creation of a minor court in each of these cities: the Paku Alaman in Yogyakarta and the Mangkunegaran in Surakarta.

By the 19th century many composition titles known today were already recorded in court manuscripts such as the famous Serat Centhini, and there is reason to believe that there has also been substantial musical continuity. *Pélog* and *sléndro* ensembles may not yet have been combined into one large gamelan, but most of the instruments known today were included in each, and the two were united in the now standard *sléndro-pélog* gamelan later in the century. The number of *kenong* (horizontally-suspended bossed gong) and *kempul* (vertically-suspended bossed gong) has since grown, a few instruments (such as the *gambang gangsa*, a multi-octave metallophone) have dropped out of use, and at least one, the *gendèr panerus*, has been added (about 1850). Current forms of dance and theatre can also be traced to this time, though considerable change has occurred.

From the middle of the 19th century to World War II, there was tremendous activity in all performing arts. The four courts marshalled large numbers of musicians, dancers and *dalang* (shadow puppeteers), vying with one another (perhaps in lieu of warfare, which the Dutch suppressed) by presenting numerous spectacular performances and sponsoring creation of new genres and compositions. Attribution of works to rulers began to give way to naming actual composers and choreographers; various village practices, such as particular dances and drumming styles, were adopted and adapted at the courts. Court practices also spread to villages and urban performers through schools for dance, *wayang* (shadow play) and music established by the courts in Surakarta and Yogyakarta, as well as through radio broadcasts, which began in the 1920s. Vocal compositions proliferated, and innovation mainly involved creating parallels to existing forms (similar activity may have occurred earlier, but probably not to such a degree). Activity in the performing arts ended with the Japanese occupation (1942–5) and the subsequent struggle for Indonesian independence from Dutch rule (1945–9).

As the new Indonesian republic replaced both colonial rule and the feudal system embedded within it, the royal courts lost much of their wealth and ability to maintain large numbers of musicians and other performers. Many found new homes at the state radio stations in Surakarta and Yogyakarta. Some went to teach at the state-established conservatories (Konservatori Karawitan in Surakarta, 1951; Konservatori Tari Indonesia, Yogyakarta, 1961) and later the academies of the arts, ASKI (Akademi Seni Karawitan Indonesia, Surakarta, 1964) and ASTI (Akademi Seni Tari Indonesia, Yogyakarta, 1963), maintaining some of the dominance of court practice. These state schools fostered creative work alongside documentation and preservation of older practices. Beginning in the 1970s compositional activity has ranged from rearrangement of traditional elements to radical departures, including the development of new instruments (*see* SUWARDI, AL). As these schools took in students and instructors from other parts of Indonesia and adopted a pluralistic curriculum that included other Indonesian traditions (particularly Balinese and Sundanese), a broader spectrum of instruments and idioms became available, and composers at these institutions entered a pan-Indonesian arena of intellectual and artistic discourse.

Alongside this academy-centred activity, musical innovation was led in the post-independence decades by figures such as KANJENG RADÈN TUMENGGUNG WASITODININGRAT (fig.11) and KL NARTOSABDHO. This has involved considerable mixing of genres and styles, so that regional and genre distinctions have been blurred. The breakdown of regional distinctions was also hastened by the rapid spread of cheap cassettes from the 1970s onward, most recordings featuring Solonese style. The most popular *dhalang* now appear to have the greatest influence over musical change as they promote their own compositions and compete for an audience by introducing new elements (such as cymbals and snare drums) or other types of popular entertainment into *wayang kulit*. Non-traditional instruments such as electric bass have been



11. Rebab (spike fiddle) played by K.R.T. Wasitodiningrat

added to the gamelan for the *campursari* ('mixed essence') genre. In recent decades the characteristic smoothness of Javanese music has been disrupted by sudden contrasts of tempo and dynamics.

Gamelan has long been a potent icon of royal power, both because of the spiritual power vested in royal regalia (*pusaka*) and because of the expense and exclusivity of such instruments. The courts maintain numerous old sets of instruments; gamelan instruments, compositions and dances have been tools of diplomacy for several centuries at least, exchanged as gifts at marriages joining the royal families of not only Central Java but also of Madura. Political connections also brought Javanese musical instruments and practices to Sunda, West Java and Banjarmasin, Sulawesi. In post-colonial and post-feudal times the Indonesian government has spread arts diplomacy to many parts of the world through gifts of gamelan and frequent missions by performance troupes, including many from Central Java. These are some of the ways in which the government has assumed some of the roles of the royal courts as arts patrons; its establishment of performing arts academies, staffed at first by former court performers, is another, as is the mandate given these institutions to record and preserve previously restricted royal repertory.

2. MUSICIANS. Javanese of all social classes play gamelan, but aristocrats and members of other élites rarely perform professionally; music and dance are seen as training for achieving refinement and harmony. Professional musicians are predominantly male, but female singers (PESINDHÈN) stand out as the most visible, audible and highly paid performers. Women also play all of the instruments of the gamelan, but with the exception of *gendèr* players (Weiss, 1993), they usually do so in gender-segregated amateur groups. Remuneration for performance is usually quite low for all but drummers and female singers; only musicians who perform regularly in popular shadow-play troupes and those who manage to find a position in the government bureaucracy, teaching in the schools or performing in the radio station ensembles, are able to make a living as musicians.

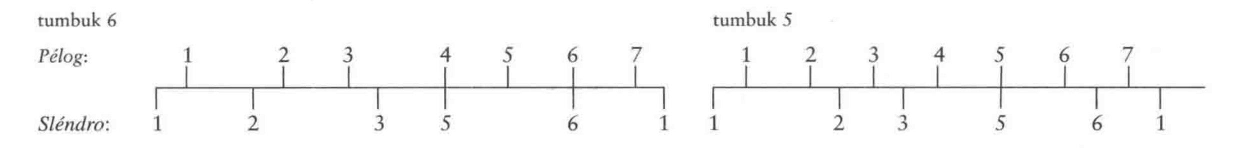
Formal musical study was uncommon until the mid-20th century. Despite the spread of institutionalized teaching, musicians continue to learn from many sources through repeated exposure and attempts at imitation. Since most musicians do not own instruments, learning and practicing are inherently social activities, requiring access to a set of instruments and involvement in a group situation. Sitting in and around the gamelan in performance is widely accepted from earliest childhood. The incorporation within a gamelan of roles of gradated difficulty enables beginners to participate alongside far more capable musicians. Most musicians gain competence on all of the simpler instruments; many can also play at least some of the complex ones. It is particularly common to learn from older relatives, who may demonstrate or correct but rarely teach systematically. Cassette recordings have facilitated and altered the process of imitation from the 1970s by offering a broad array of stylistic resources and enabling exact, unlimited repetition of a model for imitation.

The establishment of performing arts schools has changed education processes by offering students systematic training in gamelan, dance and puppetry, though many musicians continue to learn informally. Students at these institutions develop a broader competence than other musicians because they learn several different styles of Javanese gamelan as well as music from other parts of Indonesia (principally Bali and West Java). Use of notation and a more verbalized, analytical approach to musical practice also distinguish this training. Since students from these institutions often teach gamelan in general schools, their standardized versions of performance practice and repertory are affecting the mainstream, diminishing but not eliminating regional and individual stylistic diversity.

Javanese royal courts and lesser noble houses maintained numerous musicians, dancer-actors and puppeteers. In the heyday of the Kraton, the major palace of Surakarta, seven different groups of musicians were part of its many-tiered bureaucracy, including those associated with the crown prince and the prime minister. Musicians moved through an explicit system of ranks linked to particular instruments of the gamelan, with a few musicians at the apex of this system attaining noble rank. Members of the aristocracy often studied music and dance but were far more likely to dance than to play gamelan in court performances. Today a small number of musicians perform for court occasions and radio broadcasts from the palace (similar complexity and subsequent decline occurred at the Kraton of Yogyakarta). Smaller versions of these organizations developed at the Mangkunegaran

TABLE 4: Comparison of some *sléndro* and *pélog* halves of tunings

(A) Some possible correspondences between *sléndro* and *pélog* halves of a gamelan



(B) Three pairs of tunings
Absolute pitches (in hertz) based on one octave of *saron demung* or *gendèr*.
Underlined frequencies indicate *tumbuk* pitch shared by *sléndro* and *pélog* instruments.

	A: tumbuk 2		B: tumbuk 5		C: tumbuk 6	
Pitch	S	P	S	P	S	P
7		507		513		523
6	476	462	493	464	472	474
5	414	433	429	430	413	443
4		397		406		412
3	359	338	372	338	358	351
2	311	311	322	317	312	323
1	274	293	281	292	273	298

(C) *Sléndro* interval sizes (in cents) based on one octave of *saron demung or gendèr*.

	1–2	2–3	3–5	5–6	6–1
A	219	248	247	242	257
B	235	250	246	240	255
C	231	238	248	230	259

Tunings from Surjodiningrat et al 1972, pp. 51 and 53.
S = *sléndro* P = *pélog*
A = Gamelan Landung, Universitas Gajah Mada
B = Gamelan Manisrengga and Gamelan Kadukmanis, Kraton Surakarta
C = Gamelan Rarasarum and Gamelan Rumingraras, Paku Alaman, Yogyakarta

and Paku Alaman, the minor courts of Surakarta and Yogyakarta.

The gamelan musicians at the government's radio stations in Surakarta and Yogyakarta have been highly influential, spreading their playing styles and repertory farther afield than most other groups through frequent broadcasts and numerous commercial recordings. The only non-governmental groups to approach such distribution have been those associated with the most influential shadow-puppet masters (*dhalang*), KI NARTOSABDHO and KI ANOM SUROTO.

There are numerous other professional and semi-professional gamelan groups, some associated with a particular *dhalang* and others with municipal or educational institutions. The spectrum of experience and ability shades off into amateur groups linked to schools, banks, government offices and other institutions that tend to serve a social function, but may also provide music for the sponsoring institution's celebrations. Other performance opportunities include regional competitions and radio broadcasts on public and private stations.

3. INSTRUMENTS AND ENSEMBLES. Gamelan instruments are tuned to two systems (*laras*): pentatonic *sléndro* and heptatonic *pélog*. Pitches are commonly represented by *kepatihan* notation, with 1, 2, 3, 5 and 6 for *sléndro* and 1 to 7 for *pélog* (superscript and subscript dots indicate upper and lower octaves, respectively). Tuning varies considerably from one gamelan to the next, both in absolute pitch and in relative size of intervals, engendering considerable scholarly debate over the theory and aesthetics of tuning. Further complexity results from stretching of octaves on fixed pitch instruments, singers' and *rebab* (spike fiddle) players' individual intonations, and the varying relationship between the two halves of a *sléndro-pélog* gamelan: some sets coincide (*tumbuk*) on pitch 6, others on 1, 2 or 5 (Table 4). Certain gamelan sets are valued for their particular tunings and may be models for other sets. The *gendèr* (14-key metallophone) is usually used as a standard for tuning the rest of the gamelan.

Instrumentation is flexible: 'complete' gamelan may vary greatly in the number of *saron* (metallophone, fig.12*a*), *kempul* (vertically suspended bossed gong), *kenong* (horizontally suspended bossed gong) and *gong* (fig.13; for further detail on instrumentation *see* GAMELAN, §I). Yet this hardly affects performance practice and repertory. Likewise, the quality of the instruments, ranging from old, beautifully forged and tuned bronze to cheaper brass and iron, affects the overall sound but not the choice of repertory or performance practice. On the other hand, the availability of only one tuning restricts the choice of repertory, although many *sléndro* pieces may be played on a *pélog* ensemble. Two variant ensembles are sufficiently different to warrant specific terms: first, the small *gamelan gadhon*, which features the softer *panerusan* (elaborating) instruments *rebab* (spike fiddle, fig.11), *gendèr*, *gendèr panerus* (small 14-key metallophone), *gambang* (wooden xylophone), *suling* (bamboo duct flute) and *siter* or *celempung* (zithers) as well as some of the basic instruments including



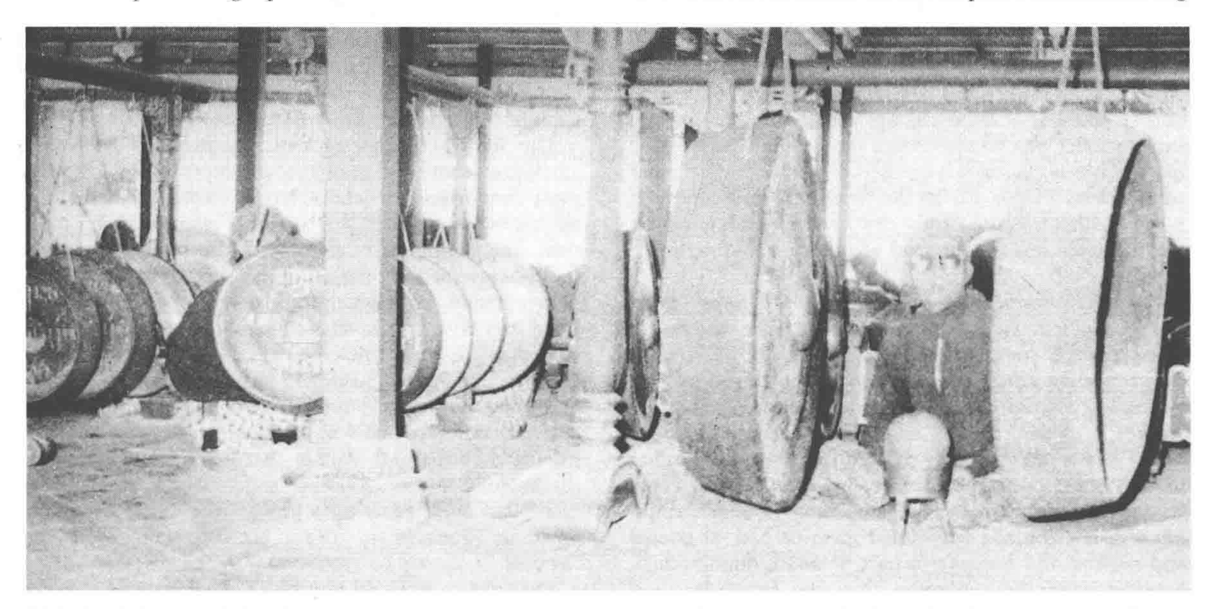


12. (a) Saron barung (metallophone) player with celempung (zither) and saron demung (metallophone) in background; (b) bonang barung (gong-chime) player with (behind, left to right) rebab (spike fiddle), kendhang batangan and kendhang gendhing (double-headed drums), Kraton Yogyakarta, Java, 1968

kendhang (drum), *slenthem* (low-pitched metallophone), some sort of gong and occasionally other colotomic instruments; second, in *soran* or *bonangan* performance the *bonang* (gong-chime, fig.12*b*) and *saron* predominate and the soft instruments are lacking. These two subsets may also be heard as alternating textures within a performance by a full ensemble: the loud instruments come to the sonic foreground at certain points (usually beginnings, fast transitions and some endings) and in certain pieces (particularly the shorter forms), while the softer, more complex sound of *panerusan* emerges in slower tempi and longer pieces.

Certain royal ensembles present different (and possibly earlier) approaches to instrumentation. *Gamelan monggang* (*see* GAMELAN, fig.1), *kodhok ngorèk* and *carabalèn* all feature gongs and gong chimes in different sizes and combinations. They are reserved for ceremonial occasions and have a small repertory of pieces specific to each ensemble. Only the ceremonial *gamelan sekatèn* overlaps significantly with the common gamelan in instrument types and repertory (though not in performing practice; see §6 below).

4. FUNDAMENTALS OF GAMELAN MUSIC. Javanese gamelan music is renowned for its complex texture consisting



13. Suspended gongs including (left to right) two rows of kempul, and a pair each of gong siyem (partly obscured) and gong ageng, Yogyakarta, Java, 1968

of many layers that differ in register, speed, timbre and playing idiom. With few exceptions, the faster the part the higher the register. Faster parts relate to slower ones by powers of two except for the complex and often unmetred rhythms of the vocal, *rebab* and *suling* melodies. Heterophony and polyphony are equally unsatisfactory descriptions of gamelan texture, which is characterized both by considerable independence and by extensive melodic derivation of one part from another.

Various functional divisions of the gamelan have been proposed. While all are problematic, partly because instruments may fulfil more than one function, the following functions are useful: a) demarcation of progress through time; b) basic melody; c) melodic elaboration; and d) rhythmic elaboration and control of tempo.

Binary and cyclical organisation are fundamental to Javanese musical structure: most pieces are based on cycles whose length is a power of two (particularly 8, 16, 32, 64 and 128). These may, in theory, be repeated endlessly; in practice, only the shortest pieces are repeated numerous times. Cycles are absent from certain song-based genres such as *sulukan* (which also lack a metre) and *palaran*, in which the phrases are of uneven and unpredictable length. Conceptual stress is also binary: in a four-beat *gatra*, the fundamental unit of Javanese music, the fourth is the strongest, the second is next in emphasis, and the first and third beats are considered weak. This end-weighted pattern of relative stress results from the convergence of various parts on particular beats rather than dynamic accents played by any one musician. Despite the prevalence of cyclical organization, linear temporality is evident on many levels: within cyclical structures, in the progressions within medleys of compositions and in the overall sequence of pieces in a performance.

Cyclical Javanese forms are defined by cycle length and by the colotomic pattern articulating this cycle and its subdivisions. This pattern consists of a hierarchical sequence of strokes on gongs of varying shape, timbre and register. Three types of gong are used in all colotomic patterns: the end is marked by a large hanging gong (*gong ageng*) or, in the shortest cycles, by a slightly smaller and higher pitched *gong suwukan*; the *kenong* (distinguished from the big gongs by horizontal suspension, shape, a clear, ringing timbre and relatively high pitch) marks the middle and end of the cycle and usually the quarter and three-quarter points; the *kethuk* (horizontally suspended like the *kenong* but much smaller) is used to mark further subdivisions (Table 5). Its characteristic dull timbre is further differentiated from the *kenong* and gong by playing technique: a damped stroke or rapid series of strokes.

Other colotomic instruments include *kempul*, *kempyang*, *engkok*, *kemong* and *kemanak*. The *kempul* (a medium-sized hanging gong sounding in the octave between *gong ageng* and *kenong*) is not played in long cycles but marks the point midway between *kenong* strokes in cycles of short and medium length (8 to 32 beats) and is hierarchically more important than *kenong* in very short cycles (1 to 4 beats), sounding on every second *kenong* stroke. The *kempyang* (a small, high-pitched, horizontally suspended gong or pair of gongs) and *engkok* and *kemong* (a pair of small, high-pitched, hanging gongs less common than the *kempyang* and limited to *sléndro* gamelan) mark smaller subdivisions in certain pieces, flanking the *kethuk* strokes. In certain court dances a pair of *kemanak* (small, banana-shaped slit gongs) are played in alternation by two musicians to mark the smallest subdivisions of the cycle.

Irama, another fundamental aspect of temporal organization, denotes not only a given tempo level but a particular rhythmic ratio between the beat and the faster-moving parts. Binary subdivision reigns here too: in a fast *irama* the *saron peking* (or *saron panerus*, a high-pitched metallophone), *bonang barung* (gong-chime) and *gendèr* are played twice as fast as the *saron* melody, whereas in slower *irama* this ratio shifts to 4:1, then 8:1 and finally 16:1. This is accomplished by extreme expansion of the melody rather than by doubling the speed of the elaborating parts: the duration of a cycle depends not only on its length in beats but on the *irama* at which it is played. Virtually every cyclical gamelan piece can be played in at least two *irama*, and some in all five. Change from one *irama* to another is usually gradual, a steady acceleration leading to the next level of contraction or a retard leading to expansion; more limited tempo changes are possible without changing *irama*. Changes are highly significant, cueing the end of a piece or a transition to the next section, for example. Finally, there are often fundamental tempo differences between performance contexts; for example, in a given *irama* theatrical music tends to be played faster than non-theatrical music.

Javanese music is now notated with ciphers ranging from 1 to 7, but no hierarchy is implied by these numbers; some pieces have a clear tonal centre, many others do not. Heptatonic *pélog* scale and pentatonic *sléndro* are mutually exclusive in traditional practice. In some *sléndro* pieces *rebab* and vocal parts overlay *pélog*-like intervallic patterns, a practice known as *barang miring*. Many *pélog* pieces use a five-note subset of *pélog*: elaborating instruments such as *gendèr* and *gambang* exist in versions that are tuned either to 1–2–3–5–6 or 2–3–5–6–7.

Melodic organization is subject to the constraints of *pathet*, roughly translatable as 'mode'. *Pathet* is both a classification system and a system governing melodic choices (*see* MODE, §V,4(ii)). As a classification system it is applied to repertory and limits the pieces that can be played at a given point in a performance or joined together in a medley. As a system of melodic choices, *pathet* affects composition and musicians' semi-improvisatory elaborations of the melodic essence of a piece.

The nature of this melodic essence has generated extensive debate and numerous attempts to pin down the most important or characteristic strand among the simultaneous manifestations of this essence. One candidate, the *balungan* (skeleton), is the relatively simple multi-octave melody played on the *saron* (within its one-octave range), from which some of the other parts can, in fact, be derived; the *rebab* melody is another central strand, while vocal melodies are clearly the source for some compositions (Susilo, 1989 and Sumarsam, 1995), and some musicians claim that all composition is vocally derived. But musicians and scholars also postulate an unplayed conceptual melody that has been named *lagu* (lit. 'melody'; Sutton, 1979) or 'inner melody' (Sumarsam, 1984) or even *balungan*, giving that term a second meaning (Supanggah, 1988; see Perlman, 1994 for detailed discussion of this topic).

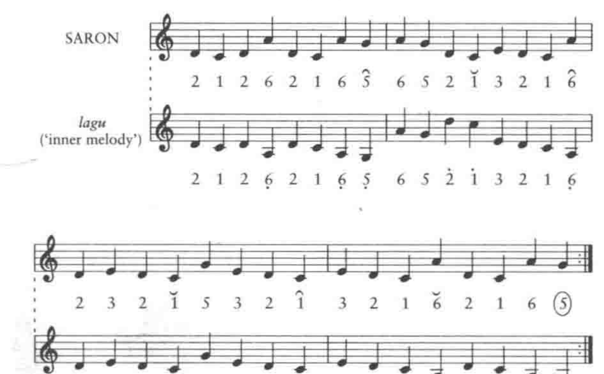
The conceptual melody and the most wide-ranging melodic parts (*rebab*, *gambang*, vocals) have an ambitus of 2·5 octaves. Other instruments, such as the *gendèr* and

the *bonang*, have slightly smaller melodic ranges, whereas the *balungan*-playing instruments (various *saron* and *slenthem*) are limited to about one octave, which leads to characteristic ways of compressing the melody (ex.10).

Differences of register are tremendously important: on multi-octave instruments it is crucial that musicians know the appropriate register for a given phrase. Many pieces have high-register sections designated *ngelik* or *lik*. Contrasts between low and medium register are also significant in many compositions, although no term specifically designates sections in these registers. There is considerable variety in the shaping of Javanese melodies, but certain characteristic contours recur with great frequency. That contour is a key element in Javanese musicians' conceptualization of melody is evident in the ease with which musicians transpose melodies from one tuning or scale step to another, often altering the intervallic content of a melody considerably.

The densest and sparsest strands in gamelan texture can be characterized as elaborations and abstractions, respectively, of a particular central melody. Traditionally, Javanese composers have not orchestrated pieces because they can rely on competent musicians to produce

Ex.10 Melodic compression in *ladrang pangkur, sléndro sanga*



Key: ˘ = kempul, ^ = kenong, ○ = gong, ˙ = high octave, ̣ = low octave

elaborations and abstractions for a given melody following the idiomatic constraints associated with particular instruments or vocal roles. Instead, composers have specified a form and *pathet*, composed a *balungan* to fit

TABLE 5: Colotomic structures of Central Javanese gendhing in the Solonese tradition

	B/G	K/K	K/G	sample kenongan
lancaran	8	2	4	+ ◡ + ◠ · ·
lancaran mlampah	16	2	4	+ ◡ + ◠ · · · ·
ketawang	16	2	2	–+–◡ –+–◠
ladrang	32	2	4	–+–◡ –+–◠
merong kethuk 2 kerep, KG	32	2	2	···+ ···· ···+ ···◠
merong kethuk 2 kerep	64	2	4	···+ ···· ···+ ···◠
merong kethuk 4 kerep, KG	64	4	2	···+ ···· ···+ ···· ···+ ···· ···+ ···◠
inggah kethuk 4	64	4	4	–+–· –+–· –+–· –+–◠
merong kethuk 2 awis	128	2	4	···· ···+ ···· ···· ···· ···+ ···· ···◠
merong kethuk 2 kerep	128	4	4	···+ ···· ···+ ···· ···+ ···· ···+ ···◠
inggah kethuk 8	128	8	4	–+–· –+–· –+–· –+–· –+–· –+–· –+–· –+–◠
merong kethuk 4 awis, KG	128	4	2	···· ···+ ···· ···· ···· ···+ ···· ···· ···· ···+ ···· ···· ···· ···+ ···· ···◠
merong kethuk 8 kerep, KG	128	8	2	···+ ···· ···+ ···· ···+ ···· ···+ ···· ···+ ···· ···+ ···· ···+ ···· ···+ ···◠
merong kethuk 4 awis	256	4	4	···· ···+ ···· ···· ···· ···+ ···· ···· ···· ···+ ···· ···· ···· ···+ ···· ···◠
merong kethuk 8 kerep	256	8	4	···+ ···· ···+ ···· ···+ ···· ···+ ···· ···+ ···· ···+ ···· ···+ ···· ···+ ···◠
inggah kethuk 16	256	16	4	·+–· –+–· –+–· –+–· –+–· –+–· –+–· –+–· ·+–· –+–· –+–· –+–· –+–· –+–· –+–· –+–◠
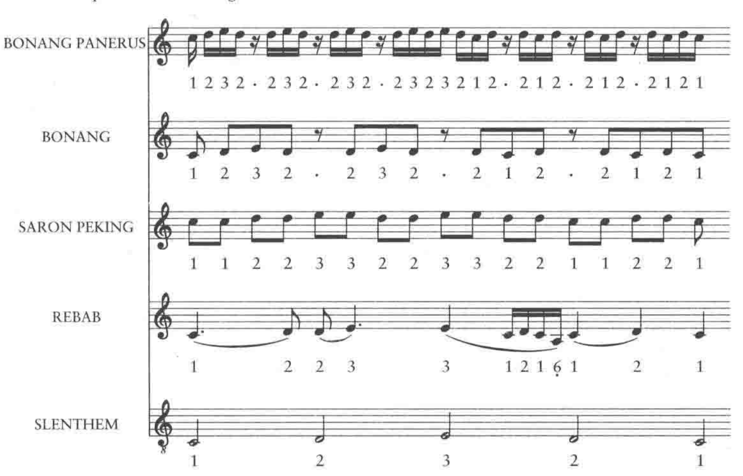
key: B/G = beats per *gongan* K/K = *kethuk* strokes per *kenongan* K/G = *kenongan* per *gogan*

. = beat – = *kempyang* + = *kethuk* ◡ = *kempul* ◠ = *kenong*

KG = *ketawang gendhing* (two *kenongan* per *gongan*)

Note: Kempul is omitted in the first kenongan of lancaran, ketawang, and ladrang cycles in Solonese style.

Ex.11 Anticipation of the *balungan*



that form and perhaps transmitted a conception of the melodic flow of the piece through the *rebab* melody, in some cases also specifying a choral melody.

Garapan ('cultivation') is the creation of an idiomatic realization of the essence of a piece. For instruments such as *saron peking*, *bonang* and *bonang panerus* (high-pitched gong chime) this can be a relatively straightforward doubling of pairs of notes from the *balungan* involving anticipation (ex.11 prev page). Formulaic abstractions and elaborations may also be played on the larger *saron*. *Garapan* for the more complex parts requires a thorough knowledge of the patterns associated with a particular instrument, the conceptual melody of the piece and familiarity with analogous pieces, as well as an understanding of the constraints of *pathet* and other aspects of performance practice, such as *irama* and drumming styles. Basic patterns of elaboration (*cèngkok*) are conceptualized as abstractions that can generate infinite variations (*wiletan*, ex.12).

A *cèngkok* is goal-orientated, characterized by the pitch on which it ends (*sèlèh*), *pathet*, starting pitch and register. Most *cèngkok* can be transposed, but modal identity may

Ex.12 Variations of a single *gendèr cèngkok*, from a performance of *Gendhing gendrèh* by I. M. Harjito, rec. and transcr. Ben Brinner

A
1̇ 6 5 6 1̇ | 5 6 1̇ 6 | 5 3 5 1̇ | · 6 1̇ 6
1 · 2 · 16 3 | · 3 3 2 | · 1 6 1 5 6 53 · | · 5 6 35 · 6

B
1̇ 6 5 6 1̇ | 5 · 6 1̇ 6 | 5 3 5 1̇ | · 6 1̇ 6
1 · 2 · 16 3 | · 2 3 5 3 2 | · 1 6 1 5 6 3 | 5 3 5 6 3 5 6

C
1̇ 6 5 6 1̇ | 5 6 1̇ 6 | 5 3 5 1̇ | · 6 1̇ 6
1 · 2 6 3 | · 3 5 2 | · · 16 5 3 | 5 5 6 3 5 6

D (*irama wiled*)
1̇ 6 5 6 1̇ | 5 6 1 6 | 5 3 5 1̇ | · 6 1̇ 6
· 1 2 3 · 2 3 1 2 3 | 2 1 2 3 2 1 2 | · 1 6 1 5 6 5 3 | 5 5 6 3 5 6

E (*high passage*)
1̇ 6 5 6 1̇ | 5 6 1̇ 2̇ | · 3̇ · 2̇ 3̇ | · 2̇ 1̇ 6
1 2 3 3 3 3 3 · | 2 1 2 2 1 2 · 1 | 2 3 2 1 2 1 2 3 | · 2 1 6 · 1 6

F
1̇ · 5 6 5 1̇ | 5 6 1̇ 6 | 5 3 5 1̇ | · 6 1̇ 6
3 · 1 2 · 2 · 3 | 2 1 2 3 2 1 2 | · 1 6 5 53 · | · 5 6 3 5 6

G
6 5 6 5 1̇ | · 6 · 1̇ | 6 · 1̇ | · 6 1̇ 6
2 · 1 6 1 · 1 · · 6 | 5 · 6 5 3 | · 56 · 3 5 | 6 1 2 · 16

Each sample begins with the last dyad of the previous *cèngkok*; notes above line are played with the right hand and notes below with the left.

Ex.13 Idiomatic differences and similarities illustrated by the first two *cèngkok* of *Ladrang pangkur sléndro sanga* in *irama wiled* (from Kusuma recording KGD-018 Pangkur Pamijèn).

GENDÈR PANERUS
5 · 6 · · · 6 1 2 1 · 6 1 · 6 5 · 6 · 6 · · 5 6 5 3 2 3 · 3 2 3 5 · 2 · 2 · 2 · 2 3 · 3 2 3 · · · 6 1 6 · 6 5 6 5 · · 5 6 5 · 5 6
· 2 · 2 3 5 · · · · 5 · · 5 · · 3 · 5 · 2 3 · · · · · 1 6 1 · 1 · 1 · 1 6 5 6 1 · · 6 1 · · 6 1 2 · · · 2 · · · · 2 3 · · · 2 1 6

CELEMPUNG
· · 6 · 3 5 6 1 2 2 1 · 1 6 · 6 · 6 · 6 · 3 5 6 5 6 5 · · · 6 1 5 · 2 · 2 · 2 · 2 · 2 3 5 · 2 3 2 5 · 5 6 · 6 1 · · 6 · 6 5 · 5 6
5 2 · 2 · · · · · · · 6 · · 5 · 2 · 5 · 2 · · 2 · 2 · 3 2 1 · 1 · 1 6 5 · 1 6 5 · 1 · 1 · 1 · 1 · · 3 · · 5 · · 5 2 · 5 · · 2 1 6

GENDÈR
5 · 5 · · 5 6 1 2 1 · 2 1 · 6 · · · · · 6 · 1 · 1 · · 2 · 3 · 3 5 · · 3 · 3 · 3 2 · 5 · 5 · 3 5 6 · · 5 · 5 · 5 6 · 5 · · 5 · 5 6
5 · · · 2 · · · · · 6 · · 5 · 5 3 2 3 5 2 3 2 3 5 · 1 · 5 · 6 · 1 · 6 5 6 1 6 1 · 5 · 3 5 2 3 5 3 2 3 5 3 5 3 5 · 6 · 5 1 6 5 1 6

GAMBANG
5 5 6 5 6 1 2 3 5 5 6 1 2 1 2 6 1 5 2 5 3 2 1 6 5 5 6 5 6 1 5 6 1 1 6 5 6 5 6 1 2 1 6 5 5 1 6 1 2 2 1 3 2 1 6 5 5 2 2 5 3 2 3 5 6

SLENTHEM
(5) · 2 · 1 · 2 · 6

REBAB
5 2 2 5 6 1 5 6 1 6 1 1 6 1 5 2 1 6

PESINDHÈN
3 2 1 6 5 5 6 1 5 2 1 6 5 6 1 2 6

/ = up bow \ = down bow; notes above line are played with the right hand and notes below with the left.

change. Transfer of patterns from *sléndro* to *pélog* is particularly common. There are some parallels between instruments (and vocals) but idiomatic characteristics almost always generate some distinctiveness (ex.13).

Realization of a piece through selection of appropriate *cèngkok* is not thoroughly formulaic. While *sèlèh* tend to occur at the end of each *gatra* and most *cèngkok* are therefore four beats long, many instances demand different interpretations. Furthermore, the idioms of some instruments are more formulaic than others. Some strikingly idiosyncratic passages for *rebab*, *gendèr*, *pesindhèn* and sometimes *kendhang* are designated *pamijèn* ('singular') and must be learnt specifically from other musicians.

In many cases competent musicians can perform a piece they have never heard by following the lead musicians and choosing corresponding *cèngkok*; the idiomatic time lag between *rebab* melody and *sindhènan*, for example, affords the *pesindhèn* time to follow the *rebab* and other key instruments. Likewise, players of instruments such as *gendèr panerus* and *siter* can repeat static patterns while deducing the approaching *sèlèh* from other musicians' parts. *Garapan* also involves expansion and contraction of patterns by a factor of two in order to adapt to different *irama* (ex.14).

A variety of Javanese musical forms, differing greatly in length and performance practice, derives from various contractions or expansions of a few basic colotomic

Ex.14 Expansion of a *cèngkok*, from the *gendèr* playing of R. Ng. Martopangrawit performing *Ladrang sri katon* at a broadcast at SMKI, Surakarta, 10 Oct 1983, rec. and transcr. Ben Brinner.

irama I
6 2 1 2 6 2 3 2 1
6 1 2 · 2 · 6 5 6 1
BALUNGAN 6 · 2 · 1

irama II
6 5 · 5 6 5 · 5 3 6 1 · 6 · 6 5 6 1
6 6 1 2 · 6 2 6 5 3 · 3 5 6 2 1 6 1
BALUNGAN 6 · 2 1

irama III
6 · · · 6 · · 6 1 · 5 6 1 · 2 1 6 5 6 5 3 · 6 5 3 6 5 6 1 · 5 6 1
6 · · 3 5 6 · 2 1 6 2 1 2 3 · 3 2 1 · 6 1 2 3 3 5 2 · · 6 1 2 · 6 5 3 · 3 · 3 · · 6 5 3 5 6 5 6 5 6 · 2 1 6 1
BALUNGAN 6 · 2 · 1

Notes above the line are played with the right hand; notes below with the left.

structures, some regular and symmetrical and others irregular. The length of the cycle in regular forms is between 8 and 256, consisting of four (or, in *ketawang* and *ketawang gendhing*, two) subsections of equal length, each ending with a *kenong* stroke and hence termed *kenongan*. This pervasive structural symmetry is broken in only a few pieces. Longer forms are distinguished by the number and density of *kethuk* strokes per *kenongan* (see Table 5 above). A further distinction may be made between the shorter ones (*lancaran*, *ketawang* and *ladrang*) in which the *kenongan* is no longer than eight beats and is subdivided by a *kempul* stroke, and the longer *mérong* and *inggah* forms, which have *kenongan* of 16, 32 or 64 beats and do not include *kempul* (Solonese terminology is used here; the Yogyanese equivalent of *inggah* is *dhawah*).

The irregular *gendhing lampahan* forms have much denser colotomic structures with phrases of varying length and differ in performing practice. For instance, they begin with a brief drum solo rather than the melodic introductions (*buka*) of colotomically regular forms. They also tend to have special ending phrases (*suwuk*) that can be played at various points in the course of the piece, unlike colotomically regular pieces that must be played through to the end of the cycle. This distinction is particularly significant in theatrical accompaniment.

Mérong and *inggah* sections are not usually performed as separate entities, but are played in relatively fixed pairs to constitute *gendhing*, the longer compositions in the Central Javanese repertory. Some *inggah* sections are firmly bound to a particular *mérong*, whereas others may be 'borrowed' to play with another *mérong*. *Gendhing* may also have transitional sections (*umpak inggah*) played between the *mérong* and *inggah* or *sesegan* sections played as a rapid conclusion after the *inggah*.

A gamelan composition may also extend beyond a single cycle if its melody spans two or more repetitions of a single colotomic structure; or the melody may be expanded and altered for different *irama*. Many pieces feature the distinctive, high-register *lik* or *ngelik* section that contrasts with the basic section of the piece, sometimes called *umpak*. The *lik* may be an integral part of the piece, played at every iteration, or an auxiliary section that is played once or not at all, depending on circumstances and the leaders' decisions.

Irregularly structured *gendhing lampahan* ('walking pieces') are far less numerous than the regularly structured pieces but are played with great frequency, particularly in theatre to accompany movement such as battle and travel. Three types are recognized in Solonese practice: *ayak-ayakan*, *srepegan* and *sampak* (Yogyanese usage differs; see Table 6); some *gendhing lampahan* have *lik* sections.

A more radical contrast to *gendhing* is found in unaccompanied song (see §5 below) and in *sulukan*, a genre of short, unmetrical pieces played on a small subset of the gamelan (Table 7). There are three types of *sulukan*: *pathetan* (Yogyanese *lagon*), *sendhon* and *ada-ada*; these are sung in theatrical performances by the narrator to express a mood (calmness, upset and anger, respectively). *Gong*, *kenong* and *kempul* add punctuation, which is connected loosely to vocal phrase endings rather than being bound to a particular colotomic framework. In non-theatrical contexts only *pathetan* are commonly performed, usually without vocal or gongs.

TABLE 6: Comparison of Solonese and Yogyanese gendhing lampahan

Balungan beat per *kempul/gong*	Solonese term	Yogyanese term
8	none	Ayak-ayakan
4	Ayak-ayakan	Srepegan/Slepegan
2	Srepegan/Slepegan	Playon/Sampak
1	Sampak	Sampak Gara-gara

After Sutton 1991, p.30.

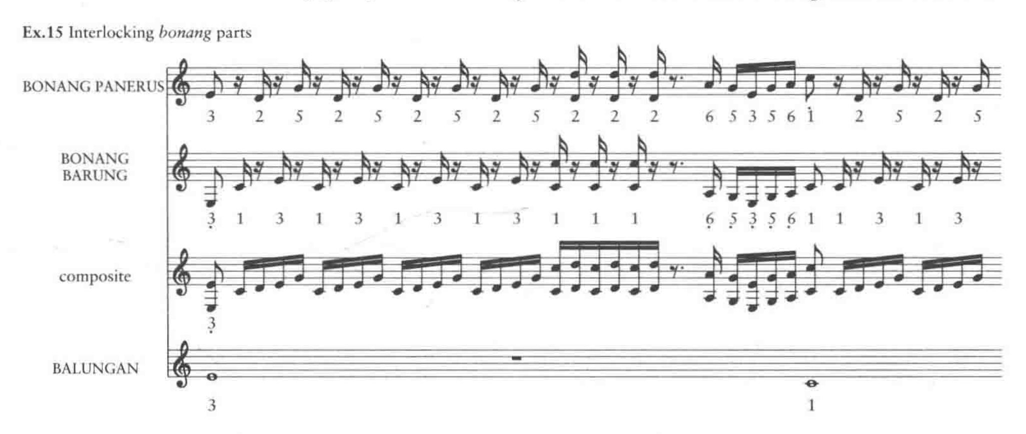
These contrasting attitudes towards musical time and form are combined in *gendhing kemanak* and *palaran* (Yogyanese *rambangan*). *Gendhing kemanak* accompany certain female court dances and involve a sparse texture of colotomic parts and drum with choral singing that is rhythmically defined but only occasionally aligns metrically with the colotomic structure. *Palaran*, performed by a solo singer and most of the instruments of the gamelan, are based on a rhythmically free vocal melody set to the short colotomic pattern of *srepegan*, but with flexible phrase lengths determined by singer and drummer.

Performance practice varies considerably according to the form of a composition, affecting orchestration, volume, playing style, tempo, *irama* and other aspects of timing. The *mérong* section of a *gendhing*, for example, is almost invariably begun in *irama tanggung*, slowing to *irama dadi* within the first 20 beats or so, then remaining there until the leading musicians decide to move on to the *inggah*. This transition is cued by an acceleration, returning to *irama tanggung*, and then a retardation as the end of the *mérong* or transitional cycle is reached. There is more variety in the performance of *inggah*, which are generally more lively in character than the calm *mérong*. This difference in character may be evident in the drumming style, the choice of *irama* and tempo, the addition of interlocking handclapping by the male chorus and generally more rhythmically active elaboration such as interlocking *bonang* parts (ex.15) or more complex *gendèr* playing. Traditionally, orchestration has not been

TABLE 7: Instrumentation for Sulukan (Solonese style)

	Pathetan	Sendhon	Ada-ada
rebab	X	–	–
gendèr	X	X	X
gambang	X	X	–
suling	X	X	–

Ex.15 Interlocking *bonang* parts



specified: various groups of instruments and voices shift in and out of the sonic foreground with changes in *irama* and drumming style.

The drummer determines much of the sequence by controlling *irama* and by choosing particular drum patterns (ex.16). On the largest drum, *kendhang gendhing*, sparse patterns are played with little variation. Consisting of particular sequences of low- and medium-pitched strokes (*dah* and *dhung* or *thung*, respectively) played with the right hand, these patterns are linked directly to musical forms; a complete pattern corresponds to one gong cycle. Light filler strokes played with either hand regulate tempo, and a short, simple pattern, varied only to mark ends of phrases, may be added on the smallest drum, *ketipung*, by the main drummer or a second musician. Other drum patterns, chiefly for the smaller forms such as *ladrang*, involve interlocking strokes on large and small drums. The most ornate drumming, with much greater individual variation, is played on a medium-size drum, the *ciblon* (Yogyanese *batangan*), for concert and dance music, or the slightly larger, lower-pitched *kendhang sabet* for theatre. A large vocabulary of drum strokes is used to create a rapid, lively and supple flow of great rhythmic complexity.

Ex.16 Drum patterns and colotomic structures

(**a**) Comparison of two 32-beat cycles with contrasting colotomic structures and drum patterns

(i) *mérong kethuk 2 kerep, ketawang gendhing*

```
      +                       +               ⌢               +                       +
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . ⊙

. . . b . . . t . P . b . . . b P . P . . P . b . P . . b P . .
```

(ii) *ladrang*

```
- + -   - + - ⌢ - + - ◡ - + - ⌢ - + - ◡ - + - ⌢ - + - ◡ - + -
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . ⊙

. b . b . b . P . P . P . P . b . b . P . . b . P . P . b . P .
```

(**b**) Comparison of three 64-beat cycles with contrasting colotomic structures and drum patterns

(i) *mérong kethuk 2 kerep, pélog*

```
   +       +   ⌢    +        +   ⌢    +        +   ⌢    +        +
. . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . . ⊙

. . . b . . . t  . P . b . . . P  . . . P . . . b  . . . . P . . b  . . . b . . . P  . . P . . P . b  . P . . . P . b  . P . . b P . .
```

(ii) *mérong kethuk 4 kerep, ketawang gendhing*

```
   +       +       +       +   ⌢    +       +       +       +
. . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . . ⊙
```

drumming is same as for (iia) above

(iii) *inggah kethuk 4*

```
- + -  - + -   - + -  - + - ⌢  - + -  - + -   - + -  - + - ⌢  - + -  - + -   - + -  - + - ⌢  - + -  - + -   - + -  - + -
. . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . .  . . . . . . . . ⊙

. b . . . b . .  P . . b . t P .  . b . . . b . .  P . . b . t P .  P b . b . b . .  P . . . P . P .  b . b P . b . P  . P . b . P . .
```

Key: . = beat, - = kempyang, + = kethuk, ◡ = kempul, ⌢ = kenong, O = gong
b = dah, low stroke, P = dhung, high stroke, t = tak, a light slap

Certain forms may have more than one drumming pattern. The drummer's choice, depending to some extent on context and the desired mood, will affect the way other musicians play. For instance, *ciblon* drumming generally calls for interlocking (*imbal*) of large and small *bonang* as well as more ornate playing on instruments such as the *gendèr*. Special patterns are played to end a piece or cue a transition.

Some of the most subtle and crucial aspects of Javanese musical performance involve deviations from metronomic time. The beat is most frequently stretched approaching the end of a cycle, involving a complex interaction that is not solely under the drummer's control.

5. Regional styles and repertory. Intense awareness of regional traditions is prevalent in Java, as in other parts of Indonesia. Distinctive artistic traditions have developed in various parts of Central Java with commonly recognized traditions linked to each of the four royal courts, the coastal city of Semarang (a tradition that has been largely displaced by Surakarta style) and various rural regions such as Wonogiri, Klaten and Boyolali, the most distinctive being that of Banyumas, an area lying on the border of West Java. There is considerable mixing with neighbouring performing arts traditions in border areas such as Cirebon in the north-west.

Regional diversity is conceived to be characterized by distinctive playing styles, repertory and other aspects of musical practice. Drumming, *bonang* playing, *saron* elaboration techniques and vocal styles tend to differ most dramatically. Repertory also varies, with certain compositions specific to a given area and others existing in several regional variants (ex.17). Many differences are difficult to pin down, but significant issues of local and regional identity persist (Sutton, 1991). Heightened awareness of regional differences feeds both conservative and innovative attitudes towards the arts, leading both to calls for stylistic purity and to extensive borrowing.

Rather than a global Javanese musical repertory there are numerous repertories, defined by socio-geographical distinctions, performance context or musical structure. These overlap and relate to one another in other ways. Likewise, repertory size is difficult to measure, owing to varying inclusions and exclusions as well as pervasive variation. Some pieces are very specifically defined with titles and relatively fixed musical content. Many are more loosely defined. One large, well-known collection (Mloyowidodo, 1977) contains well over 1000 discrete items from the Solonese (i.e. from Surakarta) repertory; yet even for this stylistic region it is incomplete, lacking *gendhing lampahan*, *sulukan*, other primarily theatrical music, some ceremonial pieces and various lighter pieces, not to mention hundreds of more recent compositions. Pieces are rarely linked to specific composers, and even the work of living composers may be played widely without acknowledgment. Attribution to a single composer can be problematic, since compositional activity can involve rearrangement of existing elements or additions of new texts or vocal melodies to existing pieces.

Singing is an integral part of the Javanese poetic system. Over the past 1000 years the majority of Javanese writing has been cast in poetic verse meant to be sung rather than read silently. Poetic metres include Sanskrit-based *sekar ageng* ('large song/poem') derived from India and indigenous *macapat* metres. Each is associated with particular melody types and performance practices enabling knowledgeable singers to 'recite' any text composed in one of these metres. *Macapat* and *sekar ageng* can be sung unaccompanied in various contexts, including gamelan performances, in which they substitute for the introduction to a gamelan composition (*bawa*) or are inserted in a break in the middle of a piece. The melodies of *macapat* and *sekar ageng* vary with context and performance genre, ranging from syllabic recitation to highly ornate and melismatic settings and from ametrical to strictly metrical.

Macapat are also commonly incorporated into various gamelan genres. At one extreme are pieces termed *gendhing sekar* and *palaran*, in which the *macapat*-derived vocal melody determines the melodic content of the other parts. In many other pieces singers may add vocal lines as part of the instrumental texture. Interchangeability of texts is the rule, with specifically composed texts being much rarer; exceptions include some court dances and the light repertory of *dolanan*, gamelan settings of children's songs.

Purely instrumental music includes ceremonial *gendhing bonang*, featuring the *bonang* and the louder instruments, which may be played on a regular gamelan and the more restricted repertory of ceremonial ensembles such as *gamelan kodhok ngorèk* and *sekatèn*. In addition, various pieces, particularly *ladrang* and *lancaran*, may be performed *soran* (in loud style without vocal and *panerusan* instruments), depending on context or available ensemble.

Gendhing, the most numerous genre, are characterized and classified by tuning, 'mode' (*pathet*), form and

Ex.17 Three regional versions of *balungan* for *gendhing bondhèt* (adapted from Sutton, 1991, p.85)

B	2 2 · 3 6 5 3 2	1 2 1 6 2 1 6 5	1 2 1 6 3 5 6 3	6 5 1 6 2 1 6 5	2 2 · 3 6 5 3 2	1 2 1 6 2 1 6 5	1 2 1 6 3 5 6 3	6 5 1 6 2 1 6 5
Y	2 3 1 2	· 3 6 5	1 6 5 3	2 1 6 5	3 5 6 5	3 2 3 5	2 5 2 3	5 6 1 6
S	· · 5 3	6 5 3 5	2 2 · 3	5 6 3 5	· · 5 3	6 5 3 5	2 2 · 3	5 6 1 6
B	3 3 2 1 3 2 1 6	1 6 2 1 3 2 1 6	. . 6 6 2 3 2 1	3 2 6 5 1 6 5 3	5 6 5 3 5 6 5 3	1 2 1 6 3 5 6 3	1 2 3 1 3 2 1 6	2 2 5 3 5 6 3 (5)
Y	2 1 2 6	2 1 3 2	5 3 2 1	6 5 2 3	5 3 5 3	1 6 5 3	2 1 3 2	1 6 3 (5)
S	· · 6 ·	6 6 5 6	3 5 6 1	6 5 2 3	· 3 3 3	5 6 5 3	2 3 5 3	2 1 6 (5)

Key: B = Banyumas Y = Yogyakarta S = Surakarta + = *kethuk* ⌢ = *kenong* ( ) = *gong*

sometimes by drum pattern. Musicians of the Surakarta and Yogyakarta traditions differ among themselves over the details of these distinctions, but the principles are similar. Tripartite classifications predominate, often on the basis of large, medium and small 'sizes' of musical forms. As with poetic metres, the modifiers *alit*, *tengahan* and *ageng* refer to gradations of size (small, medium and large, respectively), although in both cases the distinctions are not clear-cut. The full title of a piece usually includes significant information about its form and/or performance practice.

Modal identity is one of the most fundamental characteristics of a piece. While some pieces, such as *Ladrang Sobrang*, exhibit characteristics of two or more *pathet*, each piece has a 'home' *pathet*. This constrains musicians' interpretations and where they will place the piece in the performance (see §6(i) below). Piece types are not evenly distributed across the six main *pathet* of the Central Javanese modal system. There are some general parallels between corresponding *pathet* in the *sléndro* and *pélog* systems (Table 8), such as a preponderance of longer, more serious pieces in *pélog lima* and *sléndro nem*, whereas male choral singing is far more common in the other *pathet*. There are also some important differences between the two tunings. *Sléndro* pieces are commonly performed in *pélog*, but the reverse is not true. Furthermore, the transformation of pieces does not necessarily follow the pairing of *pathet* that otherwise obtains: a piece in *sléndro manyura* may be transferred to *pélog nem* or *pélog barang*, with strikingly different results. Distinctions between *pélog lima* and *pélog nem* are sufficiently problematic to cause considerable differences of opinion over classification of pieces. In Yogyakarta this is sometimes solved by describing both categories as *pathet bem*.

Pieces are further distinguished, albeit less systematically, according to mood or character. The three fundamental categories are *regu* (majestic, solemn character), *pernès* (lighter, more playful, even coquettish character) and *gecul* (comic character). Pieces in the last category sometimes include the word *gecul* in their titles and may feature some transgression of the conventions that inform most of the repertory.

6. Performance contexts. Javanese gamelan is commonly performed in a variety of contexts; there can be considerable overlap in performance settings, patronage and musical repertory. Many aspects of performance practice, as well as some items of repertory, are context-specific, but even these may be 'borrowed' (e.g. transferred from a dance genre to a theatrical performance of some sort). Performers tend to be keenly aware of the original contexts of musical items and practices and differ in their readiness to accept or promulgate such borrowings.

TABLE 8: Pathet pairs

	laras	
pathet sequence	*Sléndro*	*Pélog*
first	*Nem*	*Lima*
second	*Sanga*	*Nem*
third	*Manyura*	*Barang*

Night performances of *klenèngan* or *wayang* follow this order, theoretically apportioning a third of the time to each *pathet* in sléndro or to each pair if both tunings are used. In theory, morning *klenèngan* would use the third *pathet*, then the second, and end in the third while afternoon *klenèngan* use only the third *pathet*.

Performance does not usually take place in a concert hall on a proscenium stage, although such settings do exist now at government radio stations and institutions such as the SMKI (Sekolah Menengah Karawitan Indonesia) conservatory high school in Surakarta. Rather, the more traditional setting is a *pendhapa*, a square or rectangular structure with raised floor and peaked roof supported on numerous columns. One side may be attached to the verandah of a building, while the other sides are open. Musicians and audience traditionally sit on the floor, though chairs have come into use for the audience in some circumstances. Dance and theatre performances generally draw much larger audiences, with the uninvited often standing on the ground outside the *pendhapa*. Such structures were a standard element of traditional aristocratic architecture and are particularly large and numerous in Javanese palaces. Traditional village houses lack such opulent structures but often have a panelled front wall that can be removed, enabling hundreds of people to hear and see the performance that takes place under the *pendhapa*-like roof of the front room. In other situations, temporary structures are erected with a raised platform for the performers, often occupying an alley next to the celebrants' house. More intimate performances may be held inside a house.

Most performances are sponsored to celebrate a particular occasion, such as a birth, a circumcision, a wedding, independence day, the beginning of the Javanese year or some other important event or anniversary. People also sponsor performances to mark their *wétonan* (a commemoration of a birthday that recurs every 35 days), to fulfill a vow or to ward off evil. Sponsors may be individuals or corporate entities such as a bank, a whole village or a government institution. Sponsors not only hire the performers but provide them (and, in some cases, the audience) with food. Invitations are often issued, but the uninvited are rarely excluded and may be numerous, particularly if the performers are well known. Very few events require the purchase of tickets. The Javanese courts sponsor many performances to mark auspicious days, though the number of such performances has decreased greatly in recent years. The *wétonan* of the reigning sultan or prince in each court is marked by a live broadcast on state radio. Other radio broadcasts originate from studios where the traditional etiquette of performance is greatly altered.

The most prominent use of gamelan for a religious occasion is the nearly continual playing of the massive *gamelan sekatèn* in the courtyard of the main mosques in Yogyakarta and Surakarta to mark the birth of the prophet each year. The invention of various aspects of gamelan and *wayang* are attributed to the Wali, the saints who spread Islam in Java, but there is no close relation with Muslim institutions, and gamelan performance does not usually intersect with Muslim religious practice, though some *terbangan* genres (featuring *terbang* frame drum and vocals) share melodies with the standard gamelan repertory (see below). However, gamelan instruments, compositions and music theory have all been implicated in mystical beliefs linked to Sufism and Tantrism (Sastrapustaka, 1984 and Becker, 1993); certain pieces are believed to be spiritually powerful (even

dangerous) and gamelan performance is sometimes used for meditation. Alongside the attributions to Muslim saints other origin myths link the creation of gamelan to Hindu gods and legendary Javanese figures (see Hood, 1970). The goddess of the South Seas, Nyai Rara Kidul, figures prominently in beliefs about certain sacred dances and musical compositions. Gamelan is an important element in certain rituals such as sacred dances performed annually at the major palaces or purification ceremonies involving special shadow play (*ruwatan*). Gamelan has occasionally been played in Javanese churches. New masses and individual pieces have been composed, and existing gamelan compositions have been adapted for Christian use, first in the Catholic Church and later in Protestant churches.

(i) Klenèngan. These performances may he held independently or, in the case of a major celebration, in conjunction with other performances. The duration ranges from a few hours during the day or evening to an entire night. Audience demeanour may range from formal attention or silent meditation to muted conversation and enthusiastic participation in rhythmic handclapping.

In Solonese practice, compositions are performed according to a *pathet* order that is linked to time of day (see Table 5 above). When a full gamelan is available both tunings are used in alternation, combining the *pélog* and *sléndro pathet* sequences: a piece is played in *pélog lima*, followed by another in *sléndro nem*; this may be repeated or the musicians may then play in *pélog nem* and so on.

In *klenèngan* it is more common to link several pieces together in an unbroken medley than to play individual pieces. The construction of these medleys is often spontaneous, though some are well-known sequences. Generally a medley begins with a *gendhing*, though this may be preceded by a *pathetan* and a *bawa* (solo song). Pieces in shorter forms are appended after the *gendhing*: *ladrang*, *ketawang* and *ayak-ayakan* are all common choices. The later portion of a medley will often consist of a *srepegan* with *palaran* interspersed. It is also common to include lighter, vocal-centred genres such as *dolanan* and *langgam* (*kroncong*-style songs in Javanese language and tunings) towards the end of a medley. While the rules for combining pieces are not explicit, certain principles of contrast and compatibility are widely observable in addition to the progression from longer to shorter colotomic structures: for example, a piece performed with lively drumming, interlocking *bonang* and handclapping will often be contrasted with a slower, more serene piece such as a *ketawang*; compatibility requires that pieces belong to the same *pathet* and that they share a gong tone, though a piece may be adjusted to fit the latter requirement. Linearity is fundamental to the overall progression: with the exception of certain *selingan* (insertion of one piece in the middle of another), compositions earlier in the medley are not returned to. Cycles are also interrupted by the performance of *andhegan*, in which the drummer cues the entire ensemble to stop at a certain point in the cycle, allowing one of the *pesindhèn* to sing a solo (ranging from a single phrase to an entire independent song) before the instrumentalists resume performance.

(ii) Theatre. There is little theatre and no dance without music in Central Java, and this almost always involves some sort of gamelan. Indeed, dramatic, choreographic and musical elements are so thoroughly integrated in some types of performance that they defy simple classification. However, the less thoroughly dramatic genres are generally referred to as dance (*beksan* (Javanese) or *tari* (Indonesian)), whereas the names of many theatrical genres include the word *wayang*.

Dramatic performances most commonly draw on the Indian-derived Mahabharata and Ramayana cycles with some characters and episodes invented in Java. Some genres are associated with the indigenous Panji cycle, semi-historical plots particularly from the fabled Majapahit period, and Middle Eastern tales.

Plays involve well-known main characters and a host of stock characters, both defined by a matrix of classifications and conventions. One dimension of this matrix is a continuum from refined (*halus*) to coarse (*kasar*). The categories of men, women, gods and ogres form another dimension. These are differentiated by conventions of iconography (of puppets' or actors' body type and costume), type of voice, speech patterns, stance and movement. One category deserves particular mention: the *punakawan*, comical servants who speak the commoner's language and often refer to contemporary events, although some of them have divine aspects. These figures, a Javanese invention dating back at least 1000 years, take a central role in most theatrical performances, mediating mythical and contemporary life.

Most Central Javanese dramatic genres involve a narrator, usually termed *dhalang*, whose role ranges from full control over all aspects of the performance in the shadow play to brief declamation in genres such as *langen driya*. (Only a few women practise the hereditary art of the *dhalang*.) Some genres involve substantial improvisation in many aspects of the performance, whereas others are scripted, choreographed and provided with a fixed sequence of musical pieces (although musicians still have flexibility). A specialized theatrical language is utilized in most performances, and older forms of Javanese are also incorporated, particularly in narration. Careful attention is given to status-differentiated speech levels.

The musical element of these dramatic genres is fully integrated with the other performance conventions. Almost without exception, pieces are drawn from a general stock, distinguished by associations with particular dramatic settings and functions. There is substantial overlap between the musical repertories of different dramatic genres. Similarly, the system of transformations used to adapt these pieces to specific dramatic needs is common to most Javanese dramatic genres. Music serves to accompany and enhance movement, set a scene, create a mood and articulate the structure of the performance, framing the beginning and the end as well as marking important junctures in between. The *pathet* sequence (see Table 5) is fundamental to the shadow play and underlies most other theatrical genres. The drummer fills a crucial role in all of these genres and plays in a style that differs markedly from other gamelan drumming. In addition to controlling tempo and dynamics, the drummer transmits numerous cues and provides 'sound effects', amplifying puppet or actor movements with drumstrokes.

Shadow play is the most common type of theatrical performance, and *wayang kulit purwa* is the most common genre of shadow play, which is defined by its portrayal of episodes from the Mahabharata or new episodes linked to that cycle (or, more rarely, episodes from the Ramayana). The *dhalang* is in complete control

of the performance, choosing and developing the plot, narrating, providing all the dialogue and manipulating the puppets, as well as choosing the musical accompaniment and directing most aspects of the music. The *dhalang* is expected to entertain and to educate, lacing the dialogue and narration with comedy and moral precepts.

Until the 1930s the traditional instrumentation for *wayang kulit purwa* consisted of a small *sléndro* gamelan that, in addition to the softer elaborating instruments, *slenthem* and *kendhang*, included cymbals (*kecèr*), only a few *saron*, *kenong*, *kempul* and *gong*, without any *bonang*. Since then, under the influence of *wayang wong* (dance-drama), a full gamelan in both tunings has become the norm. *Dhalang* often add Western percussion to emphasize puppet movement and Sundanese *jaipongan* drumming for certain puppet dances.

Performances traditionally begin in the evening and last about nine hours, ending near dawn. Abbreviated performances, some as short as an hour, have been developed from the 1950s onwards. All full performances and many abbreviated ones are based on a structure of three 'acts', each with its own internal structure of scenes, its own symbolic position in the progress of the play and its own repertory drawn from one of the three *pathet sléndro*. With the advent of double gamelan, pieces in *pélog* have also been incorporated. The importance of music in delineating this structure is evident in the fact that each act is named after its musical mode.

The traditional repertory comprises hundreds of pieces grouped in several large categories: *gendhing*, *gendhing lampahan*, *sulukan* and *dolanan*. These pieces are used to set a scene (*gendhing*), to accompany and represent movement (*gendhing lampahan*), to convey a mood or emotion (*sulukan*), to demarcate the performance structure (a variety of pieces), to entertain the audience (*dolanan* and other light pieces) and as background to narration. Certain pieces are identified with particular characters.

Most performances are unrehearsed and depend on an intricate set of conventions for their success. The network of interacting performers centres on the *dhalang*, whose cues are relayed to leading members of the ensemble, principally the drummer but also the *rebab*, *gendèr* and *bonang* players and the female singers who mediate between the *dhalang* and the rest of the ensemble. There is a complex system of cues and responses that is directly linked to the dramatic and musical structures: a particular cue is meaningful only with respect to a given context and will evoke a different response if it is produced in another part of a piece or of the play. The *dhalang* communicates via song, verbal cues, puppet placement and various rhythms tapped with a wooden mallet (*cempala*) on the wooden box (*kothak*) or a set of overlapping bronze plates (*kecrèk*) hung on the box.

Other forms of puppet theatre are rarely performed. *Wayang gedhog*, for example, paralleled the *wayang purwa* in most respects but utilized a *pélog* gamelan to portray stories from the Panji cycle and had a more rigid plot structure and selection of musical repertory. Rod puppets (*wayang golèk*) have been used mainly in areas closer to West Java, where they constitute the main theatrical medium (see §V, 1(viii) below).

Theatre forms featuring human actor-dancers rather than puppets include *wayang wong*, *kethoprak*, *topèng*, *langen driya* and *langen mandra wanara*. Perhaps the most important of these is *wayang wong*, which exists in two varieties, one a venerable court spectacle in the round and the other a popular off-shoot developed for the proscenium stage at the end of the 19th century. Both depict episodes from the Mahabharata and Ramayana, but the court form is fully scripted and choreographed, features a large cast and intricate costumes and requires intensive rehearsal. The popular *wayang wong panggung* is improvised on the basis of a skeletal story line. It is closely linked to the shadow play, sharing plots, characters and most of its repertory and performing conventions with *wayang kulit purwa*. While it is clearly derivative it has also influenced *wayang kulit*, most notably in the use of a full double gamelan. It differs in its relative brevity: performances last two to four hours, certain scenes are omitted, and shorter musical compositions are favoured. The division of labour also differs: the *dhalang* in *wayang wong* still controls the overall flow of the performance, linking the action to the music with narrative and cues, but the actors take on all of the improvised dialogue, some of which is sung to gamelan accompaniment (Susilo, 1987).

Kethoprak (folk theatre) developed in the 20th century and depicts historical and legendary plots; it is similar in many ways to *wayang wong* but involves less music. *Wayang topèng*, a theatrical form based on masked dance, also involves a *dhalang* who narrates and guides the actions. Representing the indigenous Javanese Panji tales, it had a long history in Java as a popular genre, performed by wandering troupes with a very small gamelan wherever an open space and a potential audience were to be found, but it is now very rare aside from brief excerpts that continue to be performed as individual dances, often in forms that underwent court stylization. *Langen mandra wanara* and *langen driya* are esoteric court forms rarely seen outside the palace walls and hardly performed today even within them. Developed in the late 19th century in Yogyakarta and Surakarta respectively, they employ fully scripted texts, composed in *macapat* metres. Dialogue is sung, unlike the other forms of theatre, which involve extensive speech.

(iii) Dance. Gamelan accompanies a wide variety of dance genres developed in the royal courts, towns and villages. Some dances (*jogèd* or *beksan*) are explicitly narrative and closely related to theatrical genres, whereas others are more abstract, lyrical or sensual, fulfilling ritual needs or providing secular entertainment. Underlying Javanese classifications of dance are distinctions of gender, social status, performance settings and function. Female dances include the restricted court forms *bedhaya*, danced by seven or nine women (fig.14), and *srimpi* dances for four women, as well as *golèk* and *gambyong*, secular dances that originated outside the courts but were reworked there and are widely performed today, either solo or by a group of women. *Bedhaya* and *srimpi* dances and dancers have served as royal symbols for centuries; ascension of a new king necessitated creation of new choreographies, often reworking existing *gendhing* as accompaniment. At the other end of the social scale are the *taledhèk* or *ronggèng*, itinerant dancers who travelled with small bands of musicians, dancing with men from the audience; such dancing is thought to be the source of some of the more refined female dancing and the drumming that accompanies it. A related phenomenon is *tayuban*, a centuries-old form of entertainment in which

14. Bedhaya, court dance, performed in a pendhapa (rectangular pavilion)

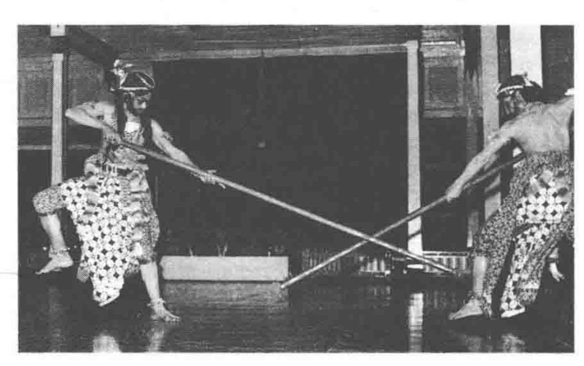
men take turns dancing with professional female dancers. Choreographed male dances include *wirèng* (warrior dances, fig.15) and *pethilan*, battle scenes from theatrical plots. Mixed-gender choreographies tend to be dramatic in nature, directly related to theatrical genres. The dance drama (*sendratari*), a mid-20th-century invention in which narration is mainly danced without dialogue, is the site of ongoing innovation, building largely on the norms of traditional Javanese dance and theatre, unlike more radical choreographies by figures such as Bagong Kussadiarjo or Sardono Kusuma, who combine Javanese elements with various other styles and approaches to dance in far more eclectic mixes.

Character types similar to those of theatre are performed in dance. In female and refined male characters, the feet are kept close to each other and to the floor, with hands and arms also defining spaces close to the body and eyes downcast. Strong male types, by contrast, stand with legs spread wide and arms stretched straight out, and carve out larger spaces with legs and arms lifted high. Court dances may employ complex choreographies with highly symbolic, asymmetrical formations of dancers.

Most dances are accompanied by full gamelan. The most notable exceptions are those *bedhaya* dances accompanied by *gendhing kemanak*, pieces involving a choral melody, sparse drumming and a colotomic structure in which the *kemanak* figure prominently. In every genre, dance and music are tightly integrated: choreographic sequences generally align with colotomic structures and drum patterns. While many choreographies and musical accompaniments are set, the more overtly dramatic dances are usually quite flexible, requiring close coordination between dancers and musicians, mediated by a drummer. In some cases, a dance master cues the dancers by playing rhythms on a wooden slit drum (*keprak*) and, for battles, bronze concussion plates (*kecèr*).

Drumming for stately court dances consists of fixed patterns played on the large and small *kendhang*. Dramatic dances and those derived from itinerant female dances require the *ciblon* (*batangan*), on which far more complex patterns are played. These patterns, which are open to substantial improvisation, are closely associated with particular movement patterns from which many take their names.

7. Non-gamelan genres. *Siteran* denotes a small ensemble consisting of as many as three different sizes of *siter* (zither). The players generally sing as well and may be joined by a drummer, a *pesindhèn* and even a keyed gong substitute. *Cokèkan* is similar but may include a *gendèr*, *slenthem* and *suling*. These small, portable ensembles are usually itinerant, stopping to play wherever they might catch an audience. They share much of the repertory of the gamelan (with an emphasis on the lighter, vocal-centred pieces) and are often made up of skilled



15. Beksan lawung, male court dance, showing two ploncon ('lance-bearers') performing in a pendhapa (rectangular pavilion), Yogyakarta

musicians, unlike the common guitar- and tambourine-playing beggars (*ngamèn*) who are paid not to play.

The *terbang*, a drum whose 'frame' curves inward like a bowl without a bottom, is associated with Islam and a variety of performance genres, often with singing and other instruments. *Laras madya* involves performance of *macapat* by solo male voice leading to choral singing with *terbang*, *kendhang* and *kemanak*. *Santi swara* designates a similar ensemble performance of Islamic texts. In *slawatan*, portions of the Qur'an are sung to similar instrumental accompaniment with seated dancing. Other Muslim genres with clear Middle Eastern origins, such as *gambus* and *qasidah* (see §VIII, 1 below), are practised in Central Java as in many other parts of Indonesia.

Jaran kepang, like *réyog* and *èbèg* in other parts of Java, is a rural genre performed by hobby-horse riders who go into trance to the accompaniment of the double-reed *selomprèt* (oboe), *kendhang*, gongs and *saron*. Sometimes a set of ANGKLUNG (bamboo slide rattles) are added. Another rural music, *lesungan*, which consists of interlocking rhythms beaten on a hollowed tree trunk (LESUNG), is played during eclipses to scare off the demon believed to be swallowing the sun. It is also played in the palace by six women to ward off spirits during the preparation of ceremonial rice mountains (*gunungan*) for the court-sponsored processions (*grebeg*) that take place three times a year and was used to accompany *kethoprak* plays in the 1920s together with *suling*.

The Central Javanese public is exposed to Sundanese and Balinese gamelan music (much more than to music of other parts of Indonesia) through live performances at festivals, instruction at conservatories and academies, and television. Western art music (see §VIII, 2 below) is taught at the Akademi Musik Indonesia in Yogyakarta and has a history dating back to colonial times, when it was practised not only by Dutch colonials but by special groups of musicians employed by the Javanese courts (see §I, 2(ii) above).

8. RESEARCH. Javanese and Dutch writers began to create a body of scholarship on Javanese music and related arts in the late 19th century. Poetic treatises by leading 19th-century Solonese court musicians such as *Serat titi asri* (Gunasentika II, 1925) or *Serat sastramiruda* (Kusumadilaga, 1981) gave way to prose works, often more technical in approach (e.g. Djakoeb and Wignjaroemeksa, 1913). Groneman, a Dutch doctor at the Yogyanese court who published an early monograph (1890), was followed by other Dutch writers, the most prolific and authoritative being JAAP KUNST (whose work extended beyond the colonial period). This colonial period of intense cultural interchange not only affected the performing arts and the scholarship about these arts but also changed fundamental attitudes towards the place and value of gamelan, *wayang* and dance (see Sumarsam, 1995).

One result was the development of various notational systems, including the cipher *kepatihan* notation that now predominates. At first the primary aim was archival, but later instructional purposes were also served. Collections of general gamelan repertory (e.g. Mloyowidodo, 1977) and various specialized repertories are numerous; these usually indicate only the *balungan* and colotomic parts. Vocal collections are also common. Any of the other parts can be notated, often with the addition of various symbols, but such notation is found almost exclusively in the pedagogical and analytical publications produced by and for the performing arts schools established in the decades following Indonesia's independence in 1945.

Post-independence Javanese writing about gamelan has included theoretical treatises such as *Pengetahuan karawitan* by leading theorist Martopangrawit (1984), pedagogical material and writings about the meaning of gamelan (Sastrapustaka, 1984). Analogous writings about *wayang* and dance often include substantial information on the associated musical practice, and there are numerous collections of *wayang* pieces, especially the songs of *dhalang*. Most of the authors have been performers. More recently, several prominent Javanese scholars have written theses for advanced degrees in ethnomusicology at foreign institutions, and the faculty and students of STSI (formerly ASKI) in Surakarta have produced studies documenting genres or personal styles of leading musicians and analysing performance practice. Little research has been undertaken by either Javanese or foreign scholars on genres not related to gamelan.

Foreign scholarship on Javanese music developed outside of Indonesia largely due to Jaap Kunst, through his writings and his students, particularly Ki Mantle Hood and Ernst Heins. It has grown exponentially since the 1970s, with numerous Americans and contributors from the Netherlands, Great Britain and other countries.

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IV. East Java

1. Introduction. 2. *Gamelan halus* (classical traditions): (i) *Pathet* (ii) *Wayang Kulit* (iii) *Pancer* technique. 3. *Gamelan kasar* (folk traditions): (i) *Saronen* and *reyog* (ii) Music of the Osinger.

1. INTRODUCTION. The traditional music and dance of East Java Province (Propinsi Jawa Timur, which also includes the island of Madura) is chiefly that of three peoples: Javanese, Madurese and Osinger. A fourth group, the Tenggerese, living in the Tengger mountain range east of Malang, speak a dialect of Javanese but, unlike the Javanese, Madurese and Osinger, subscribe to a syncretic religion based on Buddhist, Hindu and pre-Hindu beliefs. In their practice of religion and their ritual music they resemble the people of the eastern Balinese village Tenganan. Both groups have remained somewhat aloof from the societies around them, but the Tenggerese are rapidly undergoing acculturation, many having already adopted standard Javanese speech, Javanese art forms (including gamelan) and Islam.

Gamelan instruments and musical principles are common to all these peoples, though in other respects their music and speech are very different. Among the three main peoples gamelan and other ensembles are divided into two styles that may be called *halus* ('refined') and *kasar* ('coarse', 'strong'; i.e. folk style), each having three distinct variants. The *halus* styles can be classified as Central Javanese (from Yogyakarta and Surakarta), East Javanese (Surabaya, Majakerta) and Madurese (Sumenep, Pamekasan); the *kasar* styles are East Javanese (Panaraga, Jombang), Madurese (Pamekasan, Bandawasa) and Osinger (Banyuwangi).

In describing the music of East Java an arbitrary division of the province can be made into western and eastern halves on either side of Malang. Central Javanese *gamelan halus* and *priyayi* ('aristocratic') culture in

TABLE 9: Sléndro pathet system as used in the East Javanese gamelan asli jawa timur

Sléndro pathet	*Usual cadential formula*	*Preferred finalis or gong tone*	*Dominant of finalis*	*Cadential support*
sepuluh (Central Javanese: nĕm)	6532	2	6	5
wolu (Central Javanese: sanga)	2165	5	2	1
sanga (Central Javanese: manyura)	3216	6	3	2
serang (Central Javanese: no equivalent)	1653	3	1	6

general predominate to the west. In cities as disparate as Bojonegoro, Kediri and Madiun, professional musicians (whether immigrants from Central Java or native East Javanese) consciously adopt Yogyanese or Solonese musical idioms. Certain styles of *kasar* ensembles occur in villages. The *halus* and *kasar* ensembles found to the east differ in instrumentation, playing styles and mode from these found elsewhere in Java. *Gamelan asli jawa timur* ('indigenous East Javanese' *gamelan halus*) centre on the Surabaya–Majakerta area. They are characterized by playing styles rather than instrumentation, and are often called *gamelan Surabaya* to distinguish them from the Central Javanese variety.

Many Madurese live along the coast of East Java, from Surabaya to the Blambangan peninsula and the inland communities of Bandawasa and Jember. In these areas Madurese *kasar* ensembles are very popular. On Madura, Sumenep (the *kraton* or court city) and Pamekasan (the capital city) are centres of Madurese *gamelan halus*, which have the same basic instrumental ensemble as the Javanese. The styles of playing are related to that of *gamelan Surabaya* (discussed below), and the repertory includes many indigenous *gendhing* (compositions) with songs in the Madurese language.

The Osinger live in the Banyuwangi area. Their *kasar* ensembles, partly derived from Bali, are a source of local pride, some of their songs having been absorbed into the repertory of *gamelan Surabaya*. Javanese in Banyuwangi have cultivated Yogyanese, Solonese and Surabaya gamelan styles (and sometimes a curious mixture of the three), which accompany performances of theatrical genres such as *kethoprak*, *wayang kulit*, *wayang wong* and *ludruk*.

2. 'GAMELAN HALUS' (CLASSICAL TRADITIONS). Traditional and newer *gendhing* from the repertories of Surabaya–Majakerta gamelan are becoming increasingly popular in Central Java and throughout East Java and Madura. This is partly due to the spread of *ludruk*, a contemporary melodramatic form of theatre that combines song, dance and comic sketches performed by female impersonators and other actors. Although it is regarded as vulgar (i.e. not *halus*) by the Javanese *priyayi* (aristocrats), *ludruk* is popular among all ethnic groups in Central and East Java. One performance may often contain comic sketches and songs in Javanese, Madurese and Indonesian languages.

The *asli* (indigenous) *gamelan halus* tradition has two aspects: the new, practised in metropolitan Surabaya, and the old, practised in the Majakerta Regency, formerly the seat of the famous Majapahit kingdom. Mutual influence between the two forms has now narrowed stylistic differences to the extent that the following descriptions, based on village practices in Majakerta, also apply generally to Surabaya.

East Javanese and Central Javanese gamelan have certain general similarities. They both have a standard basic repertory of *gendhing* and ensembles with a variable number of instruments, in which some instruments are used for the skeleton or nuclear melody, others for elaboration and others for the colotomic pattern; and in both styles the principles of stratification (the 'layered' arrangement of these elements of the composition) are similar. But the styles are different in that East Javanese gamelan have a more vigorous style, sudden extremes in dynamic levels, more disjunct motion in the improvisations of the elaborating instruments and relatively free drumming patterns. They make frequent use of *imbal* technique (rapid interlocking by two players in one octave) and frequent and extended use of *pancer* technique (inserting a note between each of the main notes of a basic melody), including double *pancer*; and there is an additional, indigenous repertory of *gendhing* and an indigenous *pathet* ('modal') system.

(i) Pathet. In the music for the *gamelan asli jawa timur*, *sléndro*-scale *pathet* are the principal vehicles of indigenous *gendhing* as well as for *wayang kulit* (shadow play) and *ludruk* theatre. *Pélog*-scale *pathet* are popular in certain areas (e.g. Malang) especially among gamelan musicians of the Radio Republik Indonesia in Surabaya. Despite continuing controversies over the exact nature of East Javanese *pathet* and their differences from central Javanese *pathet*, Javanese musicians and theorists apparently agree about the nature of *sléndro pathet*; the comparison is shown in Table 9.

(ii) Wayang kulit. During a *wayang kulit* performance in the Majakerta Regency, the four *pathet* occur in sequence (times are approximate): *sléndro pathet sepuluh* (7.30–10.00 p.m.), followed by *sléndro pathet wolu* (10 p.m.–1 a.m.), *sléndro pathet sanga* (1–3.30 a.m.) and *sléndro pathet serang* (3.30–5 a.m.).

The night begins with several instrumental *gendhing* in *pathet sepuluh* called *gendhing bonang*, which are dominated by the gong-chimes *bonang barung* and *bonang panerus*. The *gendhing bonang* are in the *kasar* ('strong') style and, being played in a specially vigorous manner, create a joyous atmosphere and a sense of heightened anticipation. They are followed by one or more *gendhing rebab*, in which the *dhalang* (puppeteer) plays the *rebab* (spike fiddle); these are always in *halus* ('soft') style and

provide a quiet, relaxed atmosphere in which the delicate melodies of the *rebab* and other instruments can be heard.

Another change in atmosphere immediately follows with a series of dances by *ludruk* actors, whose colourful, elaborate costumes include long shawls and ankle jingles. The gamelan ensemble often accompanies some of the most popular *ludruk* dances with *gendhing* in *pathet* other than *pathet sepuluh*; after the dances, *gendhing* in *pathet sepuluh* return and continue until the end of the first part of the *wayang* night is signalled by the *ayak-ayakan* (a *gendhing* used to mark changes in mood, *pathet* or story).

The *jejer* (opening scene of the *wayang*) begins with another *gendhing rebab*, now in *pathet wolu*. The *dhalang* assigns the *rebab* to another musician and ascends the stage to prepare the puppets for the opening scene. The *gendhing rebab* continues softly for 20 minutes or more, while the *dhalang* introduces the chief puppets to the audience and, through narration and puppets' dialogues, lays the groundwork for the story that follows (which is not fully revealed to the audience until rather late in the *pathet wolu* section). From this point the *wayang* performance is fundamentally the same as that of Central Java.

(iii) Pancer technique. Used rather conservatively in Central Javanese gamelan, *pancer* technique has been developed to a remarkably high degree in East Javanese gamelan of the Majakerta Regency, where it is used systematically in almost all *gendhing*. Any note may serve as *pancer*, the general rule being that the *pancer* note in a given *pathet* is the one that is not part of its cadential formula (see Table 9). *Sléndro* tone 6, when used as a *pancer* note, normally occurs in *panthet serang* thus replacing the usual *pancer* 2.

A *gendhing* performed with *pancer* sections has four main episodes. The fixed melody is played first relatively fast (*irama seseg*), then in a moderate tempo (*irama lamba*), and is followed by a statement of the abstracted, or skeletal melody in moderately slow tempo (also *irama lamba*), with *pancer lamba* (single *pancer*) between each note of the skeletal melody in the pattern rest–*pancer*–rest –skeletal-melody note. Finally the skeletal melody is played very slowly (*irama rangkep*), with *pancer rangkep* (double *pancer*) between each note, in the pattern *pancer*–rest–*pancer*–skeletal-melody note (Tables 10 and 11).

The use of single and double *pancer* greatly extends the skeletal melody, with the result that a *gendhing* such as *gendhing Endra* in Table 10, with only eight skeletal notes, lasts from 12 minutes to 20 or more in performance, depending on how many repetitions the players make in each of the four sections.

The great extension of the skeletal melody by *pancer* provides the ultimate test in elaboration for players of the *gendèr* (metallophone), *gambang* (xylophone), *rebab* (spike fiddle) and *celempung* (plucked zither). The fastest moving parts (played on *gambang*, *celempung* and *gendèr panerus*) have up to 64 beats between each skeletal-melody note in *pancer rangkep*. In the same context the *gendèr barung* player must perform highly complex elaborations within the framework of 32 moderately quick beats.

3. 'GAMELAN KASAR' (FOLK TRADITIONS).

(i) Saronen and reyog. In the most widespread type of *kasar* ensemble in East Java and Madura the *saronen* (Indonesian *selompret*: wooden oboe) is the principal, or only, melodic instrument. In East Java these *kasar* ensembles are called *gamelan saronen* or *gamelan tetet*; in Madura they are called *saronen*. The constitution of such ensembles varies greatly, but they generally contain at least one *saronen*, one *kethuk bine* (large gong), one *kethuk lake* (small gong), one *kendhang bine* (double-headed drum), one *kendhang lake* and one gong (using Madurese terminology, in which *bine* means female, or the larger instrument, and *lake* male, or the smaller instrument).

The small ensembles of Java that accompany trance dance-dramas known as *prajuritan* are related to the

TABLE 10: Four main episodes of *gendhing Endra* (*sléndro pathet sepuluh*), showing use of *pancer* 1

	T	P	T	N	T	P	T	N
(*m* = 60)								
Fixed melody (played twice)	1612 (3)	1516	1312 (3)	1615	1213	1612	1613	1215 (G)
(*m* = 45)								
Skeletal melody with pancer lamba	.1.3	.1.6	.1.3	.1.5	.1.3	.1.2	.1.3	.1.5 (G)
(*m* = 45)								
Skeletal melody with pancer rangkep	1.13 (2)	1.16	1.13 (2)	1.15	1.13	1.12	1.13	1.15 (G)

T – kethuk; P – kempul; N – kenong; G – gong; *m* – metric unit

The cadential formula is seen here as PNPN, the accented strokes as 6525 (the finalis 5 replacing the usual 2; in contour closest to the standard 6532). Bracketed numbers in fixed melody episode indicate alternative tones occuring only in the lamba and rangkep episodes.

Italic numbers represent the skeletal melody (as in 2nd episode); spaces between each group of four symbols are used in Javanese numerical notation to facilitate reading – they do not indicate breaks in the music.

TABLE 11: Four main episodes of *gendhing gandakusuma* (*sléndro pathet wolu*), showing use of *pancer* 3

	T	P	T	N	T	P	T	N
(*m* = 60)								
Fixed melody (played twice)	2312	5356	3561	6535	3212	5321	3216	2165 (G)
(*m* = 45)								
Skeletal melody with pancer lamba	.3.2	.3.6	.3.1	.3.5	.3.4	.3.2	.3.6	.3.5 (G)
(*m* = 30)								
Skeletal melody with pancer rangkep	3.32 (2)	3.36	3.31 (2)	3.35	3.32	3.31	3.36	3.35 (G)

T – kethuk; P – kempul; N – kenong; G – gong; *m* – metric unit

The cadential formula is seen here as 2165 in the final TPTN (G).

Italic numbers represent the skeletal melody; spaces between each group of four symbols are used in Javanese numerical notation to facilitate reading – they do not indicate breaks in the music.

saronen ensemble. The *prajuritan* story is based on the mythical battle fought in the 15th century between the leaders of the Majapahit and Blambangan kingdoms. *Prajuritan* and the related but less refined *jathilan* are common in East and Central Java.

In the *reyog* folk drama, a type of *jathilan* famous in the Panaraga Regency of East Java, *barongan* (a mythical monster with a tiger-like head surrounded by peacock feathers) enters into combat with several knights and their followers, who ride on hobby horses (in modern performances the followers are young boys dressed in women's clothes). The participants often number 20 or more, with several hundred spectators.

According to local government sources, in the mid-1970s there were approximately 170 *reyog* organizations in the Panaraga Regency, and because of the immense appeal of *reyog* the atmosphere of a performance is always *ramai* (Madurese *ramme*), a term with a wide range of meanings; its positive connotations are busy, crowded, noisy, and, by extension, cheerful. Musicians in certain *reyog* groups drink substantial amounts of a local whisky to help them attain a *ramai* mood, necessary for a successful performance.

The standard modern *reyog* ensemble (*see* GAMELAN, fig.4) consists of a *selompret* (oboe), two *angklung* (the bamboo shaken idiophone, not the Osinger type), a *kethuk* (small gong), a *kenong* (high-pitched gong), a *kempul* (suspended gong), a *kendhang* (double-headed drum), a *tipung* (*ketipung*, small double-headed drum) and sometimes one or more *terbang* (frame drum).

The music of all ensembles of the *saronen* type (including *reyog*) is highly repetitive, presumably to help participants attain a state of trance, and is played at a consistently fast tempo in strict duple or quadruple metre. There is little syncopation except occasionally in the *saronen* (oboe) line, which moves freely over the steady, driving beats of the *kendhang* and the ostinatos of the *kethuk*. The *saronen* is usually played within an octave compass but is capable of a wider compass; tuning is highly variable.

In *jombang*, an ensemble of the *saronen* type combines with the *bumbung* (Madurese *serbung*) to produce a remarkable texture. The *bumbung*, a 'blown gong', is a vessel flute made of two bamboo segments, a thin, open blowing-tube held inside a much larger block closed at the bottom by a node. The *bumbung* has a deep, rich fundamental, as well as 5th and octave. The musicians sometimes replace the *saronen* with the *siter*, a small *celempung* that has a more delicate sound.

(ii) Music of the Osinger. The Osinger (Orang Osing) of the Banyuwangi Regency trace their history to the Blambangan Kingdom, which ruled much of East Java during the 15th and 16th centuries. Despite some assimilation with Javanese and Madurese peoples, the Osinger still speak a dialect (Bahasa Osing) of which much is unintelligible to a speaker of standard Javanese. The main elements of Osinger traditional music and dance are two unusual ensembles, *gandrung* and *angklung*, both of which use types of *sléndro* tuning. *Gandrung* is a professional troupe of six adult male instrumentalists and one young, unmarried female dancer-singer; they perform for important all-night social functions, such as wedding receptions. *Angklung* is an amateur organization of young men that performs at less formal occasions, such as carnivals and contests, or simply for recreation. The number of players and types of instrument vary widely.

The term *gandrung* can refer to the organization as a whole or specifically to the dancer-singer. The tradition of *gandrung* is handed down within the family, and the daughter of a well-known *gandrung* nearly always becomes a *gandrung* herself, remaining so until marriage. *Gandrung* means enchanted or enamoured, and the older *gandrung* songs are love-songs. Many early 20th-century songs, however, deal with poverty, injustice and oppression. *Padha nonton* ('All people bear witness'), one of the most famous *gandrung* songs, is sometimes said to be a protest against colonialism. The *gandrung* ensemble consists of two violins (of Western type, with viola tuning), called *biola* in Osinger dialect; a set of two drums (*kendhang* and *ketipung*, both double-headed) played by a single drummer; two *kenong* (inverted gongs, tuned in 5ths), or one *kenong* and one *kethuk* (small inverted gong, one player); one triangle, called *kloncing* in Osinger dialect; and one *gong agung*.

Gandrung performances typically begin after sunset and last all night. After a brief instrumental medley of traditional *gandrung* songs the *gandrung* herself enters. Her costume includes a long, beautifully designed batik skirt, a cloth under-vest, a leather breastplate, and a close-fitting, helmet-like headdress. The breastplate and the headdress are elaborately decorated in gold leaf. The *gandrung* begins by singing a slow song accompanied initially only by the *biola* (which are held on the players' chests) and occasionally punctuated by the *gong agung*. Her singing voice is constricted, and has a narrow range in a medium tessitura.

In the first section of the introductory song the vocal line is very sustained, as is the drone-like accompaniment of the *biola*, and the metre is free. The *biola* players freely imitate the melodic phrases of the *gandrung*. At the end of a long phrase the *gandrung* singer pauses briefly, while the *biola* improvise an interlude based on the melodic contours of the preceding phrase or phrases.

The section that follows has a definite duple or quadruple metre. As the *gandrung* continues to sing, the *kendhang* and *ketipung* enter, after which the *kenong* enter and establish a regular ostinato. When the *kloncing* finally enters there is a slight increase in tempo and in dynamics. Frequent comic and flirtatious comments interjected by the *kloncing* player mark the beginning of the evening's gaiety. The social aspects of the *gandrung* performance begin with the dance of invitation. Like the initial song, the initial dance is performed by the *gandrung* alone and is also slow and formal. This is perhaps the most refined dance of the evening, for as the evening wears on and the atmosphere becomes more festive, the *gandrung* and the musicians become more relaxed and consequently freer in their performances. Having ended the dance, the *gandrung* offers her scarf to a man among the spectators who must then dance with her. In return for this honour he places a small sum of money in a receptacle near the gamelan after his dance. A similar procedure continues throughout the night.

The *gandrung* and her partner (the latter often called *ngibing*: 'follower') often create comic dances together. If he is at all adventurous the *ngibing* improvises rather unrefined dance movements, ostensibly trying to imitate faithfully the *gandrung*'s movements but usually producing a parody of them. The *gandrung* in turn imitates the

ngibing, and the comic effect of a parody of a parody is heightened when the *gandrung* keeps a perfectly straight face while imitating the deliberately or unintentionally awkward movements of the *ngibing*.

Gandrung dance movements are less clearly defined than movements in Central Javanese *tledhek* and *srimpi* (see §III, 6(iii) above). *Gandrung* movements are freely improvised in accordance with the nature of the song: thus the movements for a serious song such as *Padha nonton* are different from those of *Jaran goyang* ('Swaying horse'), which derives from the *kasar jathilan* tradition. In *Jaran goyang* the swaying movements of the *gandrung* are nevertheless often subtle, but the *ngibing* often acts the rider and horse simultaneously, consequently whipping himself.

Osinger *gandrung* is related to the *joged* of Bali and its formerly popular Balinese variant, also called *gandrung*, in which a boy served as the *gandrung* dancer-singer. I Wajan Rindi, a star pupil of the famous dancer Mario, performed *gandrung* in the early 1940s, and in the 1970s (living in Denpasar) was one of the last *gandrung* of Bali. The *seblang*, the predecessor of the Osinger *gandrung*, is a religious dance with elements of trance, related to the Balinese *sang hyang*. It is performed as an offering in celebration of a successful rice harvest; the movements are said to imitate farmers harvesting rice.

A Madurese version of *gandrung* formerly existed in eastern Madura. It followed the Osinger tradition in its use of the female *gandrung* but included two *saronen* (oboes) in place of the *biola*.

Though some young Javanese and Osinger now consider the *gandrung* genre old-fashioned and have little interest in it, the Osinger as a whole remain proud of their *gandrung*, and there are probably enough young Osinger with sufficient interest to continue the tradition. Young and old Osinger compose new songs, which are usually quickly absorbed into the repertories of both *gandrung* and *angklung*. The newer songs express pride in Indonesia and in Banyuwangi in particular.

The Banyuwangi *angklung* is a xylophone consisting of 12 to 14 bamboo tubes cut on the slant at the top and closed by a node at the bottom (fig.16). The tubes are held on a slant in a wooden frame by a cord running through them. The frame is loosely hinged to a simple stand, and can be easily adjusted to the comfort of the individual player. Two long wooden or bamboo sticks, ending in soft but unpadded discs, serve as mallets. A similar instrument once existed in the Majakerta Regency. The closest relative (in proximity as well as in form) is now the *garantang* of Bali. The Osinger have two traditions of *angklung*: *cara lama* ('old style'), formerly called *bali-balian* ('in the Balinese manner'), and *cara baru* ('new style'). Both are now called *angklung Banyuwangi*. Though the *cara baru* is the principal vehicle of the newer songs and modern experimentation, both styles are popular among the younger people.

The *bali-balian* consists of one or two pairs of *angklung*, one pair of *slenthem*, two pairs of *saron barung*, two pairs of *saron panerus*, one *kendhang*, one or two *suling* (end-blown flutes) and one *gong agung*. The Banyuwangi *slenthem* resembles a huge *saron*, with keys lying flat above a trough in which resonating tubes are concealed. Its keys are of iron, as are the keys of the *saron*. The *bali-balian* repertory includes traditional instrumental tunes of Banyuwangi, instrumental adaptations of *gandrung*



16. Angklung (bamboo-tube xylophone) of Banyuwangi, with three calung (bamboo xylophones) from Banyumas

songs and a small number of *gendhing* from Central and East Javanese gamelan.

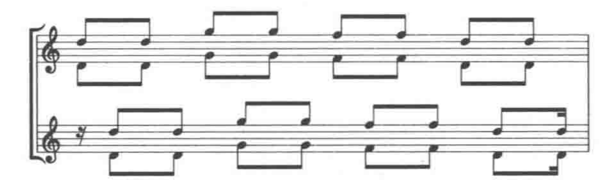
The principal function of *bali-balian* is to test the abilities of young players by means of a contest, called *angklung caruk* (*caruk*: 'struggle', 'contest'). During the contest (which is always between ensembles rather than individuals) members of the two ensembles, seated at their respective instruments, face one another. The challenging ensemble begins by playing a traditional *angklung* tune, or a short medley of tunes. The other group then follows with the same tune or tunes, attempting to surpass its rival's performance in virtuosity, precision and imagination. The contest continues in a similar manner for two hours or more; it is carried out in a spirit of fun and in a relaxed atmosphere, with occasional breaks for tea or coffee and snacks.

An *angklung* tune in the old style begins with an introduction on the *angklung* consisting of the *pathetan*, a brief, freely improvised section suggesting the tune's modal flavour (the term comes from *gamelan halus*), and the *buka*, the tune's brief stereotyped introduction in fixed rhythms but with an indefinite metre (this term also comes from *gamelan halus*). The *kendhang* enters towards the end of the *buka* and establishes tempo. The *buka* ends with *gong agung* punctuation, which announces the beginning of the main section, in which the remaining instruments enter. A simple statement of the melody on the *slenthem* is duplicated on the *angklung*, *saron barung* and *saron panerus*, and variations are played on the *suling*.

This section is then repeated and followed by elaborate improvisations on the *angklung* and *suling* and rapidly played *imbal* on the *saron*. After *angklung* interludes there is a return to the main section, the tempo being faster in the final repetition. The basic variation technique for the novice *angklung* player is melodic duplication

(ex.18), similar to *rincik* style in the Balinese *gamelan pejogedan*. Young players, however, rapidly depart from

Ex.18 Basic variation technique of *angklung* style; transcr. M. Crawford
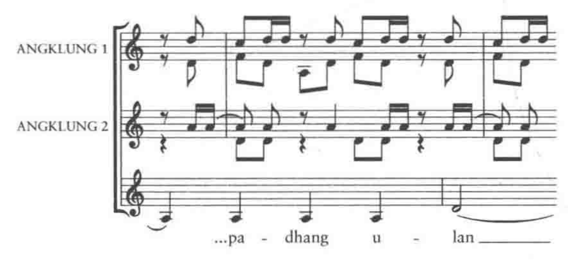


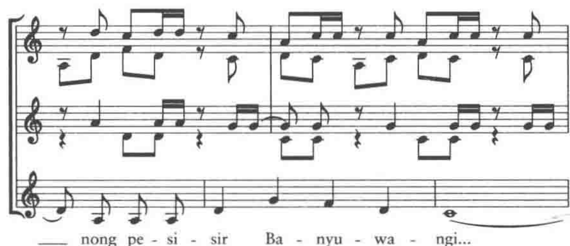
simple melodic duplication to develop their own styles. As *angklung* are normally played in pairs, the more advanced player usually teaches the novice more complicated melodic patterns and ostinatos. If both players of a pair are experienced, they may depart from the melody entirely. Ex.19, derived from a performance of the new style of *angklung Banyuwangi*, shows two sets of *angklung* ostinatos in cross-rhythms against the vocal line. The ostinatos are based on a simple rhythmic pattern and its derivatives, as shown in ex.20. The basic rhythm (see ex.3*a* above) is common to many *saronen* and *jathilan* ensembles and the ancient *gamelan kodhok ngorèk*.

The new style of *angklung* ensemble (*angklung Banyuwangi*) differs from the old style in three fundamental ways: it is a smaller, more intimate ensemble, it uses a singer, and it accompanies dance. It consists of at least one pair of *angklung*, a *suling*, a *kloncing*, a *gong agung* and a male or female singer. An ensemble of this kind plays adaptations of pieces in the *bali-balian* repertory and newly composed songs; the old and new types of ensemble share a similar style, and ideas are often exchanged. Some musicians belong to both new and old clubs.

Modern experiments have produced some unique ensembles, including one in which the *angklung* has dual tuning. The Angklung Dwilaras club (Sanskrit *dwi*: 'two'; *laras*: 'tuning') constructed *angklung*, each with two sets

Ex.19 New style of *angklung banyuwangi*; transcr. M. Crawford





Scale:

1 2 3 4 5

Ex.20 Rhythmic patterns of *angklung* ostinatos; transcr. M. Crawford

(a)

etc

(b)

etc

or

etc

(c)

etc

or

etc

of bamboo tubes, one in *sléndro*, the other in *pélog*, placed on either side of the frame. Since the frame is loosely hinged to the stand, the tuning of the instrument can be changed simply by turning the frame over. Other recent experiments include large ensembles with up to eight pairs of *angklung*, four to six *suling*, a set of *bonang* (*bonang barung* and *bonang panerus*), and up to ten slit-drums of various sizes. These experimental groups add another genre, *cara modern*, to Osinger music.

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V. West Java

1. Sunda: (i) Introduction (ii) Genres and ensembles (iii) Instumental tunings (iv) Pitch (v) Notation (vi) Form (vii) Melody (viii) Dance and theatre. 2. Cirebon.

1. Sunda.

(i) Introduction. The Sundanese people inhabit the mountainous province of West Java. They are the second most populous ethnic group in the whole of Indonesia, after the Javanese, who originate from Central and Eastern Java. Sundanese language and culture, although related to Javanese, are quite distinct.

While more overtly Muslim than the Javanese, many Sundanese maintain customs and beliefs rooted in older religions. Sundanese language and manners range from highly refined and formalized to vulgar and ribald; such contrasts are reflected in the performing arts, ranging from the exquisite melancholy of courtly poetry sung in *tembang Sunda* to rhythms squeezed from the armpits of *ngajibrut* street entertainers.

Ceremonies and celebrations are the most frequent occasions for musical performance. Music, dance and theatre can be for ritual, entertainment or both. *Hajat* are festive receptions most typically given to celebrate a wedding or circumcision and may include a wide range of performing arts, such as *nyawér*, ritual advice sung unaccompanied by an older person, and *upacara adat* ('traditional ceremony'), comprising the various processions and rituals that make up the wedding ceremony and often including song texts, arrangements of pieces for *gamelan degung* or *kacapi* (zithers), and elements of choreography specially created for the occasion. Later in the proceedings guests may be entertained by anything from the courtly *tembang Sunda* or *gamelan degung*, to brash *jaipongan* dancing and karaoke ballads. Lavish *hajat* finish with an all-night *wayang golék* (rod puppet) performance.

The Sundanese performing arts comprise a dynamic oral tradition in which experiment has always been a vital factor. The most conservative musicians pride themselves on the innovations they have introduced and on preserving intact the tradition they have inherited, without apparent contradiction. Some of the most 'classical' genres, such as *gamelan degung* and *tembang Sunda*, are little more than a century old and have changed fundamentally in the last 50 years. To remain in work, performers must follow artistic fashion. Mass communications create new megastars among singers, *wayang* puppeteers and entertainers, and give the fashions they set a particular potency. The ubiquity of sound amplification (sometimes even used in domestic rehearsals) has transformed vocal technique and brought soloists to the foreground of ensembles.

Many genres give the performers considerable freedom to improvise. Even when melodies and instrumental figuration are fairly standardized, fine musicians cultivate their own subtle but distinctive variations. While the composers of the older repertory remain anonymous contributors to a group ethic, in more recent years individual composers have gained high profiles. Music is leaving the public domain to become the intellectual property of individuals, who expect recognition and commercial reward; the situation is further complicated when, as often happens, 'new' pieces are based on old repertory.

Young performers learn primarily through informal methods, such as being around when it happens, rather than through formal teaching. Many performers come from a family (or a community) of performers. The government-run SMKI and STSI offer courses in the performing arts at secondary and university level: here academics with high social status coexist rather uneasily with artists who have acquired their skills 'naturally' (*seniman alam*). At the same time, a growing number of young Sundanese musicians learn new repertory from commercial cassette recordings or from recordings they themselves have made with cheap cassette recorders. Few women have the opportunity of becoming serious instrumentalists or puppeteers (although there have been some notable exceptions); their usual roles are as vocalists and dancers.

(ii) Genres and ensembles.

(a) Vocal music. The casual listener to contemporary Sundanese music will be struck forcefully by the predominance of female solo singing. Before sound amplification, gamelan ensembles were predominantly instrumental; however, there is now a tendency for the instruments to provide standardized figurations as a backdrop for the voice, rather than play a melodic role. Similarly, the repertory performed is changing: rather than playing the larger, more complex melodic pieces (*sekar ageung*), simpler structures based on a framework of pitches (*sekar alit*) are substituted, which are more appropriate for accompaniment.

Nevertheless, singing (unaccompanied, or in smaller ensembles) has always been an important element in Sundanese music. In Sunda the written word implies melody. The chanting of Qur'anic texts (*pangajian*) is learned in childhood and becomes a regular part of daily life. This is prayer, not music; nevertheless, text is realized through a melody that has been learned orally. A comparable process occurs in Sundanese poetry in one of the 17 *pupuh*, the verse forms brought from Java in the Mataram period (late 16th century to mid-18th). Traditionally, these would never be read silently but always sung to the melody associated with a particular *pupuh*, a style called *wawacan* ('reading').

The basic *wawacan* melodies are simple and syllabic, though texts can also be 'read' with more complex melismatic melodies. *Beluk*, *Ciawian* and *Cigawiran* are some of the more elaborate vocal genres in which *pupuh* texts are sung unaccompanied. They are now rarely performed, unlike the accompanied sung poetry of *tembang Sunda Cianjuran*.

(b) Village music. The rural Sundanese had a huge array of instrumental genres for ritual and entertainment. Typically, sets of percussion instruments of different pitches would be played in interlocking repetitive rhythms by several players. Many of these genres have fallen into disuse as modern rural life changes, but some of the instruments have been absorbed into more modern, urban genres. Formerly, ritual use would often focus on harvest ceremonies for the rice goddess Nyi Pohaci.

Bamboo is easily obtained outside the cities and is used to make a wide variety of Sundanese instruments. These include the *karinding*, a jew's harp cut from a strip of bamboo, and the *keprak*, a bamboo tube split along part of its length, which produces a buzz of rising pitch when struck.

The *celempung* is a tube zither made from a large closed length of bamboo in which two strips of bark are cut away while remaining attached at both ends. Wooden wedges between the strip and the tube turn the strip into a 'string' that can be struck in imitation of *kendang*, the barrel drums of *gamelan*. Bamboo *celempung* are now rare: modern versions use weighted strips of rubber stretched over wooden boxes and are played by street musicians.

Both CALUNG and ANGKLUNG work on the same principle. A tube of bamboo is cut away, so that one end produces a pitch when struck and the other provides matching resonance by enclosing a column of air (fig.17). A set of these tubes, usually tuned to *saléndro* (see §(iii) below) comprises a *calung*. Holes are cut at the nodes of the tubes so that they can be suspended from string or wooden cross-pieces and struck with wooden beaters. When strung, they are either slung across a bamboo frame and played like a xylophone (*calung gambang*), or suspended like a hammock from the player's waist to a convenient tree and played from one end (*calung rantay*); such instruments were used in rice-growing rituals. Modern *calung* ensembles have four sets of different sizes on hand-held cross-pieces (*calung jingjing*). The performers sing, dance and clown around while playing interlocking patterns and fast melodic lines.

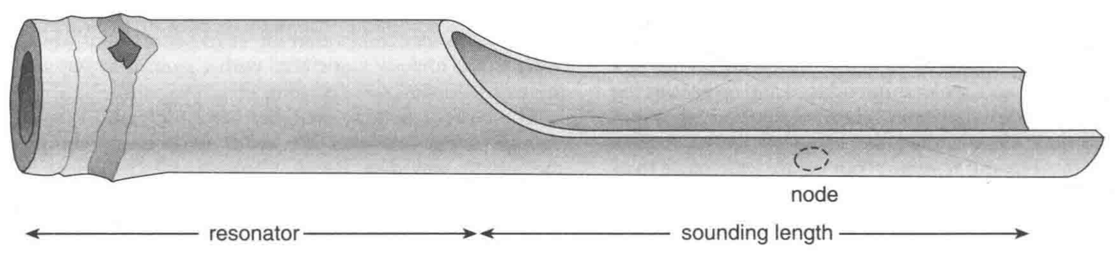
In *angklung*, two or three tubes are held loosely in rattan frames. When the frame is shaken, the tubes (generally tuned an octave apart) produce a tremolo sound. *Angklung* sets are still used by the 'Baduy' people of Kanékés (and other rural communities) to accompany ceremonial dancing during rice-planting. The *angklung buncis* ensemble combines nine *angklung* with TAROMPET (oboe), KENDANG (double-headed barrel drums) and gong; it is used in ceremonies in honour of Nyi Pohaci or in circumcision parades. Formerly, *angklung* were usually tuned to *saléndro*. Since independence, *angklung* in Western tuning have been extensively used in state music education. Since one player can comfortably manipulate only two or three notes, they are played on the same principle as hand-bells.

Lisung, a hollowed-out log for stamping rice (*see* LESUNG), is played with poles as a slit drum in the fertility ceremony known as *gondang*. The interlocking structure of the music is dictated by the necessity of taking turns to bring the heavy stamping poles down on the rice. The sides of the trough are struck in faster patterns by smaller sticks to decorate the rhythm. *Dogdog* are a set of long, single-headed cylindrical drums of different sizes held in the crook of the arm, one to each player. Together with *angklung*, *tarompét*, *kendang* and gong, *dogdog* accompanies *réog*. This folk entertainment combines songs, dance, story-telling and horseplay. *Rebana* or *terebang* are a set of shallow frame drums used to accompany songs of Islamic content. The *bedug* or *bajidor* is a very large double-headed cylindrical drum often found in mosques, which is used as a signal for Islamic occasions, such as the beginning of the fast. At the end of the fasting month, *bedug* are played loud, fast and long. In the genre *adu bedug*, drummers vie with each other to play the most interesting and exciting rhythms.

Non-percussion instruments also play an important role in rural Sundanese music. *Jentréng tarawangsa* is a harvest ceremony still performed in the Sumedang area, in which women dance while offerings are made to appease Nyi Pohaci. It is accompanied by a small, boat-shaped zither called *kacapi jentréng* and a fiddle constructed around a boat-shaped resonator, called the *tarawangsa* or *ngék-ngék*. Like the hull of traditional boats (*parahu*), the body of both instruments is dug out from a log. More modern *kacapi parahu* are much larger and constructed from separate planks.

In the epic narrative genre *carita pantun*, a bard (invariably male, often blind) accompanies himself on a *kacapi* while singing, narrating and providing the dialogue and sound effects. The vocal style is high-pitched and penetrating. Performances, which last all night, would normally be part of a *hajat* celebration. *Pantun* performances can also be used to *ngaruat*: bestow ritual blessing or exorcism on a person, house, or venture etc. There are no young *pantun* performers, and the tradition is in steep decline.

(c) Tembang Sunda. Unlike many of the village genres mentioned above, the accompanied vocal genre *tembang Sunda* (also known as *Cianjuran* or *mamaos*) is thriving, especially as a prestigious pastime among the urban élite. It developed as an aristocratic entertainment at the court of Cianjur in the late 19th century and has roots in the *carios pantun* tradition, the sung poetry of *wawacan* and the gamelan repertories. The solo singing is low-pitched, highly ornamented, melancholy and introvert. The songs in free rhythm (*mamaos*) may be sung by male or female



17. Tuned bamboo in calung and angklung construction

soloists and are accompanied by a *kacapi parahu* (boat-shaped zither) with 18 brass strings and the *suling tembang*, a long six-hole duct flute of bamboo. The *mamaos* songs fall into four categories: *papantunan* and *jejemplangan* (which are taken from the epic narrative *carita pantun* and always in the *pélog degung* tuning), *rarancagan* (the bulk of the repertory) and *kakawén* (taken from the mood of songs of the *dalang* in *wayang*).

Panambih, the metrical songs that conclude a suite of *mamaos* songs, are normally only sung by women. Many *panambih* derive from the gamelan repertories. In *panambih*, the ensemble is joined by one or two *kacapi rincik*, smaller zithers that are pitched an octave higher. *Tembang Sunda* commonly uses three tunings: *pélog degung*, *sorog* and *saléndro* (see §(iii) below). With songs in the *saléndro* tuning, the *suling* is replaced by the *rebab*, a two-string spike fiddle normally associated with *gamelan saléndro*. These metrical *panambih* songs are performed without singing in the genre *kacapi suling*.

(d) Kacapian. This term is used to embrace a range of different vocal genres accompanied by a zither. They differ from *tembang Sunda* in being the domain of ordinary people, as opposed to the élite. Also, instead of the *kacapi parahu*, the *kacapi siter* is used, a smaller zither of box-like shape, with 20 steel strings and a brilliant sound. It is played by street musicians (usually male, often blind), who accompany themselves singing metrical songs in a high register with yodelling inflection and simpler ornaments than *tembang*. A similar style of accompaniment and singing is found in *janaka Sunda*, an entertainment that generally includes hilarious lyrics and dialogue with a second singer.

The *kacapi siter* is a useful instrument for domestic music making in providing a complete accompaniment on its own; it is also used in *kawih*, songs in which the accompaniment has a regular beat and even metre in which it may also be joined by gong, *kendang* and either *suling* or *rebab*. *Celempungan* is the performance of songs from the gamelan repertory using female and male singers, *rebab*, two *kacapi*, gong and *kendang*, the latter having replaced the *celempung*, the bamboo tube zither that gave the ensemble its name.

The influential composer and teacher Koko Koswara created a new virtuoso style of *kacapi siter* playing to accompany his popular *kawih* compositions, which features rapid figuration and runs, dramatic dynamic effects and complex arrangements; this style is widely taught in state schools.

(e) Gamelan ensembles. Bronze is considered to be the best material for making the metal parts of gamelan instruments. Gong smithing is in decline in West Java, and the most highly-prized new instruments are often forged in Central Java, then tuned to suit Sundanese taste. Brass and iron gamelan are very common, as these materials are cheap and easy to tune.

Gamelan saléndro and pélog. Gamelan saléndro (named for its *saléndro* tuning) originally came to Sunda from Central Java (see Table 12 for instrumentation). *Gamelan saléndro* is used to accompany *wayang golék* (rod puppet theatre) and, in common with *gamelan pélog*, is also used to accompany dance. *Gamelan pélog* (with the same instrumentation as *gamelan saléndro* but in a different tuning) also originated from Central Java. It is now rarely heard in Sunda; sometimes *gamelan degung* (see below) is used as a substitute. Some of the top *dalang* (*wayang golék* puppeteers) now use *gamelan selap*, which combines both *saléndro* and *pélog* tunings on elongated instruments. Occasionally *gamelan degung* is used to perform *gamelan pélog* repertory.

TABLE 12: Instrumentation of Gamelan saléndro

Sundanese name	*description*
goong	Pitched gong of approximately 70 cm diameter
kempul	Gong of 40 cm diameter
jengglong	low-pitched six kettle gong-chime
bonang	medium-pitched ten kettle gong-chime
rincik	high-pitched ten kettle gong-chime
panerus	low-pitched one octave metallophone
saron	medium-pitched one octave metallophones (two)
peking	high-pitched one octave metallophone
gambang	four octave xylophone
kendang	barrel drums (one large, two small)
rebab	two-string spike fiddle
juru kawih (sindén)	female singer
juru alok	male singer

Kliningan is the performance of *gamelan saléndro* pieces without dance or puppets. The term is said to derive from the name of a metallophone resembling the Javanese *gendèr* (with the keys supported by nails, rather than string), which is now defunct. *Kliningan* was once popular at *hajat* but has now been largely replaced either by the popular social dance *jaipongan* or the more prestigious *gamelan degung*.

In fast, loud pieces for *gamelan saléndro*, the melodic lead is shared by *saron* and *bonang*. In slow, quiet pieces, it is taken by the *rebab* and *gambang* (xylophone), who most closely shadow and cue the *sindén* (female singer, often the wife of the *dalang* or one of the gamelan musicians). Until the mid-20th century, *gamelan saléndro* did not often include a *sindén*, with the gamelan musicians themselves singing or contributing interlocking rhythmic cries (*senggak*). Beginning in the 1960s, the *sindén*, as the only females on stage, started to become the focus of musical and sexual attention, even upstaging the *dalang* at *wayang golék*.

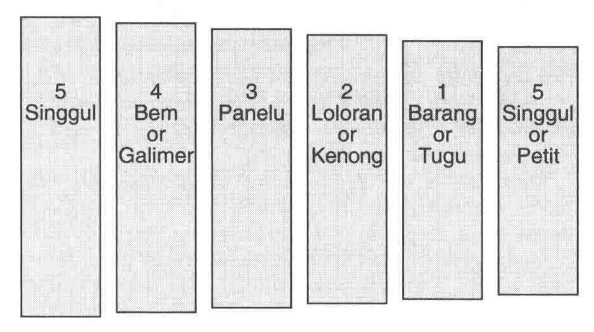
Gamelan has also changed musically to accommodate the *sindén*. Loud, adventurous melodic lines on *saron* or *bonang* are no longer considered appropriate, as they would obscure the singer; instead, the gamelan ripples quietly in standardized interlocking patterns. Uneven amplification often renders the gamelan totally inaudible in performance.

The rhythmic lead is taken by the *kendang* player, who provides cues for starting and stopping, changing tempo or making a transition. In dance or *wayang*, the *kendang* player drums patterns that directly reflect the mood and movement. The largest *kendang* is set at an angle, with the rim of the largest head resting on the floor, so that the player can raise the pitch by applying pressure on the drum head with his heel. Within broad constraints, the individual *kendang* player has considerable scope for musical variation and subtlety. After the *jaipongan* craze of the 1980s, many drummers transferred the *kendang jaipong* style into other musical contexts, such as *wayang* and *gamelan degung*, despite the protests of conservatives.

Gamelan degung. This small ensemble, found only in Sunda, is said to derive from *goong rénténg*, a small ritual ensemble that is now rare. *Gamelan degung* was originally found only in the palaces of the traditional rulers until

TABLE 13: Instrumentation of Gamelan degung

Sundanese name	*description*
goong	Pitched gong of approximately 70 cm diameter
jengglong	low-pitched six kettle gong-chime (one octave)
bonang	medium-pitched, 14 kettle, single row gong-chime (two-and-a-half octaves)
cémprés (panerus)	two-and-a-half octave metallophone
peking	two-and-a-half octave metallophone of slightly higher pitch than cémprés (the ranges overlap)
kendang	barrel drums (one large, two small)
suling degung	short four-hole bamboo duct flute



18. Names and ciphers for a saron (small metallophone) in either the saléndro or the pélog degung tuning

after independence, when it was gradually popularized. It has fewer instruments than *gamelan saléndro*, but they have a wider range. The instruments used for the classical repertory (*degung klasik*) are listed in Table 13; for more modern repertory, the following instruments may be added: *kempul* (small gong), *gambang*, *rebab* (replacing the *suling*), two *saron barung* (one octave metallophones playing interlocking figuration) and *kacapi siter*. *Gamelan degung* is tuned to the *pélog degung* scale (see §(iii) below).

In *degung klasik*, the *bonang* is the melodic leader, playing elaborate melodies that other instruments paraphrase or decorate. The *bonang* is also in rhythmic control: here the *kendang* contributes sparse patterns played with a stick (*ditakol*), which do little to affect the tempo. *Degung klasik* melodies often have phrases of uneven length, rather than the usual four-square metre of most gamelan music. There was no singing in *gamelan degung* until the 1960s, when the influential ensemble of Radio Republik Indonesia in Bandung added a female chorus, following the contour of the *bonang* melody.

In the more recent *degung kawih* style, by contrast, the *gamelan degung* provides a bland and regular accompaniment for the female vocal soloist. Her melody, shadowed and occasionally taken over by the *suling*, provides the musical focus. The *bonang* plays in octaves or in simple interlocking figuration with the *panerus* (*cémprés*). On the *kendang* (here the rhythmic leader) elaborate patterns are played with the hands (*ditepak*). Sometimes as a novelty *degung kawih* is performed by women (though never the *suling* or *kendang*).

Gamelan degung is sometimes used to play pieces from the classical repertory of *gamelan pélog*, with *gambang* and *rebab*. It has also become a vehicle for commercially-successful music such as the works of the *pop Sunda* composer NANO S(URATNO), and its near-diatonic tuning lends it to combination with Western instruments. Nevertheless, with its aristocratic origins, it is still deemed socially more prestigious than *gamelan saléndro*.

(iii) Instrumental tunings. Most Sundanese music is based on pentatonic scales. The most commonly used are *saléndro*, *pélog degung* and *sorog* (or *madénda*). Some of these scales can be used in combination, especially in vocal music.

Traditionally, the different steps of the scale have names that are used across the various tunings. Some of the more common note names are presented in fig.18.

For convenience, musicians refer to the scale steps by the numbers 1 to 5, from high to low. The musical terms high (*luhur*) and low (*handap*) are often used by Sundanese instrumentalists to mean the opposite of what they mean in the West. In notation, subscript dots under ciphers indicate a higher octave (in the Western sense); a plus sign after a cipher lowers a note while a minus sign raises it.

Saléndro. This scale consists of five roughly equal intervals of around 240 cents each (see Table 14 for Western approximation of *saléndro* pitches). Exact tunings vary and are often demonstrably unequidistant if measured objectively. Nevertheless, *saléndro* is generally perceived by Sundanese musicians as consisting of equidistant (*padantara*) intervals. This is demonstrated by the way both *gamelan* and *kacapi* players, when accompanying voices of limited range, sometimes transpose music down one pitch without this necessitating a retuning of their instruments.

Pélog degung. This scale consists of five unequal intervals. Each *gamelan degung* may have its own slight variation in tuning, but in general the scale might be represented as in Table 14.

Sorog. In the course of a complete *tembang Sunda* session, the *kacapi* (zither) will be tuned first to *pélog degung*, then *sorog* and finally *saléndro*. These three tunings are also common in other musical styles featuring *kacapi*. The *sorog* (or *madénda*) scale is closely related to *pélog degung* (see Table 14).

A *kacapi* tuned to the *pélog degung* scale can be quickly returned to *sorog* by sharpening all the *panelu* (3) strings by a whole tone. In *gamelan degung* it has become common practice to expand the repertory by having an alternate set of keys and pots tuned to the note *panelu sorog*

TABLE 14: Gamelan tunings and their Western approximations

Saléndro	5 = C ↓ or B ↑	4 = D	3 = E	2 = G↓ or F♯↑	1 = A
Degung	5 = B	4 = C	3 =D	2 = F♯	1 = G
Sorog (Madenda)	5 = B	4 = C	3 = E	2 = F♯	1 = G

↓ and ↑ indicate pitches slightly lowered and raised, respectively

TABLE 15: da-mi-na-ti-la notation

PÉLOG DEGUNG			SOROG (MADÉNDA)		
traditional name	*da-mi-na-ti-la*	Western equivalent	traditional name	*da-mi-na-ti-la*	Western equivalent
				da (1)	C
				mi (2)	B
barang (1)	*da* (1)	G	*barang* (1)	*na* (3)	G ↕ SEMITONE
loloran (2)	*mi* (2)	F#	*loloran* (2)	*ti* (4)	F# ↕ WHOLE TONE
panelu (3)	*na* (3)	D ↕ WHOLE TONE	*panelu sorog* (3–)	*la* (5)	E
bem (4)	*ti* (4)	C ↕ SEMITONE	*bem* (4)		C
singgul (5)	*la* (5)	B	*singgul* (5)		B

(3-), enabling the musicians to retune the *degung* to *sorog* by physically removing and replacing all the *panelu* (3).

(iv) Pitch. The overall pitch of different *gamelan* tunings varies slightly, within the range of approximately a semitone above or below the tunings illustrated. The pitch of *kacapi* tunings can vary much more radically, depending on the musical style and the singer's capabilities. Over the last 50 years the pitch chosen by *tembang Sunda* singers has lowered by about a 4th.

Sundanese musicians define pitch by the length in centimetres of the *suling tembang* required to play at a particular pitch: a *suling* of about 55 cm will produce a *barang*(1) of A♭; 57 cm will give *barang*(1) of G; and 61 cm will give *barang* (1) of F.

(v) Notation. This plays an unimportant role in the dissemination of Sundanese music. However, the Sundanese music theorist R. MACHJAR ANGGA KOESOEMADINATA (Pa Machjar) devised a system for referring to the notes by syllables (usually notated as numbers), which has gained wide acceptance among academically-trained musicians over the last 50 years. The syllables and corresponding numbers (from high to low) are *da*(1)–*mi*(2)–*na*(3)–*ti*(4)–*la*(5).

In the *saléndro* and *pélog degung* tunings, *da–mi–na–ti–la* corresponds to *barang*(1)–*loloran*(2)–*panelu*(3)–*bem*(4)–*singgul*(5). In tunings of the *sorog* type, *da–mi–na–ti–la* is transposed, so *barang*(1) no longer corresponds to *da*(1); see Table 15.

This practice makes obscure the essential intervallic difference between *pélog degung* and *sorog*, in so far as the intervals *na–ti–la* are not the same in both tunings. *Da–mi–na–ti–la* can become confusing in melodies that modulate frequently, and when it is not clear whether ciphers refer to traditional names or to *da–mi–na–ti–la*; it is most useful as a convenient oral shorthand.

(vi) Form. Most Sundanese forms are cyclical. On reaching the final note (in gamelan marked by a gong), a piece can be repeated from the beginning any number of times, until an ending or a transition to another piece is made. Sundanese pieces fall into two broad types: *sekar alit* ('small songs'), which are based on a framework of notes, and *sekar ageung* ('large songs'), which are based on a melodic line.

(a) Sekar alit. These are the most frequently performed songs and consist of one or more gong phrases, defined by a rhythm on the *kempul* (P) and *goong* (G), illustrated in Table 16*a*.

The hierarchy of destination pitches on which *sekar alit* are based is called *patokan* or *kenongan*. The most important destination pitch is marked by the *goong* (G), while the second most important is the pitch at mid-point of the gong phrase, called *kenong* (N). Next in importance is the pivot note played in between the *goong* and *kenong* notes, called *pancer* (c). Table 16*b* illustrates the *patokan* in its simplest form.

The various destination pitches are realized in a number of ways by the different instruments. Some play patterns that anticipate the next destination pitch, whereas others may reiterate the previous one. In ex.21, *Sorong Dayung* (which can be played in either *saléndro* or *pélog*), the *goong* pitch (G) is *barang* (1), the *kenong* pitch (N) is *panelu* (3) and the *pancer* (c) is *loloran* (2). The two *saron* anticipate each destination pitch with interlocking parts that combine as runs, while the *bonang* anticipates and

Ex.21 *Sorong Dayung (sekar alit)*

goong	P ·	P ·	P P	P G
saron 1	· 2 · 2 · 2 · 2 · 4 · 2 · 4 · 2	· 3 · 3 · 3 · 3 · 5 · 3 · 5 · 3	· 2 · 2 · 2 · 2 · 4 · 2 · 4 · 2	· 1 · 1 · 1 · 1 · 3 · 1 · 3 · 1
saron 2	3 · 3 · 3 · 3 · 5 · 3 · 5 · 3 2	2 · 2 · 2 · 2 · 4 · 2 · 4 · 2 3	3 · 3 · 3 · 3 · 5 · 3 · 5 · 3 2	2 · 2 · 2 · 2 · 4 · 2 · 4 · 2 1
	(anticipating *pancer*)	(anticipating *kenong*)	(anticipating *pancer*)	(anticipating *goong*)
	>>>>>>>>>>>>> c	>>>>>>>>>>>>> N	>>>>>>>>>>>>> c	>>>>>>>>>>>>> G
bonang (L.H.)	· $\dot{1}$ · · · $\dot{1}$ · $\dot{2}$	· $\dot{3}$ · · · $\dot{3}$ · ·	· $\dot{3}$ · · · $\dot{3}$ · $\dot{2}$	· $\dot{1}$ · · · $\dot{1}$ · ·
bonang (R.H.)	1 1 1 · 1 1 1 2	3 3 3 · 3 3 3 ·	3 3 3 · 3 3 3 2	1 1 1 · 1 1 1 ·
	(reiterating *goong*)	(anticipating *kenong*)	(reiterating *kenong*)	(anticipating *goong*)
	<<<<<<<<<<<<< c	>>>>>>>>>>>>> N	<<<<<<<<<<<<< c	>>>>>>>>>>>>> G

(P = kempul; G = goong; N = kenong; c = pancer)

Ex.22 *Liwung Jaya, rarancagan* song, *pélog degung* tuning (first phrase)

reiterates the *goong* and *kenong* parts, treating the *pancer* as a passing note; other instruments realize the *patokan* with their own characteristic patterns.

Sekar alit can be played at different levels of expansion, called *wilet*, a concept similar to *irama* in Javanese gamelan. If a gong phrase in *sawilet* ('one' *wilet*) lasts eight beats, then a gong phrase in *dua wilet* ('two' *wilet*) lasts 16 beats, and one in *opat wilet* ('four' *wilet*) lasts 32 (Table 16).
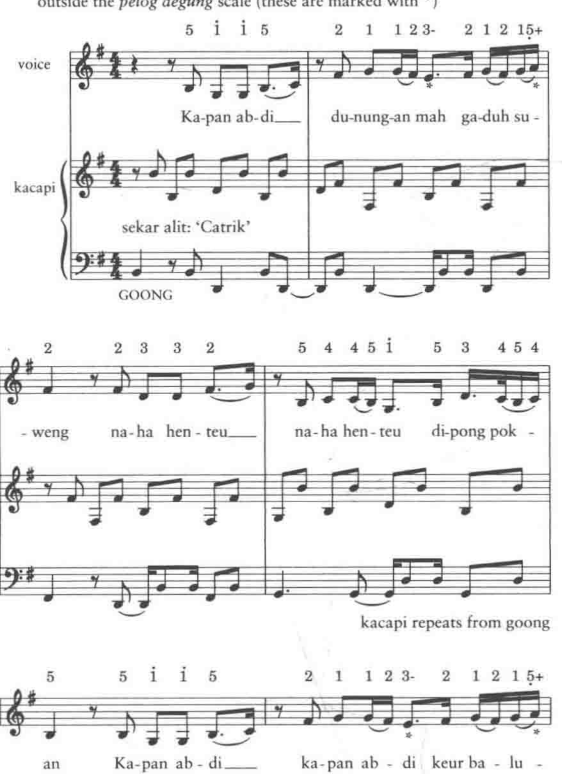
In the *dua wilet* expansion the *patokan* may be *dilipetkeun*, literally 'folded over'. In *opat wilet* the *patokan* sometimes follows the vocal melody, rather than being a literal expansion of *dua wilet*.
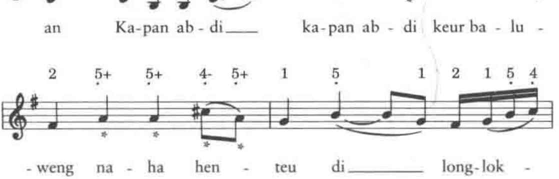
(b) Sekar ageung. In this form each instrument plays its own characteristic elaboration or simplification of the melody. In *gamelan saléndro* or *pélog*, the melody is most clearly stated by the singers, *rebab* and *gambang*. In *gamelan degung* it is carried by the *bonang*, which also controls the tempo and transitions (usurping the *kendang*). The *sekar ageung* of *degung* sometimes have a strikingly irregular metrical structure: while in gamelan all phrases are eight beats long, in *degung* other phrase lengths also occur.
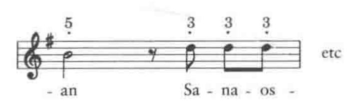
(c) Mamaos and kakawén. Another type of formal structure is found in the *mamaos* songs of *tembang Sunda* and the *kakawén* songs of *wayang*. These songs are sung in free rhythm, and the phrase lengths are not determined by a steady beat.

In some *mamaos* and *kakawén* the accompaniment played by *kacapi* or gamelan is equally free; the accompanists listen to the cadences in the vocal part and tie in their part with the destination pitches. In other songs the accompaniment consists of patterns with a beat, which are repeated as often as is necessary to fit the vocal part (ex.22).

Ex.23 Excerpt from *Dareuda*, *kawih* melody illustrating the use of notes outside the *pélog degung* scale (these are marked with *)







(vii) Melody.

(a) Kawih and sénggol. The *sekar alit* forms usually accompany melodies carried by the singer and *rebab* (or *suling*). Although some *sekar alit* are only used for one specific melody, the more common ones can accompany any number of improvisations and pre-existing melodies. Such melodies are called *kawih*. In gamelan the *kawih* is largely improvised; provided she ties in with the destination pitches, the singer can be very creative in her use of ornament, melodic contour, rhythm, text and even tuning system. In *tembang Sunda* the *kawih* melodies are fixed.

The vocalist, *suling* and *rebab* players have considerable rhythmic freedom in interpreting their melody. Although *kawih* melodies are broadly metrical, often with octosyllabic texts that reinforce the eight-beat metre of the accompaniment, the timing always subtly side-steps the regular beat. The melody usually reaches the destination pitch at the end of a phrase before the accompaniment.

The term *sénggol* can be used to refer to a melodic line, a particular turn of phrase or just the flavour of an ornament. Great attention is paid to the finest details of ornamentation, for they determine the style of *sénggol*. *Tembang Sunda* aficionados will mercilessly heckle a singer who uses a slide or grace note considered more appropriate to gamelan.

(b) Vocal scales. *Kawih* melodies are rich in notes that lie outside the pentatonic scale played by the accompanying instruments. In pieces in the *pélog degung* and *sorog* tunings such excursions are generally confined to single notes or passing turns of phrase, referred to as *modulasi*, from the Dutch for 'modulation' (ex.23).

In pieces in *saléndro*, the vocalist and *rebab* player often superimpose melodies in *sorog*. The *saléndro* accompaniment (on gamelan or *kacapi*) and the *sorog* melody generally share three destination pitches. Many *sekar alit* are based on combinations of the *saléndro* notes 4 2 1. The *kawih* would then use the *sorog* scale 4 3+ 2 1 5+. In the accompaniment the *saléndro* note 5 or 3 would be treated as a *pancer*, a pivotal note in an unstressed position. The contrast between *saléndro* and *sorog* pitches gives the melody great expressive power. In pieces based on *saléndro* 4 3 1, the *kawih* would use 4 3 2+ 1 5+. The *kawih* for a more complex piece such as *Rénggong Gancang*, based on the *saléndro* pitches 3 (4) 2 (1), alternates between these two *sorog* scales.

Sekar alit based on 4 2 1 may also accompany *kawih* in the *pélog* scale 4 3- 2 1 5-, while those based on 4 3 1 may use the *pélog* scale 4 3 2- 1 5-. These scales are summarized with Western approximations in Table 16.

(viii) Dance and theatre.

(a) Martial art and dance. The martial art *penca silat* (or *maén po*) is popular in Sunda. It is accompanied by two drummers, who play interlocking rhythms on large *kendang*, together with a *tarompét* (oboe) and a small gong. The *kendang* rhythms correspond closely to the movement. A similar ensemble, with an amplified female singer and additional percussion, accompanies the circumcision parade *sisingaan*, in which a small boy sits on a life-sized replica of a lion and is carried shoulder high.

Ketuk tilu was a flirtatious open-air dance in which *ronggéng* (female entertainers) sang and danced, accompanied by one *kendang* player, *rebab*, *kecrék* (small metal plates clashed rhythmically with a beater), gong and *ketuk*, a set of three small gongs. Male dancers would pay the *ronggéng* to dance with them. Because some *ronggéng* also worked as prostitutes, this genre has fallen into disrepute, but respectable stage versions are sometimes still performed. Musically the *ketuk tilu* repertory is rich, featuring vertiginous tempo changes and a wide variety of scales. Many *ketuk tilu* melodies have been arranged

TABLE 16: Some of the sorog and pélog scales found in the kawih melodies of pieces in saléndro

destination pitches (*saléndro*):	4		2	1		4	3		1	
approximate Western equivalent	D		G	A		D	E		A	
sorog scale in *kawih*:	4	3+	2	1	5+	4	3	2+	1	5+
approximate western equivalent	D	E♭	G	A	B♭	D	E	F	A	B♭
pélog scale in *kawih*:	4	3–	2	1	5–	4	3	2–	1	5–
approximate Western equivalent	D	F♯	G	A	C♯	D	E	G♯	A	C♯

and absorbed into the *gamelan saléndro* and *gamelan degung* repertories.

Dancing was an important social accomplishment among the aristocracy before independence. At a *tayuban* (dance party) dancers took turns, selecting the next person to come forward by placing a scarf on his neck. The choreography was spontaneous, and the *kendang* player would accompany the movement. By the mid-20th century, less flexible choreographies in the same style were created and termed *ibing keurseus* ('course dance', i.e. learnt through a course of lessons). In the 1950s R. Tjetje Somantri was the first of a series of choreographers to create new dances that used a wider vocabulary of movements and were intended for stage performance. This *kreasi baru* style often relies on striking costumes and may depict animals or actions, such as the *tari merak* (peacock dance), *tari kupu-kupu* (butterfly), *tari céndrawasih* (bird of paradise) and *tari tenun* (weaving). *Séndratari*, large-scale narrative choreographies, are sometimes staged.

Since 1980 the most popular dance form has been *jaipongan*, developed by Gugum Gumbira. He combined dynamic movements from *ketuk tilu* and *penca silat* with the daring and dynamic *jaipong* style of the drummer Suwanda from Karawang, using small, shrill *kendang*. As well as being a stage performance, *jaipongan* has replaced *tayuban* and *ketuk tilu* as a social dance. The ensemble is dominated by the drummer, singer and amplifier. Gugum Gumbira owns the cassette company Jugala, and his *jaipongan* tapes have been important in disseminating and standardizing this genre, often replacing live music. Through the 1990s the *jaipongan* craze lessened, but it is still commonly performed, especially at rural *hajat*.

(b) Theatre. *Sandiwara* is a Sundanese theatre genre that combines spoken dialogue and *gamelan saléndro*. Since the advent of television it has become virtually defunct. More often performed is *gending karésmén* (Sundanese opera), which combines singing, acting, dance and narration with plots usually taken from Sundanese legends. *Gending karésmén* have been composed in a variety of musical styles; those produced by the academic establishment are often in the *kawih* style of Koko Koswara, while others draw on the *tembang Sunda* or *gamelan degung* repertories. The music usually consists of arrangements of existing pieces, or parts of pieces.

Wayang golék purwa (rod puppet theatre) is the most important Sundanese theatre form, based on stories from the Ramayana and Mahabarata epics that have been adapted to include Sundanese characters. *Wayang* is an expensive venture and has to be sponsored by a wealthy individual or institution. It is usually staged as part of the celebrations of a marriage, circumcision, momentous occasion or anniversary. The general public are normally free to crowd round and watch, and the stage is a magnet for milling hawkers, food sellers, fortune-tellers, tricycle and motorcycle taxi riders and others to ply their trades. Performances usually happen outdoors, beginning in the evening and continuing into the small hours.

The *dalang* (or puppeteer) sits cross-legged at the front of a square, covered stage. Mounted horizontally in front of him are two soft banana tree trunks, into which the spike at the bottom of the central rod of the puppets can be planted. To his left is the large wooden chest in which the puppets are carried to the performance. He cues the *gamelan saléndro* at his back by knocking on the chest with a heavy round piece of wood (*campala*). Suspended loosely together on the side of the chest are several metal plates, the *kecrék*, which produce loud, percussive sound effects during fight scenes. Single-handedly, the *dalang* manipulates the puppets in fights, dances and slapstick, provides the different voices and narration (including archaic language in the formal scenes), sings the *kakawén* (mood songs), improvises jokes and directs the ensemble through rhythmic and verbal cues, for up to eight hours without script, score or stretching his legs.

The *kendang* player is the musical link between *dalang* and gamelan, playing dance patterns, making vicious sound effects or signalling a transition or the end of a gong phrase to match the movement or action. The gamelan players lend vocal support, laughing at jokes, heckling the bad characters and answering rhetorical questions. *Wayang golék* operates at many levels: as sheer entertainment, as philosophical and religious teaching and as a means of promoting government programmes such as family planning, social satire, benediction or exorcism.

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2. CIREBON. This cultural area of the western Javanese littoral includes (but is not limited to) the municipality and regency of Cirebon and adjacent regencies. A recent population estimate of Cirebonese was five million. The region has a distinctive dialect of Javanese (Cirebon Javanese) and a historical tradition dating back to the late 15th century, when the port-polity of Cirebon was founded as an Islamic sultanate. During the 16th century, Cirebon functioned as a minor point in the Asia-Africa oceanic trading nexus, as well as an important centre for Islamic mysticism and the arts. 'Cirebon' is believed to be etymologically derived from an Old Javanese word meaning 'mixture'. Its lively performing arts, including music, reflect and shape an ethos that is openly and consciously hybrid in orientation. Many artistic idioms and forms are unique to the area, whereas others are related to genres found in the Sundanese highlands to the south and elsewhere in Java.

Music making, as in much of Java, is linked primarily to theatre, dance and processions. Performing ensembles are almost inevitably rurally based, and although the city of Cirebon's royal courts act as occasional sponsors, the vast majority of performances occur in the densely populated towns and villages outside the major cities of the coastal plain, in conjunction with individual rites of passage (weddings, circumcisions) and communal celebrations (e.g. harvest festivals). Music is rarely written down, prompting improvisation; only structure and melodic contour are (relatively) fixed. No genres are purely instrumental; all involve singing or chanting of some sort.

There are two major variants of gamelan, Java's ubiquitous gong-chime ensemble – one tuned to a pentatonic scale known as *prawa*, the other to the heptatonic *pélog* tuning. A sacred *pélog* set in the Kanoman royal court reputedly dates to 1520. *Prawa* is used primarily to accompany shadow puppet theatre (*wayang kulit*) and mask-dance (*topèng*), whereas *pélog* ensembles usually accompany rod puppet theatre (*wayang golèk cepak*), social dance (*tayuban*, *pesta*) and costume drama (*sandiwara*, *masres*). The number of musicians ranges from 6 to 15, playing a variety of metallophones, drums and gongs, as well as singing. (Busking genres, such as the horse trance dance known as *jaran lumping* and the itinerant monkey show known as *topèng kethèk*, employ reduced gamelan ensembles of three or so musicians.) The introduction of sound amplification in the 1950s has contributed to the increased prominence of the female vocalist (*pesindhèn*) in gamelan. Performances featuring gamelan inevitably present classical standards as well as the latest popular songs, requested by audience members. Male spectators, viscerally aroused by lively drumming, frequently dance during shows.

A variety of genres feature frame drums (*rebana*, *terbang*, *genjring*), including *genjring*, *qasidah*, *gembyung* and *brai*. The frame drum is conceived of as an Islamic instrument, and texts sung to the accompaniment of frame-drumming are often in Arabic or treat religious subjects. *Genjring*, which now incorporates electric guitars and gongs, is the best known of these genres. *Genjring* ensembles commonly accompany circumcision processions, as well as an acrobatic display (*genjring akrobat*) inspired by the European circuses that began touring Java in the second half of the 19th century.

A number of rare genres, including trance dances known as *sintren* and *lais*, as well as a processional genre known as *réyog* that formerly featured clowning and folk dramatics, were traditionally accompanied by *buyung*, resonant earthenware jars struck on the lip of their necks. Busking mummers costumed as ogres (*wéwéan*) are accompanied typically by a single drum. Sliding bamboo rattles (*angklung*) are associated with a singular ritual dance known as *angklung Bungko*. The practice of unaccompanied singing of poetic literature in Cirebon Javanese (*bujanggaan* or *macaan*, the poor man's alternative to sponsoring costly theatrical troupes) has largely disappeared, along with a number of other minor performance genres, since the advent of tape recorder rental services catering to entertainment needs in the 1970s.

Cirebonese music changed greatly during the course of the 20th century. A nascent version of the comic operetta form today known as *tarling* (from *gitar* and the *suling*, the two most prominent instruments in its musical ensemble) was created by Sugra (1921–99) in 1933. *Tarling* was originally a purely musical form, featuring both guitar and impromptu gamelan instruments, with traces of jazz harmony and *kroncong* ballad singing (see §VIII, 1 below). In subsequent years, *tarling* incorporated story-telling, clowning and drama. *Dangdut*, a pan-Indonesian musical genre inspired partially by Indian film music, had a huge impact on the musical life of Cirebon starting around 1977. It was not long before *dangdut* infused nearly all of Cirebon's musical genres, spawning numerous hybrid forms such as *tarling dangdut* (the generic name for Cirebonese popular music). Sundanese *jaipongan* dance music has also been influential; since the 1980s, mastery of the *jaipongan* idiom has been requisite for drummers in gamelan ensembles. The latest significant generic development has been the inception of *organ tunggal* (solo synthesizer) around 1996, an enormously popular musical concert form with a pared-down *dangdut* ensemble (often a solo keyboard player) and several singer-dancers.

The audiocassette industry has been a crucial development, beginning in 1972. Recordings of both classical and popular musical idioms, as well as dramatic forms, are widely consumed: popular music albums with lyrics in Cirebon Javanese produced by companies based in Jakarta, Bandung, Semarang and Cirebon can sell up to 100,000 copies. Popular music gets much play on local

radio, and popular music videos became increasingly visible on provincial and national television during the 1990s, contributing to the superstar status of vocalists such as Itih S. Popular music karaoke audiocassette tapes and other technology are currently widespread.

Music making is seasonal work. There are few performances during the rainy season, for example, and as certain months are considered more auspicious than others for holding ritual celebrations, the frequency of performances varies greatly. Most musicians supplement their income by trading, farming or home industry. During the nights of Ramadan, the Islamic fasting month, villages thrum to the sounds of *obrog-obrogan*, musical processionals combining both strictly amateur and highly professional musicians. These roving ensembles nominally wake up sleeping villagers for the prefast meal but also provide entertainment for the masses and vital training for musicians. Many musical genres are represented.

There are a number of well-known (though underpaid) composer-lyricists of *tarling dangdut* songs who are frequently *tarling* producer-actors, including Yoyo Suwaryo (*b* 1957) and Pepen Effendi (*b* 1955), whose compositions are prominent on commercially-produced audiocassettes. Some popular songs, such as the now-classic *Warung Pojok* ('Corner cafe') by H. Adul Adjib (*b* 1942), have catapulted to national attention. Composers writing in other idioms tend to be less recognized for their efforts.

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VI. Sumatra

Sumatra is one of the largest islands of the Indonesian archipelago. The Barisan mountain range runs the length of the island, dividing the mangrove forests, peat and freshwater swamps and tropical forests of the east from the narrow coastal region of the west. Culturally, Sumatra's dozens of ethnic groups present a picture of great diversity. For over 1000 years, small-scale forest-dwelling or nomadic societies have co-existed with kingdoms, often trade-based and situated on the coasts. Since ancient times, Sumatra's strategic position in the Asian sea lanes brought it into contact with traders from India, the Middle East and China, whose religions and cultures have marked its societies. More recently, the presence of the Portuguese in the Straits of Malacca (from 1511) and incursions by the British and Dutch in the 19th century introduced Christianity and Western cultural and musical influences.

Ethnomusicological research on Sumatran music has yet to do full justice to this diversity. Much research has focussed on the most populous province, North Sumatra, with important studies on the traditions of West Sumatra and to a lesser extent on those of Riau. Far less is known about music in the southern provinces (Jambi, South Sumatra, Bengkulu and Lampung); hence for most Sumatran ethnic groups no detailed ethnomusicological studies have been published. Given such a wealth of musical variety and a dearth of documentation, this article presents a broad overview of styles and instruments, then focusses on a few of the better-documented traditions. Studies of traditions not mentioned in the text are listed in the bibliography, while Kartomi (*GEWM*, iv) summarizes much unpublished research on Sumatran music.

1. OVERVIEW. Music in Sumatra reflects the island's long history of migration and trade, both internally and with other areas of Indonesia and Asia. It is tempting to divide Sumatran music into historical strata corresponding to major periods of foreign influence, such as pre-Islamic, Islamic and European-influenced genres. However, this is not a reliable guide to either the sound of a musical genre or its socio-cultural context. Music for the Melayu (Malay) *zapin* dance, for example, is associated with Arab influence and is sometimes played on the *'ūd* lute, yet some of its core repertory sounds no less Western than some of the so-called European-influenced Melayu music and is surrounded by magical beliefs like the so-called indigenous genres. The *korps musik* brass bands of the Toba Batak play Western hymns, yet they are integrated into the ritual oratory and communal dancing of Toba ceremonial precisely like the *gondang sabangunan* ensemble. In the Melayu *ronggeng* tradition, nominally classified as part of the post-Portuguese stratum, European-type diatonicism co-exists with Chinese-sounding pentatonicism and augmented 2nd tetrachords of the *hijaz* type (*see* MODE, §V, 2).

Rather than privilege historical origin as the key classificatory feature, the following commonalities may be noted.

(a) Choral singing is often performed by single-sex groups (usually male). In Muslim societies it is often tied to Islamic devotional themes (e.g. Melayu *marhaban*, Minangkabau *indang*, Gayo *saman* and Nias *hoho*).

(b) Laments (Toba *andung*, Gayo *sebuku*, Alas *tangis dillo*, Nias *fabölösi*) are sung at funerals, by the bride at weddings or by mediums to communicate with the spirit world.

(c) Percussion-dominated ensembles range from a rack of gong-kettles played by one to three people, through to larger ensembles with drums and/or hanging gongs, which can also include aerophones. Common sub-types include the family of gong-kettle ensembles exemplified by the Minangkabau *talempong*, the Melinting (Lampung) *kulintang* and the Abung *tabuhan*, often played by women. These tuned, bossed kettles, played in interlocking fashion, are usually made of brass or bronze, though among the Alas of Aceh sardine cans may be pressed into service. Often the musicians distinguish a nominally invariable ostinato part (sometimes called *penyelalu*) from a more variable part (*peningkah*).

The drums of the drum-based ensembles are also played in interlocking fashion by several musicians, though in some cases a single musician plays melodically on the entire set. In many cases the repertory of both kinds

of ensemble can also be played (or at least practised) on a solo xylophone.

(d) Flutes (usually rim-blown or end-blown) sometimes accompany singing and are often associated with narrative poetry, love-magic or laments (e.g. the Toba *sordam*, the Minangkabau *saluang sirompak*, the Nias *zigu* and the Petalangan *sempelong*).

(e) Entertainment music, often accompanying social dances, sometimes combines hand drums with violins and accordions (and more recently, amplified instruments).

(f) Song texts often take the form of *pantun*, stanzas (usually *ABAB* rhyming quatrains) known under various names in many Indonesian languages. They consist of two equal sections: the first (*sampiran*) generally makes an impersonal statement, often a description of nature, while the second (*isi*), rhyming with the first and sometimes syntactically parallel to it, may contain a first-person statement of feelings, an address to the listener or a moral exhortation or reflection on life.

These categories omit more than they include. Not only are there many unique instruments and various ensembles unclassifiable under the foregoing rubrics (the Nias bamboo buzzer, *duri-dana*, the Mandailing earth-zither, *gordang tano*, the Minangkabau giant lithophone, *alu bakatentong*), but this schema ignores the musical practices of the more-or-less distinct immigrant communities of Chinese, Indians and Javanese. The influence of the latter can be seen in the presence of Javanese folk theatre (*ketoprak dor*) in North Sumatra and the hobby-horse trance dances (*kuda kepang*) found there and also among the Rejang of Bengkulu.

2. Selected musical cultures and regions.

(i) Batak. These seven North Sumatran groups (Toba, Karo, Simalungun, Pakpak (Dairi), Angkola and Mandailing) have related but distinct languages, customs and traditional arts. The Batak groups are divided by religion (the Mandailing are Islamic, the Toba Christian) and to some extent by language (Toba and Karo in particular are mutually unintelligible), though they share a principle of social organization based on exogamous patrilineal clans.

Music plays an important role in life-cycle ceremonies; indeed, the word for 'ceremony' (*gondang* in Toba, *gendang* in Karo) is also a central musical term, meaning drum, ensemble and musical composition. The central ceremonial activity is a series of dances (Toba *tortor*; Karo *landek*) by several groups of dancers, each usually representing a clan with a definite relationship to the host or some other kind of corporate group (e.g. church, youth-group). Musicians are necessary to accompany the dancing, but they are also considered to be intermediaries between the celebrants and the Creator. The dancing is often preceded by a sort of musical prayer, the ritual sounding of a medley of several compositions (or fragments thereof) played without pause (e.g. the Toba *si pitu gondang* or the Simalungun *gonrang parahot*).

(a) Toba. The *gondang sabangunan*, an ensemble of drums, oboes and gongs, is the most prestigious accompaniment for Toba ceremonies. Originally heard only at major life-cycle ceremonies held outdoors and lasting for several days, it now accompanies more modest, indoor events as well. The gongs (*ogung*), two suspended and two held against the players' laps or chests, maintain a rhythmic ostinato. At least one player of the *sarune bolon* (double-reed aerophone) is essential. The *gordang*, a large, low-pitched, single-headed drum, maintains a rhythmic ostinato, and the *hesek-hesek* (a broken hoe blade or a beer bottle) keeps a steady beat. The *taganing* drum-chime, a set of five tuned drums played with sticks, sometimes plays a similar rhythmic role, but it can also follow the melodic line of the *sarune*. The five principal pitches of the *sarune* vary from one instrument to another but are roughly comparable to the first five tones of a diatonic scale. They are mapped onto the more expansive range of the *taganing*, whose five tones are separated by intervals closer to Western 4ths, major 3rds and minor 3rds. Hence a *gondang* composition played in this fashion presents two simultaneous melodic lines of near-identical contour but highly contrasting pitch content.

The *taganing* player's choice of rhythmic ostinato versus melody seems to be determined by a variety of factors; some *gondang* do not permit melodic playing, while some ceremonial performance contexts demand rhythmic ostinato. However, as melodic playing is considered more virtuoso, there may be a tendency for it to be applied to increasing numbers of *gondang*.

The *gondang hasapi* ensemble features one or more *hasapi* (two-string lutes) and *sarune etek* (small clarinets); other instruments, such as the *garantung* (xylophone) and *sulim* (transverse flute), may also be used. Its repertory is identical to that of the *gondang sabangunan*. Indeed, when several *hasapi* are present, those that play the melody (as opposed to a constant rhythmic strumming) are distinguished by the term *hasapi taganing*. Considered to be the proper accompaniment for smaller indoor ceremonies, the *gondang hasapi* ensemble has in fact been replaced for most public purposes by the more prestigious 'outdoor' ensemble, *gondang sabangunan*. The *gondang hasapi* ensemble remains in use for curing ceremonies and plays an important role in the worship of the Parmalim sect.

Uning-uningan refers to the entertainment music performed by the expanded *gondang hasapi* ensemble. Although it may include light-hearted pieces from the ceremonial repertory, most of its music comes from *Opera Batak*, the popular Batak theatre associated with Tilhang Gultom (1896–1970). Some of the melodies stay within the five-tone range of the *gondang hasapi*, but most *uning-uningan* use the full ambitus of the Western major scale.

Toba *gondang* compositions can be analytically classified into two broad categories: paired-phrase and motivic. Paired-phrase *gondang* consist of a sequence of phrases, each of which is played twice (e.g. *AABBCCDDEE*). Usually each phrase lasts an even number of gong-cycles and is typically composed of two similar sub-phrases. Motivic *gondang*, by contrast, consist of a sequence of very short motifs, perhaps two or four beats long. Each motif is repeated several times before proceeding to the next. The number of repetitions is not precisely fixed: when a large *gondang hasapi* ensemble performs one of these *gondang*, there is sometimes a 'tug-of-war' between the players who move quickly from one motif to the next and those who wish to linger over each one.

In a ceremonial context, each round of dancing is introduced by a speech on behalf of the clan represented. In their role as *patoruson* (intermediaries who convey human speech to God), musicians interact with the orator, punctuating his prayers with rhythmic flourishes. Each

speech ends with a request for the musicians to play a composition (*gondang*). This request may be explicit, highly allusive or even cryptic; it is part of the musicians' skill to intuit or deduce the proper piece. Possibly as a result of this practice, the association of titles with *gondang* is highly variable among Toba musicians.

The Lutheran missionaries who converted the Toba in the 1860s also introduced brass bands to play hymns, and by the 1920s there were enough Toba musicians experienced with these instruments to form their own bands (*korps musik*). Now sometimes augmented by drum kit, electric guitars and keyboards, these remain popular in the Balige and Laguboti areas, where they often replace the *gondang sabangunan* at life-cycle ceremonies. The traditional oratory is unchanged but is now punctuated by guitar riffs or synthesizer glissandos instead of the *taganing* rhythmic flourishes. The orator continues to request *gondang* compositions in the usual way, but the band responds with hymns or folk tunes.

Laments (*andung*) are sung by both men and women. Primarily used to mourn the dead, they are also sung while herding, courting, working in the fields or before tapping palm-wine. The number of people singing laments at a funeral is a measure of the prestige of the deceased. Some people are respected for their ability at *andung*; these have mastered the special vocabulary of the lament (about 500 items), can recount the life of the deceased and are thought to have experienced much suffering.

The rim-blown bamboo *sordam* flute is attributed magical attractive powers, and its two main uses depend on this belief. The *datu* ritual specialist plays the melodies of *andung* laments upon it to summon spirits. Similarly, young men seeking to bewitch a girl use it for love magic: the sound of the *sordam*, played in the fields at night, will wake the desired girl and force her to seek the player.

(b) Karo. The *gendang lima sedalanen* ensemble is the major musical accompaniment for Karo ceremonies. In striking contrast to the equivalent Toba ensemble, its instruments range in size from the small to the tiny. A *saruné* (oboe) about 25 cm long carries the melody, punctuated by strokes on two hanging gongs, while rhythmic backing is provided by two double-headed drums, *gendang singindungi* and *gendang singanaki*. These thin drums are held by the players' feet against their thighs and played with short bulbous sticks. On the *gendang singanaki* (which plays a rhythmic ostinato) is mounted the *gerantung*, a miniscule drum about 13 cm long. The lead drum, *gendang singindungi*, plays virtuoso variations. The skin is stretched on a ring-shaped frame deliberately lashed loosely onto the drum's wooden body; this allows the drum strokes to modify the tension of the head, and hence the pitch produced. Rim shot strokes, in striking both the skin and the frame, leave the tension unmodified; strokes on the skin alone pull on the frame, reducing the tension and lowering the pitch. By combining these strokes, a skilful player can produce an extended downward glissando.

The *kulcapi* two-string lute was until recently used only by storytellers, for ceremonial purifications or to appease the spirits. It was not played with drums but with the *keteng-keteng*, a bamboo idiochord zither. Over the past few decades the *kulcapi* has taken over the repertory of the *gendang lima sedalanen*; it is often used to accompany life-cycle ceremonies as well as the social dances for unmarried youths associated with harvest festivals (*guro-guro aron*).

The rim-blown *surdam* flute is used by storytellers, by the *guru belin* (spirit medium, healer) to summon back a patient's wandering spirit (*raleng tendi*) and by young men to enchant girls.

Like the Toba tradition, the Karo repertory contains both compositions with fixed melodies and motif-based pieces. The *perkolong-kolong* songs of professional singers belong to the former category, except for the best-known example of the genre, *Simalungun Rayat*, which is also played by the ceremonial *gendang lima sedalanen* ensemble.

(c) Mandailing and Angkola. All Mandailing ceremonial ensembles include drums, large and small gongs, cymbals, single-reed *sarune* aerophones and an optional vocal part. The *gordang sambilan*, using nine tall drums, is the largest and most prestigious. It is played only on special occasions: for the wedding of a village chief's daughter, for example, or to bring rain during a drought. It is installed in a special pavilion and 'inaugurated' by the highest ritual authority before it may be played. The drums are mounted so that the drumheads are at or near eye-level, and the players stand while playing. The drummers often dance to their interlocking rhythms; special offerings are prepared to prevent them from falling into trance. Playing the *jangat* (lowest-pitched drum) demonstrates not only musical skill but also leadership potential: the vigour and confidence with which the drummer beats out cross-rhythms demonstrates the force of his personality and earns him respect.

Smaller and less prestigious ensembles with ceremonial functions are the *gordang lima* and *gondang dua* (also called *gondang boru*), featuring five and two drums respectively. The *gondang bulu* is a bamboo idiochord zither, used for practising the music of the *gondang* and *gordang* ensembles and to accompany girls practising *tortor* (dances).

(d) Simalungun. The two major ceremonial ensembles both use large and small gongs, the double-reed *sarunei bolon* and optional cymbals, but are distinguished by the number of drums: the *gonrang sidua-dua* employs two, the *gonrang sipitu-pitu* (also called *gonrang bolon*), seven. As with the Mandailing, the larger ensemble is associated with larger ceremonies, though there are exceptions. For example, at a royal funeral the *huda-huda* masked dances must be accompanied not by the prestigious *gonrang bolon* but by a modified *gonrang sidua-dua* ensemble, to reinforce the humorous effect of the dancing.

To a great extent repertory is common to both ensembles and also to the seven-key *garantung* xylophone, which can be used to practise the *gonrang* repertory.

(e) Pakpak (Dairi). Similar to the Mandailing and Simalungun, ceremonial ensembles among the Pakpak (Dairi) exist in different sizes, appropriate to different-sized events. The chief distinguishing factor is the number of drums: the use of two, five, seven or nine drums defines the different types of *genderang* ensemble (suspended and hand-held bossed gongs and cymbals are common to all). Cognate to the Toba and Simalungun *garantung* xylophones is the *kalondang* xylophone, sometimes played with the *kucapi* lute.

Unique to the Pakpak is the *gerantung*, an ensemble of four flat gongs played melodically by a single player and

accompanied by a set of bossed gongs. Also notable is the *botul*, a horizontal rack of five to nine small knobbed gongs, to which cymbals and three suspended gongs are added to form an ensemble of the same name. This, North Sumatra's only gong-chime ensemble, is found only where Pakpak territory borders on Karo or Toba areas. It is played to accompany self-defence dances. It is like the *talempong* gong-kettle ensemble, though its curious name has not been explained; Van der Tuuk, whose definition of *garantung* fits the modern Pakpak instrument and not the Toba, lists *botul* as the 'true' variety of *gerantung* (B1861, p.384).

(ii) Melayu. Defining a Melayu (Malay) ethnic identity is not straightforward, since the various criteria that have been proposed sometimes conflict. Confessional and cultural criteria, according to which a Melayu is someone who professes Islam, speaks Malay and holds to Malay customs, are especially attractive to those close to the institutions of spiritual and temporal authority. Genealogical criteria are attractive to the common people, especially those of island Riau, some of whom do not even profess Islam. The historical use of Malay as a trade language throughout the archipelago and the spread of Islam made it relatively easy for people to identify as Melayu, in the cultural sense. The following examples illustrate two highly contrasting Melayu societies; the Petalangan of the Riau forests have a clear genealogical claim to Melayu descent, whereas the Melayu of the east coast of North Sumatra include descendants of several ethnic groups, and many of these musicians are Karo, Banjarese, Javanese, Sundanese or Minangkabau by genealogy.

(a) Petalangan. This group of about 20,000 forest-dwelling swidden agriculturalists lives around the Kampar river in the interior of Riau and was once affiliated with the Melayu kingdom of Pelalawan. Their vocal music includes epic songs (*nyanyi panjang*) and songs used in the honey-gathering ceremony (*menumbai sialang*). Notable among their instruments are the *sempelong* (flute), *gambang* (xylophone), *calempung* (gong-chime), *gondang* (drums) and particularly the *ketobung* (shamanic drum).

The rim-blown bamboo *sempelong* flute is associated with love-magic. A *sempelong* especially equipped with magical attractive powers (*sempelong pitunang*) is made by boring each of the fingerholes after the death of a child. The sound produced by these holes represents the crying of the dead children, which is thought to waken the maternal instincts of the girl the player wants to bewitch. Even played without seductive intent, the *sempelong* was considered dangerous: men were forbidden to play it near cultivated rice-fields, since someone else's wife might hear it and be tempted.

The gong-chime (*calempung*) and xylophone (*gambang*) share repertory. Each can be played by a single player or by two players in *penyelalu-peningkah* fashion. They may also be added to the *silat* ensemble, which features a pair of double-headed drums (*gondang*) playing interlocking rhythms also in the *penyelalu-peningkah* style.

Essential to the *belian* healing ritual is the double-headed *ketobung* drum. Unlike the paired drums of the *silat* ensemble, only one *ketobung* is used, played by two people: one sounds the *penyelalu* part on one head with bare hands, and the other produces the *peningkah* part on the other head with a cane beater. The *ketobung*, which symbolizes the human body as well as the 'tree of life', can be made only by specialists versed in esoteric knowledge and is used only in shamanic rituals. It accompanies the various stages of the shaman's ascent to the invisible realm with specific rhythmic patterns (50 in all).

(b) The Melayu of North Sumatra. Those on the east coast have some genres similar to those of the Petalangan (for example the *gambang* xylophone played by one or two women), but their most distinctive tradition, shaped by the polyglot, multicultural history of the region, is that of the *ronggeng*, the professional female singer-dancer who dances on demand with men from the audience and exchanges sung verses with them.

Ronggeng songs are accompanied by an ensemble of violin and one or more frame drums; nowadays an accordion is also added, whereas the suspended gong, previously common, is becoming rare. The melodies can be categorized into four groups, based on the rhythmic pattern (*rentak*) that accompanies them; in order of increasing tempo, they are *senandung*, *mak inang*, *lagu dua* and *patam-patam*. *Patam-patam* is an instrumental form associated with self-defence movements, but the other genres all use *pantun* as song texts. These are the so-called original or authentic (*asli*) Melayu forms, but professional *ronggeng* must be prepared to sing whatever tunes the male guests request, so many of them can also sing Javanese, Sundanese, Toba, Karo and Indian songs in the original languages.

The *ronggeng* repertory is often described as indebted to European influence, possibly because of the presence of the violin, the diatonicism of many of the melodies, the use of Western tonality terminology by musicians and the current use of chordal accompaniments. It is clear, however, that Western musical concepts (for example, tonal analysis) are of limited value in understanding this repertory. Indeed, many musicians are as well-versed in the theory of *maqām* (known as *hawa* among the Melayu) as they are in the nomenclature of Western tonality.

Most songs can be divided into two parts, one or both of which are repeated; in *senandung* they are termed the *ujung* and the refrain or *pecah* (the term *pecah* or *pecahan* is more commonly used to refer to the *lagu rentak*, the fast-tempo dance tune that follows the *senandung* in a medley). Often, though not invariably, this bipartite melodic structure corresponds with that of the *pantun*: the *sampiran* is sung to the *ujung*, and the *isi* is sung to the *pecah*. Some songs also have a *senter*, a section the text of which lies outside the *pantun* structure. It may be an invariable refrain or a two-line *pantun*-like verse; in either case, the name of the song is usually worked into its text.

The contrast between symmetrical phrasing and motivic construction noted for Batak music is also present in Melayu music. All of the slow and moderate tempo songs are made up of fixed-length phrases, but some fast-tempo dances consist of a series of short motifs repeated ad lib. In one case, *patam-patam*, this may derive from Batak traditions (*patam-patam* is also the name of a repertory item in Karo music). However, other types such as the dance tune *Pulosari* do not draw on the Batak tradition in their musical style. Whereas today *Pulosari* is commonly played in a fixed arrangement by the composer Lily Suheiry, it was originally a sequence of eight to nine short motifs, each corresponding to a dance step, played

in no set order and with each repeated and embellished as needed; only the opening and closing phrases were fixed.

The role of Western musical influence on the formation of the *ronggeng* repertory may be difficult to determine precisely, but its latter-day presence is well documented. The cosmopolitan plantation society of the east coast supported dance bands, and the Delische Kunstkring (founded 1912) brought Italian opera and the Budapest String Quartet to Medan. The Melayu rulers also supported Western music: the Sultan of Langkat had a palace orchestra boasting 20 violins, led by a Singapore-trained musician, while the band of the Sultan of Serdang (complete with trumpets, clarinets and bass drum) toured as far as Aceh. Melayu musicians entertained at Medan hotels, where they found Melayu melodies could be set to the beat of foxtrots, tangos and other popular dances.

The music most Indonesians commonly identify as Melayu is *dangdut*, which until the 1980s was associated chiefly with the urban lower classes. *Dangdut* groups are known as *orkes Melayu*, but Melayu musicians consider it a musical descendant of only one specific sub-type of Melayu music: *calti*, an Indian-influenced genre imported to Sumatra around the turn of the 20th century.

(iii) The islands of Nias and Mentawai.

(a) Nias. In contrast to Batak societies, the most prestigious genres of ceremonial music in Nias are entirely vocal. *Hoho*, the most important of these, is performed at wedding feasts, funerals, war dances and other public occasions by a male chorus consisting of one or two song leaders (*sondröro*) and 4 to 24 chorus members. The *sondröro* (most of whom belong to the nobility) must have a broad knowledge of Nias customs and oral history, a gift for effective storytelling, and must be able creatively to rearrange traditional material and adapt new material appropriate to the performance circumstances. *Hoho* is sung in a significantly higher register than most other Nias vocal genres.

Notable among Nias instruments is the *duri-dana*, a bamboo tuning-fork. This idiophone-aerophone is 30–60 cm long and played in pairs, with one held in each hand; the long prongs of the forks are struck alternately against the bony part of the player's knee. The pitches of the two instruments of a pair are separated by a semitone, tone or minor 3rd. Covering the fingerholes on each instrument lowers its pitch by a major 3rd, giving the player access to four pitches. The *duri-dana* is played for personal amusement, sometimes accompanied by the end-blown bamboo flute, *zigu*.

(b) Mentawai. Music here also relies relatively little on instruments. The *tudukkat*, a wooden clapperless bell, is kept in each clan house. It can be played for amusement but also functions as a signalling device, using a system of speech surrogacy in which each of its three tones represents certain vowels. Most musical activity, however, takes the form of songs (*urai*). These encompass dance songs (*urai turuk*), songs of longing (*urai pagalangan*) and songs of the *sikerei* ritual practitioners (*urai kerei*). The latter may only be sung within a ritual context. Some of these songs praise the *sikerei* spirit familiar; others are used to summon back the wandering spirit of a sick person, to placate animal spirits or for other curative purposes.

(iv) Minangkabau. West Sumatra, the homeland of the Minangkabau people, is divided geographically and culturally into two regions, the *pasisie* (coastal plains) and the *darek* (highlands).

Traditional Minangkabau instrumental music includes several varieties of gong-kettle ensemble, ranging from the *gandang aguang* (which includes large hanging gongs and double-headed drums) to portable ensembles used for processions. Generically known as *talempong*, these ensembles fall into two types. In the *talempong duduak* the gong-kettles are arranged on a rack, where they can be played by a single seated musician (or two, in *penyelalu-peningkah* formation). This form, strongly associated with women, is now rare, but the hand-held *talempong pacik* is still commonly used for occasions such as weddings, circumcision ceremonies and *randai* dance-theatre performances. The kettles (usually six) are played by three or four musicians; players are limited to a repeated one- or two-note figure that they may vary, producing a bright, rhythmically-active figuration. There is also a third, modernized form of *talempong*: the choreographer Achiar Adam tuned it to the Western scale and gave it Melayu-style melodies to accompany his stage arrangements of traditional dances.

There are several forms of vocal music, including religious genres (such as *salawat dulang*) and narrative ones (*kaba* such as *sijobang*, *dendang Pauah* and *rabab Pariaman*; see *Music of Indonesia*, vi (F1994) and xii (F1996) for examples). Of special interest is the tradition of *dendang* songs accompanied by the *rabab* bowed lute or by various types of flute. In the highland areas the instrument most often used for this purpose is a five-tone rim-blown flute, the *saluang darek*, played with circular breathing (*salisiah angok*). There is no standard tuning; its five tones fit into an approximate 5th, more or less equally spaced. Recently, the state music academy in Padang Panjang has tried to tune *saluang* to the first five tones of the Western major scale.

Both men and women sing *dendang*, though not in chorus: it is almost entirely a solo art. *Dendang* do not have fixed lyrics; the singer is free to choose or invent *pantun*. The *saluang* follows the vocal line heterophonically, sometimes providing interludes while the singers pause. *Dendang* melodies associated with the highlands remain within the *saluang* five-tone range, but *dendang* of the coastal plains are heptatonic; when one of the latter ascends beyond the flute's highest tone, the *saluang* sustains its highest pitch. *Dendang* can be categorized by the tonal focus of their melodies, but probably the most culturally salient associations of the tunes are geographic and affective. *Dendang*, even those known throughout West Sumatra, are linked to specific localities; indeed, many of their titles are simply place-names. More generally, the tunes are classified by their emotional content into free-metre 'sad' tunes (often called *ratok*, laments) and fixed-metre 'cheerful' ones.

An evening's entertainment, consisting of *dendang* sung by a singer and accompanied by musicians specially engaged for the purpose (or playing as street musicians) is called *bagurau* (a general term covering all performances or gatherings for pleasure). *Bagurau* can be held for various traditional ceremonies but also for fund-raising, and in some public places one finds informal *bagurau* sessions with singers and musicians playing for tips. Audience members are often involved in these sessions as the object of singers' flirtatious lyrics, but they can also play a more active role by passing notes to the singers and

asking for certain messages (directed at other audience members) to be incorporated in their *pantun*.

(v) Aceh. The three major ethnic groups are the Acehnese of the coastal lowlands and the Gayo and Alas of the central mountains; the languages of the latter two groups are related to that of the Karo.

(a) Acehnese. The arts of the lowland dwellers include the now-rare *geurimpheng*, performed by a row of seated men who sing and play *rapai* frame drums, with choreographed movements of the arms and upper torso. The *biola Aceh* genre is a quasi-theatrical amusement featuring a solo violin, sometimes accompanied by *rapai*. Two singer-dancers act out humorous skits of family life and sing love songs; the violin player (the director) may also sing.

The best-known Acehnese art, however, is the men's dance *seudati* and its related female form, *seudati inong* or *laweut*. *Seudati* is performed by eight men, accompanied by their own singing and that of two or more *aneuk syahi* (singers). There is no instrumental accompaniment, but the dancers produce their own rhythms by snapping their fingers and slapping their chests just below the ribcage. In recent decades, the dancers have worn long-sleeved undershirts to lend a crisp, loud attack to the body-slaps.

Seudati is usually performed as a competition between two groups (*seudati tunang*). The groups are judged on precision of ensemble, volume of hand-slaps and on the wit of their ripostes. The lyrics for *seudati* are said to have originally been religious, though some of the words have become so garbled as to be incomprehensible. Romantic poetry is mixed with topical references to local grandees or to the host for the evening; the New Order government also encouraged *seudati* singers to promote government programmes such as family planning.

A complete *seudati* performance has seven sections. The first two, the *saleum* and *saleum rakan*, are greetings, performed by each of the competing groups in turn. The core of the performance is the subsequent sequence of five sections (*bak saman*, *saman*, *kisah*, *syahi panyang* and *lanië*) performed by one of the groups, then answered by a similar sequence from its rival. The *lanië* closing section is accompanied by folksongs, or even by popular songs; the dancers may mime to the words of the song.

The last three verses of each section are performed double-tempo, as a signal for the ending. Each section stops suddenly as the dancers freeze in tableaux; there is then a brief pause before the dance continues.

(b) Gayo. Inhabiting the highlands of central and south-eastern Aceh, the Gayo can be divided into two cultural and linguistic sub-groups, the Gayo Lut of the Lake Tawar region and the Gayo Lues (their neighbours 160 kilometres to the south). The performing arts of these two groups are represented here by the discussion of *didong* and *saman*, respectively.

Didong is a contest of solo and choral song, performed by two all-male (sometimes all-female) groups accompanying themselves with handclaps and percussive slaps on small square cushions. Before the 1940s traditional melodies were used to present texts elaborating Gayo cultural values or riddles referring to Gayo customs. After the Indonesian Revolution, however, new themes emerged (e.g. narratives of personal experience or historical events, patriotic or romantic poems), and individualized melodies were composed to fit the more complex prosody of these texts. The competitive element of *didong*, previously expressed as rivalry between villages, was then generalized to the larger political competition between Bukit and Cik, the two precolonial domains of Gayo Lut.

Saman is a competitive performance by 15 or more men kneeling in a tightly-packed row, which combines song, hand gestures and head and torso movements. There is no instrumental accompaniment: the rhythms are emphasized by handclaps, fingersnaps and handslaps on the thighs and chest.

The history of *saman* is obscure, but its sung repetitions of the name of Allah suggest an origin in the *ratib*, a group form of *zikir* (the chanting of the names of God, the Confession of Faith or praises to the Prophet). As performed by Sufi mystical brotherhoods for hours or even days on end and accompanied by nodding movements of the head, *ratib* could induce ecstatic states. In 19th-century Aceh a boisterous *ratib Samman* was practised (possibly related to the form known by the same name in early 18th-century Medina); the modern *saman* may have developed as a semi-secular version of this *ratib*. In pre-colonial Gayoland, *saman* songs concentrated on Islamic themes, and its performers were often seekers of magical power. After the Dutch conquest in 1904, *saman*, seen as preparation for Holy War, was discouraged. It was eventually revived as an entertainment performed by the young, with the religious texts replaced by romantic verses.

There are three elements in a *saman* performance: *lagu* (hand gestures), *jangin* (song) and body movement. Of the three, *lagu* are central. Each village has its own repertory of traditional, named gestures (over 130 of them have been documented), and more are being created. The basic gesture (*lagu selalu*) places the right hand on the left thigh, shifting it to the right thigh and back again, then striking the chest three times. Every group develops its own *lagu geriyet* (virtuoso gestures) in their ongoing efforts to confound their competitors.

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VII. Outer islands

1. Kalimantan: (i) Introduction (ii) Instruments and instumental music (iii) Vocal performance (iv) New directions. 2. Maluku: (i) Central Maluku (ii) South-east Maluku (iii) North Maluku. 3. Nusa Tenggara Timur (the Eastern Lesser Sundas): (i) Flores (ii) Roti (iii) Savu (iv) Sumba (v) West Timor. 4. Sulawesi (i) Introduction (ii) Instruments (iii) Genres and ensembles.

1. Kalimantan.

(i) Introduction. While sparsely populated at just over 8 million, the 535,000 square kilometres of Indonesian Borneo are home to hundreds of ethnic groups with distinct languages, customs and traditions. The coastal areas and lowland plains are populated largely by Malay-speaking Muslims of local descent. Some of the larger Malay groups include the Samba in the west, Banjar in the south and Kutai and Bulungan in the eastern regions. A significant Madurese population is present in coastal West Kalimantan, while Buginese from Sulawesi have long been established along the island's eastern shores. Substantial Chinese communities exist in virtually every major city, and the Indonesian government's recent transmigration programmes have also brought many Javanese families.

The interior regions of the island are inhabited by numerous groups, usually collectively designated as 'Dayak' by coastal dwellers of Kalimantan, Indonesians from other islands and the Indonesian government itself. Among the most prominent of these groups are the Mualang (who are sometimes considered a sub-division of the Iban people) and the Kantu' of West Kalimantan; the Ngaju, Ot Danum, and Ma'anyan of Central Kalimantan; and the Kayan, Kenyah, Modang, Punan and Kerayan of the eastern province. South Kalimantan is largely Malay. Among the non-Chinese coastal populations, Islam is the dominant religion. Chinese communities usually adhere to Christianity or Buddhism. Many of the peoples living in or originating from the island's interior are Christian, although some groups maintain religious

practices that are unique to, and rooted historically in, their own communities.

The extraordinary linguistic and cultural diversity of Kalimantan allows only the broadest of generalizations when discussing a single topic such as music. Further complicating matters is the fundamental lack of documentation, both contemporary and historical, of musical practices in this region. Many early writers, moreover, were apparently unaware of the significance of ethnic differences, and in detailed descriptions of musical activities there are often no references to specific ethnic groups. Further, the musical situation has certainly changed since the 1970s, not to mention the 19th century; consequently, many residents of Kalimantan may not even have heard of the instruments or vocal forms once attributed to their people. The musical profile presented here, then, is necessarily largely historical.

(ii) Instruments and instrumental music. Idiophones are among the most plentiful and varied of the instruments of Kalimantan. Individual bamboo percussion tubes appear to be more characteristic of non-Malay peoples of the interior regions (e.g. Kayan, Kenyah), where they have been linked to specific phases of the rice cycle. A number of Kalimantan groups have maintained xylophone traditions. Coastal Malays played a wooden *gambang* without accompaniment, sometimes to accompany singing. Some peoples of the interior kept suspended log xylophones in their rice fields, primarily for signalling and warding off pests. Over the past few decades, Kenyah communities of East Kalimantan have developed a small, portable xylophone (*jatung utang*) for use as dance accompaniment. Idioglot jew's harps (e.g. Kayan *tong*, Kenyah *uding*, Iban *ruding sulu*) have been documented in most parts of the island; those without a string (for plucking) enjoyed a wider distribution. Most jew's harps are made of bamboo or palm-wood, although some peoples of West Kalimantan, such as the Mualang, used heteroglot metal varieties. Playing the jew's harp has been a women's activity among some interior groups; especially when played by both men and women, the jew's harp has often been associated with courtship.

Various types of gongs are found throughout the coastal and upland areas of all four Kalimantan provinces. Malay coastal communities, as well as some of the non-Malay peoples of the inland regions, have used gong-chime ensembles to accompany ritual and recreational dance, agricultural festivities, shamanic activities and theatrical performances. The *gemurung* ensemble of the Kantu' of West Kalimantan features a single row of gongs, which resembles the *kulintang* of the southern Philippines. Similar traditions include the *kangkanung* ensemble of the Ngaju of Central Kalimantan and the Tunjung *klentangan* of the eastern province. Gamelan ensembles similar to those found in Java – and usually imported from that island – are present in most of the larger coastal cities. The more elaborate ensembles were usually owned and maintained by the former sultanates (e.g. Kutai, Berau). In South Kalimantan, the Banjar Malays have performed Javanese-influenced shadow-puppet plays with gamelan accompaniment.

Gong-chimes have not been common among the groups living in the most mountainous areas of Kalimantan. Moreover, gongs and the structure of gong music have not held as central a position in these communities as they have among coastal peoples and the populations of the islands of Java and Bali to the west. In the highlands, the striking of hanging gongs in ensemble has usually been restricted to specific ritual circumstances. Purely recreational music has not typically involved gongs or been based on the same structural principles. Unlike the gamelan orchestras of the Malays, highland gongs have not usually been tuned to specific pitches. When combining instruments in ensemble, pitch contrast has been of primary sonic importance. Kin-relations have also been significant in determining which instruments will be played together, since the instruments have normally been collected from several households. The overall size and composition of a group of instruments in the upland stratified societies has typically depended on the social status of the individual for whom the ritual was to be held. Gongs themselves, whether used as sound instruments, stools, pedestals for dance, ritual paraphernalia, payment or decoration, served as symbols of rank and status in many of these communities.

In contrast to the idiophones, the membranophones of Kalimantan exhibit comparatively little structural variety. The predominant means of securing and tightening the skins of the drums, regardless of body shape, is through cord and belt lacing with wedge bracing. Large, single-headed conical drums have been documented primarily among the Modang (*tewung*), Kenyah (*jatung*) and Kayan (*tuvung*), of the interior of East Kalimantan. A principal function of such drums has been to signal village emergencies, death or meetings, with different rhythms indicating the particular circumstances. Drums have also been used for certain rituals and ritual dances, sometimes sounded together with hanging gongs or other idiophones. While the Tunjung and Benuaq of the eastern interior have employed double-headed drums in their gong ensembles, such drums have tended to be more common in the coastal regions. Among the Malay groups, these have usually been part of the gamelan orchestra. Double-headed drums have also figured prominently in the mixed ensembles accompanying various Malay folkdances known as *jepen*. Most drums are played by men, but some of the goblet-shaped drums of the western and north-western regions have been played by women in shamanic activities, often accompanied by drums of various types. Frame drums have been played alone and in ensemble to accompany song and Muslim recitation among the Malay populations.

Tube zithers, spike lutes and necked box lutes appear to be the most common chordophones. The Kenyah, Kayan and Punan of the interior highlands have been known for their plucked tube zithers with three to six strings. Generally associated with women in these communities, the tube zither has been played alone or in ensemble for entertainment or to accompany dance. Some of the Iban-related groups of West Kalimantan have also used tube zithers, which were usually played by women. Coastal Malays make little use of plucked tube zithers. Bowed spike lutes, on the other hand, have been quite prevalent in these societies. Two-string models have been played together with a zither as dance music in some of the Malay communities. Similarly, two-string instruments have been played by some of the Iban peoples of the western region, but one-string versions have also been popular, as has been the case among most other non-Malay groups of the lower-lying areas.

The plucked box lute, usually with a short neck, is associated with many of the non-Malay, inland peoples of Kalimantan. With some exceptions, most of these instruments are known as *sapé'* or a closely related linguistic cognate. Older varieties of these lutes had two strings, but three or four are now preferred by many players. The frets, typically placed under one string only, have changed from fixed to movable in Kenyah and Kayan communities, and have increased in number from three to 16 on some more recent models. The *sapé'* has been strongly bound to recreational dancing in most communities, but older two-string lutes were also closely associated with shamanic activity. Men have been the sole performers of the instrument in some societies, but women have been prominent players in others. Coastal Malays do not use the *sapé'*. However, the GAMBUS, a bowl lute of Middle Eastern origin, has been played with gongs and drums for dancing in some Muslim areas.

Perhaps on account of its organological uniqueness, the gourd-and-bamboo mouth organ (Kayan KELEDI, *keredi*; Kenyah *kediré'*) has received the most attention of all aerophones in Kalimantan. Whereas other forms of reed instruments are relatively rare, mouth organs have historically been prominent among a number of peoples of the mountainous interior, including the Kenyah, Kayan and Punan. Iban-related groups the north-western area and similar groups living inland in the northern part of East Kalimantan have also cultivated mouth organ traditions. The instrument has been used variously to accompany ritual and recreational dance, to accompany singing, aid in courtship and provide personal entertainment. Its players have usually been men. Coastal Malay populations do not appear to have used mouth organs, but a single-reed instrument played in ensemble with a gong has been reported in South Kalimantan.

End-blown flutes are scattered widely throughout the island. Both internal and external ducts are common. Nose flutes have been encountered among many of the inland groups, but this instrument is evidently foreign to most coastal populations. The sound of a flute has often been associated with mourning, especially among peoples of the interior. In some communities, the death lament was said to have been performed on the flute, its sounds imitating the quality and words of the human voice. Side-blown flutes have not been common in Kalimantan until relatively recently. Among the Kenyah of East Kalimantan these instruments were said to have been introduced for use in Christian church services.

Of the instruments and ensembles that are tuned, various types of pentatonic scale (with and without semitones) have predominated. Some traditions have employed different pentatonic units (or suggestions thereof) in adjacent registers on a single instrument: many Kayan and Kenyah plucked lute (Kayan: *sapé'*) melodies, for instance, employ semitones in the lower registers but use an anhemitonic tuning in the upper registers. There has also been a tendency among these groups and others in the highland regions towards homogenous ensembles of melodic instruments; formerly it would have been unlikely that a reed instrument (e.g. a mouth organ) would be combined in an ensemble with a lute and a xylophone. Non-melodic or non-tuned instruments, however, have often been used in heterogeneous ensembles (e.g. gongs with drums). Until recently, vocal and instrumental musics have been mutually exclusive among some interior groups. *A cappella* singing, particularly with soloist and chorus alternating in responsorial style, has been common especially in non-Malay communities. In contrast to the situation in many of the inland societies, heterogeneous ensembles including both melodic and non-melodic instruments have been an ongoing part of coastal Malay music, accompanying the performance of *pantun* verses and other vocal forms.

(iii) Vocal performance. Compared to the instrumental repertory in some areas, the vocal repertory is both more diverse and certainly more abundant. Specific songs have been integral components of rituals connected with agriculture, headhunting or warfare, shamanic or other religious activity and death. There has also been a large repertory intended primarily for entertainment, including songs for courtship, work and drinking rice wine, as well as songs to accompany recreational dancing. Long narrative pieces, some taking several nights to perform in their entirety, are deeply rooted in the musical traditions of many communities. Some of these have ritual associations, whereas others are essentially recreational. Their subjects range from genealogical accounts to war stories (of both the human and spirit worlds) and the journey of the departed soul to the land of the dead.

Among the most salient vocal forms in the Malay areas have been *pantun* singing, forms associated with the *wayang kulit* (shadow play), Qur'anic recitations and a great array of songs performed in the context of *jepen* folkdance. Women have been the foremost performers of *jepen* songs in some Malay societies, often accompanying themselves on frame drums while men dance before them. Although some songs may be performed by either men or women, many songs of the interior groups have often been quite strongly gender-specific, rendering it inappropriate in most circumstances for men to perform repertory that has been specifically associated with women and vice versa. In some Iban societies of lower-lying areas, as well as the highlands settled by the Kenyah, both men and women are expected to perform the death lament (Iban *sabak*; Kenyah *tidau*), although women are the preferred vocalists. While in this case men sing a piece that is associated with women, the opposite case has rarely been evident.

In coastal Malay areas as well as the non-Malay inlands, singing has also been integral to the activities of the ritual healer or shaman. Indeed, the terms for 'shaman' and 'singing' appear to be etymologically related both within and between many languages of Kalimantan. Some groups of the central regions, such as the Kenyah, have maintained that the language of song (*ipet*) is itself of spiritual origin. As such, *ipet* is quite distinct from ordinary speech and is rarely wholly intelligible to audiences. Kenyah song, whether recreational or ritual, usually contains a great density of archaic terms, words that are more common in other Borneo dialects or languages, linguistically meaningless words and syllables, and morphologically altered lexical items. Furthermore, the language of song or spirits is usually rich in often obscure metaphors. This is not only the case among the Kenyah but also among many other societies of Kalimantan; interpretation or translation of vocal performances is highly problematic.

(iv) New directions. A great many changes have taken place since much of the literature on musical traditions of Kalimantan was produced. National initiatives to

promote regional arts have sometimes led to new syntheses of music and movement. Heterogeneous combinations of Western instruments, or sometimes Western and local instruments, have in some societies replaced the older homogeneous dance ensembles. Tunings have also been adjusted in many cases to correspond more closely to the Western diatonic scale. Because the language of song is so intimately entwined with indigenous belief systems, religious conversion has rendered performance of some repertory inappropriate. Schooling, too, has not only redirected young peoples' interests and values, but the necessity of boarding has often also physically removed them from the musical environments of their home communities. Especially in rural areas, children are no longer exposed to the musics of their parents and grandparents to the same degree, and the conduit of oral tradition has been ruptured. Nevertheless, as any staged or unstaged cultural performance reveals, changes in values, beliefs and environments inevitably elicit creative responses.

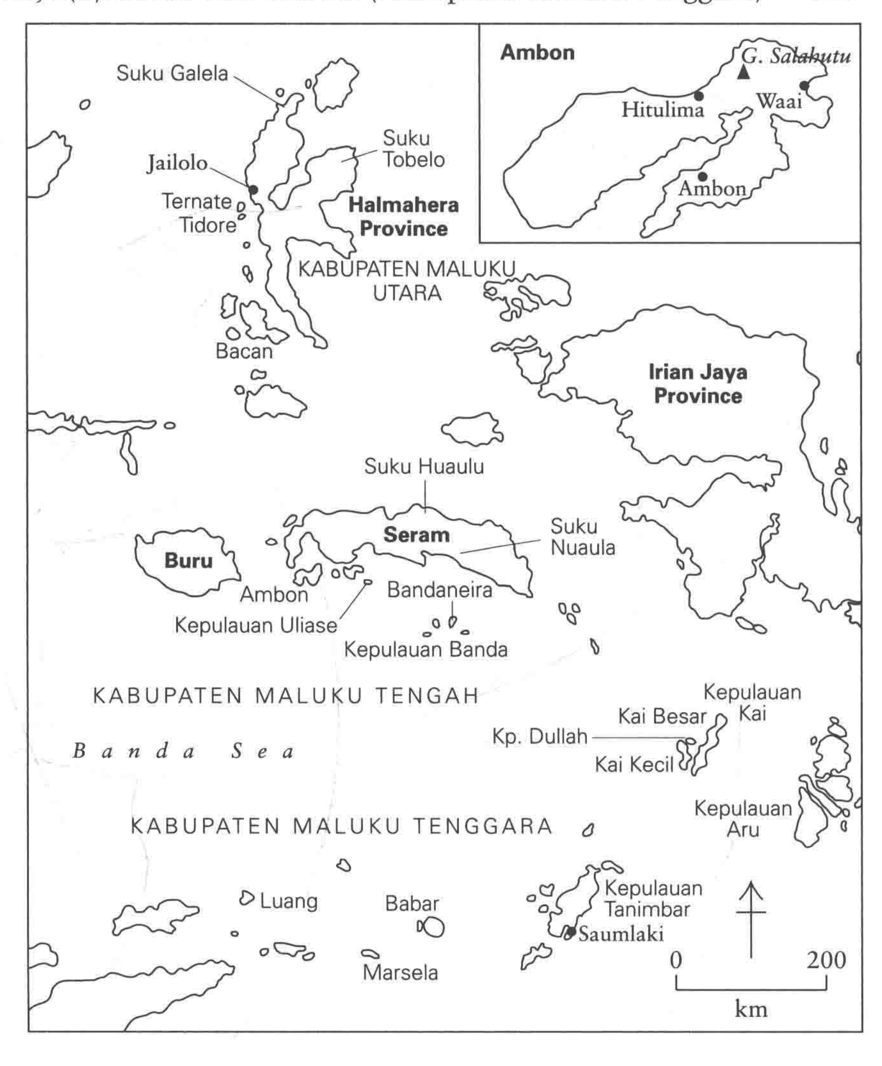
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For further bibliography *see* BRUNEI and MALAYSIA, §§II–III.

2. MALUKU. Many musical forms in the province of Maluku (the Moluccas) can be linked to Christian and Muslim rites as well as spiritual practices that predate the arrival of Islam in the 15th century and Christianity in the 16th. Sacred and secular music and dance of the Muslim north contrast with church and secular music of the mainly Christian central and south-east regions (fig.19). The ancestral rituals of the Alifuru people living on the 'mother island', Seram, are widely believed to represent the original Maluku cultural forms. Ensembles comprising *totobuang* (bronze gong-chimes) and single-headed varieties of *tifa* or *tipa* (drums) of many shapes and sizes are found all over Maluku (fig.20). In Muslim communities, frame drums (*rebana*, *rabana*) and small two-headed drums (*marwas*) often supplement the *tifa*. Indigenous flutes, multiple-reed aerophones, jew's harps and bowed and plucked string instruments as well as instruments of European and Middle Eastern origin are widely distributed. More than three centuries of Protestant Dutch rule resulted in extensive musical change. Current artistic initiatives are mainly led by the New Order government and involve the adaptation of traditional art forms. Malukan folksongs and international popular songs are broadcast in the media and performed at celebrations.

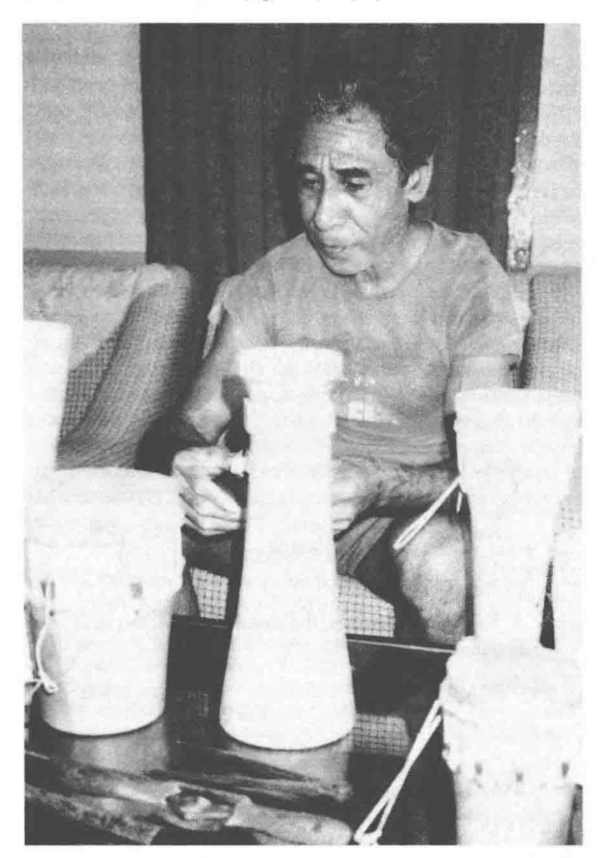
(i) Central Maluku (Kabupaten Maluku Tengah). On Seram Island the Alifuru people still practise rituals based on the traditional beliefs of the Patasiwa and Patalima social and kinship groups, which contrast with those of the coastal Christian and Muslim villagers. *Kahua*, the main ritual feast of the Huaulu of northern Seram, is traditionally associated with head-hunting practices. In western Seram, the Hitam sub-group of the Patasiwa perform mixed-gender night dances (*maro*), and during the day men perform vigorous *cakalele* dances in battle dress. Choral *sewa* are performed by the people and *soso* healing rituals by shamans. On the island of Buru Alifuru men play *tifa*, but both men and women perform night-time *lego* and *asoi* responsorial songs. The *totobuang kawat* (bamboo zither) and *viol* (bowed viola-like instruments) with two (Tidore island) or three (Ternate island) strings are also widely played. The main traditional ceremony on Banda island involves *cakalele* dancing. In some parts of central Maluku, musicians play double-row



19. *Map of Maluku*

gong-chimes (*totobuang*) and xylophones (*tatabuhan kayu*), usually with *tifa*, *rebana* and gong, and sing *pantun* (two-couplet quatrains) in work contexts and at night-time celebrations. A performance of the autochthonous magic bamboo dance (*bambu gila*), described by van Hoëvell in 1875, was recorded in the Muslim village of Hitu on Ambon Island by Kartomi in 1991. Local officials promote modernized performances of this dance, which features male dancers entering a state of trance as they bounce poles up and down to *tifa* accompaniment (fig.21). European-influenced central Malukan folkdances are still performed by elderly couples and Ambonese children, including the quadrille-inspired *katreji* dances developed in the Dutch military camps. Christian vocal music includes psalm- (*mazmur*) and hymn-singing (*tahlil*) with the accompaniment of bamboo flutes and double-tube bamboo wind instruments (*gumbang*). Orchestras of locally made side-blown flutes (fig.22) play church music. European music adopted in central Maluku from the 17th century influenced the development of the repertory of indigenous Malukan folksongs performed throughout modern Indonesia. Ambonese folksongs (*lagu Ambon* or *lagu Maluku*) are accompanied by a *kroncong* (small guitar) and other plucked string instruments or by a Hawaiian-style band of banjos, ukeleles, guitars (acoustic and/or electric), Hawaiian guitar and drum kit. The Ambonese *kroncong* has now been supplemented or replaced by guitars, mandolins, ukuleles, banjos, violin or flute and *tifa*.

(ii) South-east Maluku (Kabupaten Maluku Tenggara). Inhabitants of the Kai archipelago (Kepulauan Kai) in south-east Maluku are of Malay descent, whereas those of the Aru archipelago (east of Kai) are predominantly Melanesian. The Kai performing arts are maintained in Catholic church services through the singing of Christian texts in a traditional style and the inclusion of *suling bambu* ensembles, usually comprised of two gongs, *tifa* and a bamboo flute (*sawarngil*). There are 52 known types of dance in Kai, including the *tiwa nam*, a fan dance performed by adolescent girls. Unaccompanied refrain singing serves as the basis of the songs (*sekar*). Muslim music consists of devotional singing (*zamrah* or *hadrat*) and social dance (*tari sawat*). In the Aru island network, most villages have developed their own repertory of songs (*didi*). *Dalair* dances are accompanied by *tifa* (*titir*), gong (*daldala*), jew's harp (*berimbak*) and conch-shell (*tapur*). In the Tanimbar archipelago, ancestral ceremonies (*tna-bar*) have been combined with Catholic and Protestant practices. In the sub-regions of southern Tanimbar the



20. B. de A. Silva, maker of tifa in Soya Diatas village, Ambon, 1989

two ethnic groups Suku Yaru and Suku Timur Lau practise two sets of alliance customs with similar songs and dances. In the early 20th century the church fathers forbade ceremonial dance and music, and much of the repertory has been lost. However, the church now allows villagers to celebrate harvests by dancing and singing around ritual objects and performing Christianized versions of traditional music. Whole communities still widely practise the round dance on ceremonial occasions. In the *tnabar lilike*, requests for bridewealth are made while the



21. Male dancers performing the bambu gila dance in Hitu village, Ambon, December 1989



22. Bamboo flute orchestra playing at a church service in Waai, Ambon, December 1989

women dance and sing to *tifa* accompaniment (fig.23), whereas in the *tnabar falolin* each female dancer and drummer wears bird-of-paradise feather headdresses and inherited ornaments (fig.24). The ceremony *tnabar rdadar mangwate* prepares the soul of a deceased Tanimbar person for the journey to Selu island after death. Elders use a large ancient stone in the shape of a boat as their meeting place; a model ancestral boat is used for a church altar in Ololit Lama village. Dancers stand in an open, boat-shaped circle in order of precedence determined by the arrival of each family founder in the village. Females play the *tival ulu* ('front drums') while males play the *tival muri* ('back drums') and a large three-legged drum (*nfeffik babal*); the lead singer (*kual*) stands at the back of the circle of dancers.

(iii) North Maluku (Kabupaten Maluku Utara). As a result of the lucrative European-Malukan spice trade centred on the four palaces on Ternate, Tidore, Bacan and Jailolo islands beginning in the 16th century, Portuguese-influenced music and dance forms were superimposed on the existing performing arts. Until the mid-15th century and the acceptance of Islam, the people of North Maluku adhered to local ancestral beliefs. Syncretic art forms developed, combining elements from local, southern European and Middle Eastern styles. Malay dances such as *samroh*, *dana-dana* and *japin*, which show Middle-Eastern influence in both the movements and the music, are still performed. Male martial dances and dances by ladies-in-waiting in the four courts were largely shaped by the sultan's political, economic and cultural



23. Tifa accompaniment to tnabar lilike, a traditional ceremonial dance performed in Sifnana village, Tanimbar, 1989



24. Tnabar falolin, performed in Olilit Lama village, Tanimbar, 1989

needs. Today *ronggeng* social dancing is accompanied by sung melodies doubled on the *filutu* (bamboo duct flute). Sometimes a *gambus* (pear-shaped lute), two pairs of double-headed *marwas* drums and a male or female singer (sometimes both) substitute for the *filutu* ensemble; at other times electric guitars, *rebana* and a Western drum kit are used. In the Ternate palace the serious martial dances (*hasa* or *soya-soya*) are performed by one or two men of the highest military rank (*kapita*). The male protocol dances (*cakalele*) feature vigorous hopping and jumping movements. Archaic female court dances (*lego-lego*) performed by the sultana's ladies-in-waiting have been re-choreographed by government-organized troupes in Ternate and Tidore as part of their politically motivated revival. Muslim rituals used in life-crisis ceremonies include male *salewat* songs and girls' devotional dances (*samroh*, *tari dana*, *japin*), in which a Middle East-influenced melody (often with *maqām*-like tonal material and an Arabic, or Arabic-derived text) with *gambus*, *tifa* and *rabana* accompaniment is repeated many times. Under the present Sultan of Ternate, the *badansa* set of group martial dances has been revived. Bronze ensembles (called *kulintang* or *kolintang* in the Muslim palace of Ternate and *jalanpong* in the former Tidore palace) have existed in North Maluku for centuries. Containing a set of eight horizontal gongs called *momo*, a vertical gong (*saragi*), a double-headed drum (*baka-baka*), a set of four *tifa podo* (short drums), a triangle (*besi tiga hoek*) and a pair of locally made cymbals (*dabi-dabi* or *cik*), *kulintang* have been replaced to a degree by ensembles combining local and European instruments. A spectacular royal ceremony, the *kololokie*, is held whenever the Ternate volcano threatens to erupt; the sultan encircles the island in a flagship, on which the *cikamomo bum* (an ensemble of gong-chime, gong, drums, triangle and cymbals) is playing.

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3. NUSA TENGGARA TIMUR (THE EASTERN LESSER SUNDAS). East of Sumbawa lie the two island arcs that comprise the Indonesian province of Nusa Tenggara Timur: the northern arc of Komodo, Flores, Solor and Alor, and the southern arc of Sumba, Savu, Roti and west Timor (East Timor, the former Portuguese colony that was invaded and annexed by Indonesia in 1975, and which won independence from Indonesia in 1999, is not included here). Nusa Tenggara Timur has a predominantly Christian population of about four million, living mainly on the larger islands of Flores, Sumba and the western half of Timor.

(i) Flores. By conservative reckoning Flores is home to five different ethnolinguistic groups, but some instruments, such as plucked bamboo idiochord tube zithers, struck bamboo idiochords, xylophones and gong and drum ensembles, occur across the island. In the Lamaholot region of east Flores two or more singers sustain intervals that approximate major and minor 2nds in worksongs, clan epic songs and songs for house dedication and harvest thanksgiving. Song often accompanies dance, as in the *hama* dance featuring sung genealogies and local history. Vocal music in Sikka in east central Flores includes both choral and solo song: a male soloist sometimes participates

in a responsorial performance, accompanied harmonically by a mixed chorus.

In Ende-Lio in central Flores the most prominent musical event is *gawi*, a circle dance led by male dancers that occurs as part of rituals concerning agricultural cycles, harvest thanksgiving and fertility. Wedding celebrations in central Flores feature a nuptial duet called *feko genda* involving a side-blown flute and a frame drum; warriors' dances and major community ceremonies and celebrations are accompanied by the *nggo lamba* gong and barrel-drum ensemble.

The people of Ngada in west central Flores possess a variety of end-blown flutes that may be played solo or in ensemble, sometimes accompanied by bamboo stamping tubes (*thobo*). The *foi doa* is a pair of flutes with a single mouthpiece, while the *foi dogo* is a triple flute, with the middle pipe acting as a drone. The *foi mere* (*foi pai*) is an indirectly blown bass flute that is unique to the Ngada region and only rarely heard. Flutes of all types in Ngada are only played while the rice is ripening; after the harvest they are prohibited until the next planting season. The regional vocal style features part-singing and has been compared with song of the central highlands of Irian Jaya (Kunst, 1946). *Laba go* ('drum and gong') ensembles comprise five gongs and a Florinese version of a European side drum called *laba* or *tambur*. The *todagu* ensemble features rhythmically complex music on bamboo slit-drums (*toda*, usually four divided among three players) and two high, narrow drums called *laba toda*. Other drums played in Ngada include the *laba dera*, a squat, single-headed hand drum, and the *laba wai*, a single-headed drum played with sticks. Because of its magical potency, drumming in Ngada is prohibited outside feast days.

Traditional villages in the Manggarai region in west Flores are arranged circularly, with a large ceremonial drum house (*mbaru gendang*) near the centre; these drums are played to ensure the approval of the ancestors when arable fields are allotted to village farmers. Gongs are played to accompany *main caci*, a type of competitive whip-duelling. After these duels, a lengthy vocal performance (*mbata*) may occur as part of a ritual predicting the coming agricultural cycle. Manggarai *mbata* songs are sung by a male soloist accompanied responsorially by a male, female or mixed chorus, with men and women singing in parallel intervals, sometimes accompanied by drums and gongs. Vocal style in some areas of Manggarai incorporates a kind of yodelling; formerly singers would sit on opposite hillsides and compete with one another across the narrow ravines.

(ii) Roti. The predominant medium and symbol of music culture in Roti is the *sasandu*, a ten- or eleven-string tube zither with a palm leaf resonator usually played to accompany song. As a society, the Rotinese highly value the skilful manipulation of language exemplified in song. A ritual language form (*bini*) reserved for proverbs, poetry and song is the salient feature of song accompanied by *sasandu*, and it is primarily by their knowledge of *bini* and their ability to use it creatively that singers are judged. Rotinese myths and oral history indicate the importance of the *sasandu* in the Rotinese structuring of reality, placing the origin of the instrument alongside the origins of marriage, exogamy, mourning and death.

As an instrumental form the *sasandu* has much in common with the *meko* gong ensemble. They share a common repertory, with the tuning of the nine *meko* corresponding to the nine lowest strings of the *sasandu*. In addition, the *sasandu* is always accompanied by a small drum, or by tapping the instrument with a stick, to produce rhythmic patterns like those played on the large *labu* drum that accompanies the *meko* group. *Meko* ensembles comprise nine (or sometimes ten) bossed gongs, made of either iron or imported bronze, and a *labu* drum. They are played at weddings, wakes, house-dedication ceremonies and other gatherings, often accompanying dance. The nine *meko* are divided into four groups; from largest to smallest in size they are the *ina* (three), *nggasa* (two), *leko* (two) and *ana* (two). If a tenth *meko* is added it extends the upper range of the ensemble. With its brash and bold style, the *meko* ensemble provides a sharp contrast to the relatively quiet and introspective *sasandu*.

Some Rotinese pitched and rhythmic expressive sound forms are not considered as 'music' by the Rotinese, such as the sung accompaniment to the circle dance (*e'ea*), led by a *manahelo* (chanter) and answered by the other dancers in chorus, and invocations chanted in strict ritual language accompanied by a single *labu* drum (*bapa*). The only Rotinese musical form not directly associated with traditional Rotinese music is the *sasando biola*, a diatonic and expanded version of the *sasandu*, used to play church hymns and non-Rotinese folk and popular songs. Its tuning and arrangement of pitches vary, but most instruments have between 24 to 39 strings and can play in two diatonic keys over a range of about three octaves. Some *sasando biola* players use a wooden box as a resonator rather than the traditional lontar leaf, and there is also a *sasando biola listrik* (electric *sasando biola*), which is played through an amplifier.

(iii) Savu. Traditional life is governed by a lunar calendar that prohibits ceremonial music and dance during part of the year. This period of ritual silence ends with the harvest and the lively sound of the *padoa* circle dance. Participants attach small baskets filled with mung beans to their ankles to accompany their singing; when the season of ritual *padoa* dancing ends, these baskets of beans are stored until the following year when their contents are planted as seed.

For several weeks the singing and bean-basket percussion of the *padoa* dancers is the only ritual music allowed until the *namangngu* (gongs) and *dere* (drum) are played, the date depending on the ceremonial calendar. A complete *namangngu* group comprises seven gongs, a set of cymbals (*wo paheli*) and a drum (*dere*). Pieces typically begin with the two small gongs (*leko*), followed by the two medium gongs (*wo peibho abho*) and finally the three largest gongs (*didala ae*, *didala iki* and *gaha*).

Other Savunese musical instruments include the *tebe* wooden jew's harp, the *hekido* four-hole bamboo ring flute, and the *ketadu* ('that which satisfies') family of instruments. The *ketadu haba* tube zither with palm-leaf resonator is very similar to the Rotinese *sasandu*, but with eight metal strings rather than the ten or eleven found in Roti and with a different playing style and repertory. The distinguishing feature of both these tube zithers is their leaf resonator, which reflects the central place of the lontar palm in the lives of these two eastern Indonesian peoples. The *ketadu mara* is a trough xylophone with nine wooden keys played with sticks made from lontar branches. The instrument called simply *ketadu* is a two-string boat lute similar to the Sumbanese *jungga*. Unlike

the *namangngu*, these instruments are usually played by soloists in relatively informal situations.

(iv) Sumba. This island was the last in Indonesia to maintain a pagan majority, and music in Sumba is primarily sacred, with followers of the traditional ways praying and singing to spirits and sacred objects collectively known as *marapu*, of which musical instruments are among the most important. Singing and dancing occur most often in the feasting months after the rice harvest (July to September), when people gather in the ancestral villages. As the rains approach in October and November there is a period of ritual silence, and music-making is taboo until the ceremonies held to welcome the new agricultural year in February or March.

In east Sumba gongs are played with a drum (*lamba*), whereas in west Sumba a similar drum (*bendu*) is used along with a hanging drum (*bapa*) and sometimes a hand drum (*deliro*). Whether played in mourning or rejoicing, the sound of the gong ensemble is always augmented by the cries of the men (*kayaka*) and the piercing, sustained ululation of the women (*kakalaku*). In east Sumba gong pieces usually begin with the two large *katala* gongs, which are hung next to each other with the larger gong on the player's right. Next, the two medium-sized *nggaha* gongs enter, with the larger suspended above the smaller. Finally the two small gongs (*kabolulu* and *paranjangu*) complete the ensemble along with the *lamba* drum.

The upright drum (*bendu*) is the primary ritual actor in *yaigho*, an all-night singing ceremony held in response to some form of affliction, when a song is sung to the spirit inside the drum. The song tells of the origins of the drum, how it was carved from a piece of driftwood and given the shapely form of a young woman. The first drum made was covered with the skin of a sacrificed slave girl whose spirit is believed to continue to live there, although nowadays the skin is made from the hide of a buffalo calf. The drum's song transposes her story of suffering to provide a model for the origins of the shamanistic power to cure; it is the drum that acts as the shaman rather than the singer. The *bendu* is played with sticks by a seated player, accompanied by an assistant who beats a horizontal drum (*diliro*) with his hands. Inside the house, gongs are hung from roof rafters near the front veranda and beaten rhythmically to accompany the singer's words.

Woleko is a more elaborate ceremony; a stand of five gongs is erected outside the house to thank the spirits for their assistance, and buffalo are sacrificed to feed them. At a *woleko*, the singing includes a series of long pieces 'sung to the dancing ground' (*lodo nataro*) where male and female dancers face each other, the men charging forward with spears, shields and bush knives towards the women, who tremble and flutter their hands.

Music is the required accompaniment to any form of large-scale collective work. Singers must be invited (and paid) at gatherings to drag the large wooden pillars that become house posts, to thatch the high roofs of ancestral cult houses and to incite the several hundred people who drag large stones to the villages, where they are made into megalithic graves. Stone-dragging songs (*bengo*) are the longest and most elaborate of the work songs (*lodo paghili*), describing the stone as a bride who travels across the water to meet her intended husband in the ancestral village.

Love and recreational songs (*lavitti*) are often sung without musical accompaniment but can be accompanied by one-string fiddle (*dungga roro*) or two-string lute (*dungga*); the tunes can also be repeated on the nose flute (*poghi*). Recreational songs are also sometimes accompanied by a bamboo jew's harp (*nggunggi*) or a four-hole bamboo flute (*kapika* or *taleli*). As part of preparations for the yearly calendrical ceremonies and *pasola* jousting contests, teasing courtship songs called *kawoking* are sung along the beaches of the west coast of Sumba.

(v) West Timor. The Atoni are the main inhabitants of West Timor. Although most are Christian, traditional ceremonial life centred on the ancestral spirits continues, with music and dance playing a vital role. Atoni society is arranged patrilineally, but only women perform in the ritually significant *sene tufu* (gong and drum) ensemble. This is usually played to accompany dance, with the dancers sometimes attaching *bano* (bracelets with metal jangles) or *te oh* (bracelets with leaf baskets containing sand) to their ankles to augment the sound of the gongs and drum. A *sene tufu* ensemble consists of six gongs (*sene*) and one single-headed drum (*tufu*). The six *sene* are divided among three players, with one woman playing the two largest *kbolo* gongs, one the two medium-sized *ote* and the other the two small *tetun*.

Atoni songs sung in informal gatherings are often improvised and narrate actual events; performers are usually male. *Koa* is a type of song in which the singer rhythmically speaks the text to musical accompaniment, a style that younger Atoni compare with rap. The main accompanying instrument is the *leku* (also *pisu* or *bijol*), a fretless lute with four strings (often made from rubber bands), strummed in a strong, rhythmic style. In a typical Atoni ensemble, one or more *leku* provide the chordal accompaniment for heterophonic playing of *heo* (viola), *feku* (wood ocarina) and *bobi* (end-blown bamboo flute). Portuguese-derived instruments may also be included in the Atoni ensemble, such as the *simaku* transverse flute, the *kili* comb and tissue kazoo, and the *gitar* (guitar). Atoni solo instruments are less frequently heard at social gatherings and include *sene hauh* (trough xylophone), *sene kaka* (six-string bamboo idiochord), *knobe besi* (jew's harp), *knobe oh* (wooden jew's harp, similar to the Balinese *genggong*) and *knobe kbetas* (musical bow), believed by the Atoni to be their oldest musical instrument.

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4. SULAWESI.

(i) Introduction. The island of Sulawesi (formerly Celebes), consisting of long peninsulas extending outward from a mountainous central core, is home to roughly 13 million people and close to 60 distinct languages. The linguist Noorduyn has identified four language groups in the north and its neighbouring islands (Sangiric, Minahasan, Gorontalo-Mongondic and Tomini: 20 languages), two groups in the central region, eastern peninsula and its neighbouring islands (Kaili-Pamona and Saluan: 12 languages), two groups in the south-eastern peninsula, eastern-central region and south-eastern islands (Bungku-Mori and Muna-Buton: 18 languages), and one in the south-western peninsula (South Sulawesi: eight languages). In 1964 the island was divided into four provinces: South Sulawesi, South-east Sulawesi, Central Sulawesi and North Sulawesi. Islam is the dominant religion in most lowland communities, whereas Christianity has gained many followers in some of the central highland regions, Manado and surrounding areas in the north. Other systems of belief survive to various degrees throughout most of the island. The city of Ujung Pandang (known formerly as Makasar (Makassar)) in South Sulawesi, has served as an important trade centre since at least the early 1500s, resulting in the introduction of many varieties of musical instruments and practices (Chinese, Javanese, Malay, Arabic and European). The Dutch presence was strongest in the Minahasa region, where Dutch songs remain popular.

Throughout the island, the powerful forces of the global music industry and Jakarta-based popular music are evident, from the tapes and CDs sold in cassette stores and broadcasts on radio and television, to the music played by guitar-strumming youth. Along with popular music from outside the island a number of Sulawesi musicians also perform popular music in local languages, usually with electric and electronic instrumental accompaniment and in popular *dangdut* or *langgam kroncong* styles (see §VIII, 1 below for discussion of these genres). Popular songs in local languages have been recorded since the late 1930s, when the Chinese-Makasarese musician Hoo Eng Djie sang with a small ensemble that combined violin and clarinet with indigenous gongs and frame drums. Local cassette production began in 1975 with a broad range of local genres, but only the music resembling Jakarta-based popular styles has proven to be commercially successful. Local radio and television stations broadcast a moderate amount of music from Sulawesi, but very little music that does not incorporate Western instruments and scales.

No comprehensive study of music in Sulawesi has been published since Kaudern's description of musical instruments in 1927. Holt's study (1939) describes dances of South Sulawesi, with modest data on musical accompaniment. Recent work with substantial music content has mostly consisted of detailed studies by anthropologists (especially Atkinson, 1989 and George, 1996) and inventories and short reports published in Indonesia (especially the works of Lathief, Mangemba, Najamuddin and Pat[t]adungan), with most of the latter concerning South Sulawesi, home of the Bugis and Makasarese (Sulawesi's largest ethnic groups) and the Toraja (the best-known group in the scholarly and tourist literature). Yet it is possible to make some general remarks on Sulawesi's music. Double-headed drums and instruments of bamboo (flutes and various idiophones) are especially widespread. Metal knobbed gongs are found in some ensembles, mostly in lowland coastal regions, but are less prominent than on other Indonesian islands. Vocal music ranges from the lyric and narrative song of the southern peninsulas accompanied by lute or spike fiddle to the pulsating choral music of the central highlands and the diatonic songs of the north.

(ii) Instruments. A great variety of idiophones are found in Sulawesi, mostly used as accompaniment for dance ritual or for informal entertainment: cymbals (*kancing*, *sia-sia*), concussion slats and castanets (*dadalo*, *talon-talod*), concussion plaques (*anak beccing*, *anak baccing*), rattles (*alosu*, *arumpigi*, *batutu*, *tiwolu*), fringed bamboo idiophones (*sia-sia*, *lae-lae*, *lea-lea*, *parappasa*), metal gongs (*gong gentung*, *jong*, *dengkang*, *padaling*, *tawa-tawa*, *ndengu-ndengu*), metal gong-chimes (*kolintang tambaga*, *kolintang wasei*, *kannong-kannong*, *katto-katto*), slit-gongs (*kattok-kattok*, *mbalolo*, *tetengkoren*), rice blocks (*balendo*, *assung*, LESUNG), trough xylophones (*tennong*, *calong*, *latou-tou*, *katou*), frame xylophones (*kolintang*), metal key idiophones (*ganang*), percussion tubes (*pong-pong*, *kakula*, *kalung-kalung*), two-tongue bamboo buzzing wands (*rere*, *pore*, *tonggobi*, *sasasaheng*, *jarumbing*, *polopalo*, *alalo*, *ore-ore nggae*) and jew's harps (*genggong*, *karombi*, *oli*, *ore-ore mbondu*, *alingen*).

Membranophones, again used mostly to accompany dance and ritual, include kettledrums (*rabana*), single-headed cylindrical drums (*ganda*, *tiwal*, *towahu*), double-headed cylindrical (*kanda*, *gimba*) and barrel drums (*ganrang*, *genrang*, *gandang*, *gendang*) and frame drums (*marwas*, *rabana*, REBANA), as well as a few hourglass drums (*kunti*), drums with feet (*karatu*) and rattle (*kamaru*) drums. Drums are often accorded special ritual status and given offerings, comparable to metal gongs in Java and Bali.

Song (without dance) is usually accompanied by chordophones. Plucked bar zithers (*kantung*, *kandile*, *sosanru*) and plucked and struck bamboo idiochord tube zithers (*salude*, *kalembosan*, *anthu-anthunga*, *sattung*, *ganrang bulo*) were widely distributed throughout central and northern Sulawesi, with some varieties also occurring in the south (*ganrang bulo*), although the bar zither has mostly fallen into disuse. Plucked boat-shaped lutes (*kacapi*, *kacaping*, *kecapi*, *kusapi*, *kabosi*), sometimes with elaborate filigree carving protruding past the tuning pegs, occur primarily in the south-western and south-eastern peninsulas and usually accompany lyric or narrative solo singing. The Middle Eastern-derived bowl lute (GAMBUS, *gambusu'*) is found in southern and northern lowland areas. Spike fiddles (*arababu*, *arabu*, *raba*, *geso-geso*, *gesok-kesok*, *gesong-gesong*, *kesok-kesok*, *tabolok*, *kere-kere gallang*), with one or two strings and a coconut-shell or heart-shaped resonator, occur throughout the island, in both upland and lowland areas, and often accompany narrative singing.

Most popular of the aerophones are the many varieties of vertical bamboo flute with external duct (*suling*, *suling lembang*, *suling lampe*, *suling ponco'*, *suling balio*, *suling bonde*, *suling deata*, *susulingen*, *tualing*). Reed aerophones are limited mainly to the south, from the rice-stalk 'paddy pipe' and idioglot reedpipe (*sikunru*, *pupai*, *leleo*) to the conical-bore oboe (*puik-puik*), clarinet (*keke-keke*,

banci-banci, *basing-basing*) and double clarinet *(basing-basing*, *bacing-pacing*). Other aerophones include transverse flutes (*bansi*, SULING), conch trumpets (*bia*, *pontuang*), bamboo trumpets (*tambolo*, *bonto*, *pompang*, *korno*) and metal aerophones (*tubalos*, *sola*, *remifa*, *overton*, *saksopon*).

(iii) Genres and ensembles. Sulawesi maintains a variety of distinctive local genres, mostly involving small ensembles. In lowland South Sulawesi, the best-known dances are accompanied by one or more double-headed barrel drums, usually with oboe and/or gong. The slow and graceful movements of the Makasarese female ensemble dance *pakarena* are accompanied by two double-headed barrel drums (*ganrang*) played with fast interlocking patterns, one oboe (*puik-puik*) playing a continuous melody (with circular breathing), a single metal gong and a bamboo slit-gong (*kattok-kattok*), and sometimes also iron concussion plaques (*anak baccing*), and a fringed bamboo idiophone (*lea-lea*, *parappasa*). The contrast between the subdued dance and exuberant music is often interpreted locally to represent essential gender differences. A similar ensemble, but with slower drumming and without bamboo slit-gong, accompanies Bugis transvestite priests (*bissu*), who sometimes play narrow bamboo rattles (*alosu*, *arumpigi*) as they dance. Formerly prominent in ritual life as keepers of the royal regalia, the *bissu* perform for various ceremonies including weddings. Many other dances in lowland South Sulawesi (e.g. Bugis female dances *pajoge'* and *paraga*, Mandar female dance *pattuddu*, Konjo/Makasarese male dance *pabatte passapu*) are also accompanied by a pair of interlocking drums, usually with gong and sometimes additional idiophones: fringed bamboo idiophones (*sia sia*, *lae-lae*, *lea-lea*), cymbals (*kancing*) and concussion plaques (*anak baccing*). Duple metre predominates, but triple-metre drumming accompanies local varieties of martial arts (*mancak*, *mencak*). The Makasarese *ganrang bulo* is named after the bamboo idiochord played by the dancers, who are usually accompanied by boat lute (*kacaping*) and sometimes violin (*biola*) with frame drum (*rabana*). It is often performed by children playing bamboo castanets and singers accompanying themselves on *kacaping*, without bamboo idiochord. Ensembles of *kacaping* or *kecapi* and bamboo flute (*suling*), developed in the 1960s and called *sinfoni kecapi*, accompany local diatonic songs and, with drum added, often accompany the dances choreographed for stage performance by pioneering dancer-musician Andi Nurhani Sapada and her students. More recently, innovative musicians and choreographers, such as A. Halilintar Lathief, Syamsul Qamar, and Sirajuddin Dg. Bantang, have combined various instruments of South Sulawesi into unique ensembles playing a mix of traditional and experimental music.

Sinrilik and *massurek* present long narratives of local heroes and history in lyric prose and narrow-range melody, often accompanied by spike fiddle (for *sinrilik*) or *kecapi* (for *massurek*). Other vocal music often involves versified exchange between two or more singers (*sisila-sila*, *batti'-batti'*), usually accompanied by *kacaping*, *kecapi* or *gambus*. Several ensembles combine Western and local instruments, such as the Bugis *kecapi-biola* (with boat-shaped lute and violin) and Makasarese *orkes parambang* (*orkes rambang-rambang*, *orkes turiolo*). The *orkes parambang* presents locally composed songs, most of them in Western diatonic scales and duple metre and accompanied by violin, frame drums (*rabana*), hanging gong, a pair of horizontally mounted gongs (*kannong-kannong*) and sometimes clarinet, trumpet, mandolin, guitar or *suling*. Closely resembling the *langgam* and *keroncong* known elsewhere in Indonesia is the Makasarese *losquin*, with guitar and sometimes a few other Western-derived chordophones providing harmonic accompaniment. Many of South Sulawesi's diatonic songs can be played in several different styles, and some are thought to exhibit Chinese and Arabic as well as Western influence. Arabic influence is also evident in the widespread use of frame drums, particularly in the *qasidah* vocal ensemble (see §VIII, 1 below), whose repertory includes songs with Arabic texts.

Vocal music predominates among the Toraja in upland South Sulawesi. Pulsating responsorial and antiphonal singing – *dondi'* (seated mixed chorus) and *badong* (male round-dance chorus) – is heard at Torajan funerals. At fertility (*bua'*) and purification (*bugi'* and *maro*) rites, male and female choruses also perform, in some cases with flute or drum accompaniment. Choral music is mostly in duple and sometimes triple metre. Flute ensembles (*suling bonde*, *suling lembang*,*suling deata*) and fiddle ensembles (*geso-geso*) also perform for purification rituals. A wind ensemble dating from late colonial times is referred to as *pompang*, after the many buzzed-lip bamboo aerophones that make up the core of the ensemble, complemented by bamboo flutes and drums. *Pompang* ensembles perform diatonic pieces with basic Western harmonies in a hymn style introduced by Christian missionaries. Some dances, such as the well-known female *pagellu'*, are accompanied by a double-headed barrel drum (*gandang*) played simultaneously by two or more drummers, with one of the dancers standing on the body of the drum. Music similar to that of the Toraja is also found in highland areas to the west (Mamasa and upland Mamuju).

In South-east Sulawesi, as in South Sulawesi, drum and gong ensembles used to accompany ritual dances such as the *melulo* rice-harvest dance (drum and three gongs) and the *modinggu* rice-pounding dance (drum, gong, gong-chime, rice-block and pestle) of the Kolaka peoples. Drumming also accompanies Islamic *maulid* ceremonies of the Wolio people. The Wolio also practise narrative singing of local histories (*kabanti*), as well as songs accompanied by bowl lute (*gambusu'*). Other instruments include bamboo idiochords (*dimba-dimba*), bamboo buzzing wands (*ore-ore nggae*), the bamboo jew's harp of the Kolaka people (*ore-ore mbondu*), the *kapupurapi* bamboo aerophone with small tongues and four holes, played for courting, the three-key wooden xylophone (*katou*) of the Muna people, and the spike fiddle (*raba*) of the Wolio. Many other instruments were reported in the early 20th century by Kaudern, including bamboo buzzing wands, single-headed drums, boat-shaped lutes, bamboo flutes and double clarinets.

Musical ensembles in Central Sulawesi include purely vocal groups, small instrumental groups consisting of one or more drums with several other instruments (gongs, flutes, or cymbals) and vocal-instrumental groups, often performing songs in Western scales with guitar accompaniment. Many of these ensembles accompany shamanic and other rituals, in which drumming is usually considered a crucial element for efficacy (e.g. those of the Kulawi and Wana). The Kulawi *rego* is a round-dance in which the

chorus of dancers provide the musical accompaniment. In one major variety, men and women alternate in close formation, with each man placing his arm over the shoulder of the woman to his left, a practice suppressed by both Christian and Muslim authorities but recently undergoing revival as part of wider efforts by the Indonesian government to promote regional arts. Western-influenced diatonic singing and guitar playing has replaced indigenous forms of accompaniment for some ritual and secular dances, such as the Kaili *dero*. Most music represented in available literature and recordings is in duple metre, but some major genres, including the Kulawi *rego*, employ triple metre.

Several distinctive ensemble types have developed in North Sulawesi, performing Dutch, Western and Western-influenced Indonesian songs as well as local songs in diatonic scales; these include the bamboo-brass band (*musik bambu seng*) and the xylophone ensemble (*kolintang*, *kulintang*). *Musik bambu seng* developed from ensembles of bamboo flutes and horns (known as *korno* or *tenor*) in the mid-19th century. Drums were added in the 1920s together with different registers of 'brass' instruments (*tubalos*, *sola*, *remifa*), which were made mostly of zinc (*seng*) in the 1930s and 40s and often of copper by the 1960s; sometimes saxophones and clarinets were also included (Boonzajer, 1992). Current ensembles are largely metal, but they retain the bamboo *korno* and are pitched between B and D. *Kolintang* ensembles, with several registers of diatonically tuned xylophones played in a standing position, have spread from North Sulawesi to many other parts of Indonesia and are especially popular among Dharma Wanita groups (made up of the wives of civil servants). Experiments with the bamboo buzzing wand (*polopalo*) of the Gorontalo have resulted in large ensembles and even the construction of a two-octave *polopalo*, with each chromatic tone of the Western scale sounded by one wand. At Sam Ratulangi University, W.J. Waworeontoe developed the *sumisingka* ensemble, a pot pourri of North Sulawesian indigenous instruments (bamboo flutes, slit-gongs, concussion slats and drums) intended to fulfil the function of Western-influenced drum-bands, but at the same time to be clearly identifiable as from North Sulawesi.

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VIII. Pan-Indonesian musical developments

1. Popular music: (i) 1890–1918 (ii) 1920–42 (iii) 1942–9 (iv) 1950–65 (v) 1965 to the late 1990s. 2. New composition.

1. Popular music. The various forms of popular music (and, to a lesser extent, Islamic and Christian religious music) are the only kinds of music disseminated and accepted throughout Indonesia (see §I, 1, above). More than any other form, popular music crosses regional, ethnic and religious boundaries, and it can thus be considered the country's only 'national' music.

(i) 1890–1918. Before the 20th century, the only musics in Indonesia (then the Netherlands Indies) that crossed regional and ethnolinguistic boundaries were Islamic religious music and Qur'anic chant (the latter not, from the strict Islamic viewpoint, considered as 'music') and, to a much lesser extent, European marches, waltzes, operetta tunes and light classical music. These European genres, sung in European languages, appealed to the Dutch colonial administrators, to the most Westernized of the native aristocracy and to Eurasians favouring the European side of their dual heritage. The emergence, at the turn of the century, of popular music sung in Melayu (Malay), the lingua franca of the colony and the basis of the modern Indonesian language, was fostered by two developments: the rise of commercial urban theatre and the advent of commercial recording.

Commercial Melayu-language theatre is thought to have originated in the Malay peninsula (Camoens, 1982; Tan, 1993) and to have spread in the 1890s to Java (initially Surabaya and Batavia (Jakarta)), where it was variously called *stambul*, *komedi stambul*, *bangsawan* and *opera*. *Stambul* was eclectic in its stories and music, drawing on Dutch, Middle Eastern, Chinese, Malay and local Indonesian (mainly Batavian) sources. The music was performed by a small ensemble: *rebab* and violin according to one early report (van Maurik); violin, flute and guitar according to another (Knaap). It is likely that other instruments were added. By the early 20th century the orchestra could include piano and European instruments, but it never extended to gamelan instruments or others regarded as essentially indigenous.

In the 1890s, the music for *stambul* was apparently derived mainly from European sources: opera, operetta and popular song. At least by 1910, a number of melodies perceived as Indonesian had been added to the repertory as vehicles for sung narration and monologue. These Indonesian melodies were of two classes: *stambul* and *kroncong* (*keroncong*). European in idiom, *stambul* melodies were identified by number: *stambul satu* (one), *stambul dua* (two) etc., reaching at least nine. They were presumably associated with specific scene-types or emotional states that occurred regularly in *stambul* plays.

Before World War I, *kroncong* melodies were also European in idiom, though later they became Indonesianized. The roots of *kroncong* lie in Portuguese songs and instruments brought to Indonesia in the 16th and early 17th centuries. Presumably introduced by Portuguese traders and sailors, they were perpetuated by mixed-race descendants of the Portuguese and by the 'Black Portuguese' or Mardijkers, descendants of Asian and African slaves owned and then freed by the Portuguese. The principal Mardijker settlements were in Batavia and Ambon (Abdurachman, 1975).

By the late 19th century the Mardijkers had intermarried with Eurasians and Indonesians and had largely disappeared as a distinct group. *Kroncong* was by then an urban folk music, associated primarily with Eurasians in Batavia and other large cities. For the most part Eurasians were closer in lifestyle, income and social status to *inlanders* or *pribumi* ('natives') than to full-blood Europeans, and *kroncong* was a lower-class music, though its adoption by the *stambul* theatre and the recording industry enhanced its status.

According to Manusama (1919) there were, strictly speaking, only two *kroncong* melodies: *Kroncong Moresco*, in major tonality, and *Prounga* or *Kroncong Bandan*, in minor tonality (others that are often grouped with them, e.g. *Nina Bobo* and *Kafrinyo*, are not titled '*kroncong*'). He asserted that these melodies were Portuguese in origin. Singers used them as vehicles for memorized or improvised quatrains called *pantun*. The accompaniment was variable. A strummed lute is always mentioned: a guitar or the small lute called *kroncong*, which resembles the ukulele or the Portuguese *cavaquinho*. It is often assumed that the *kroncong* genre takes its name from the *kroncong* lute, but Seebass (1997) suggests that the terminology went in the other direction. Other instruments could be added, including violin, European flute and perhaps a frame drum.

The first commercial recordings of Indonesian musicians were made in Singapore by the Gramophone Company in 1903. About two-thirds of the titles recorded then are in European languages; the rest, including two *kroncong* and three *stambul*, are in Melayu. By the time of the Gramophone Company's next trips, in 1909 and 1910, *kroncong* and *stambul* (recorded in Batavia, Yogyakarta and Semarang) had become much more prominent. Gramophone records of *kroncong*, *stambul* and European operetta tunes, marches and waltzes were also issued in this pre-war period by other European companies and by Indonesian-Chinese entrepreneurs in Batavia and Surabaya.

(ii) 1920–42. In this period, ending with the Japanese occupation of Indonesia and the collapse of Dutch colonial control, popular music was no longer dependent on the pre-war European forms, but rather upon the newer popular songs and dance-music of the United States and Europe: tangos, foxtrots, rumbas, blues and swing (Möller, 1987). Gramophone records purveyed countless imported and newly composed tunes, almost all of them sung in Melayu, with the exception of the 'Hawaiian' song genre, which was sung in English. Instrumentation and idiom were those of Western popular music of the time; for convenience these various forms will be termed 'Western-model' popular music.

The only indigenous song forms prominent in the popular music of the 1920s and 30s were *kroncong* and,

to a lesser extent, *stambul*. *Kroncong Bandan* or *Prounga* vanished, leaving one melody (*Moresco*) for the entire *kroncong* genre; but recordings show that after the war the harmonic rhythm of *kroncong* slowed to half the pre-war speed, permitting greater variation in the realization of that melody, so that the single melody became a melody-type, a chord-sequence over which many melodies could be set. Table 17 outlines the basic sequence, ignoring standard optional substitutions (such as I–I–IV–V–I–I–IV–V instead of I–I–I–I–I–I–I–I).

During a period of 10 or 15 years beginning in the late 1920s, the characteristic *kroncong* ensemble and performance idiom developed: a flowing vocal (or violin) melody is decorated by a rapid interlocking figuration of upper-register plucked lutes (e.g. ukulele and mandolin), with a 'walking' guitar line occupying the middle register and animated pizzicato cello in the lower register suggesting drumming. Although the melodic-harmonic base is Western, the stratified texture of this string band evokes the organization of Javanese gamelan music and Sundanese *kacapi-suling* (zither and bamboo flute genre), and it is a crucial element in creating the 'Indonesian' quality of *kroncong*. Songs using the *kroncong* chord sequence were also recorded during this period in non-stratified idioms (i.e. those of European dance music); such recordings were described as *krontjong tango*, *krontjong rumba* etc.

As the commercial theatre abandoned the sung narration and monologue typical of *stambul* in favour of spoken dialogue with inserted production numbers and 'cabaret' entr'actes, the function of numbered *stambul* melodies died out; however, songs using these melodies or their chord sequences (particularly that of *stambul dua*) were still heard.

Probably very near the end of this pre-World War II period, a variety of Melayu-language popular song emerged that was perceived to be related to *kroncong* but did not use the traditional *kroncong* form; instead it used *AABA* melodic form and chord sequences typical of ordinary Euro-American popular songs. This new form came to be known (after the war if not before) as *langgam kroncong* (Table 18). During and after the war *langgam kroncong* were performed in the stratified idiom that had developed for *kroncong*; this was probably the case before the war as well, but evidence has not yet surfaced to prove this. The famous song *Bengawan Solo*, composed by Gesang Martohartono in 1940, is an example of a *langgam kroncong*.

In the late 1930s, Western-model songs were recorded in Arabic and in several Indonesian languages other than the lingua franca: Acehnese, 'Batak' (i.e. Toba), Karo,

TABLE 17: Basic *kroncong* chord sequence
phrases of the vocal melody are indicated above the chord symbols

----*A*----	----*B*----
I I I I	V V II II
	----C----
V V V V	IV IV IV IV
----*D*----	----*A′*----
I I V V	I I I I
----*D*----	
I I V V	I I I I

TABLE 18: *Langgam kroncong* structure

I I I I	V V I I	I I I I	V V I I
IV IV I I	II II V V	I I I I	V V I I

Minangkabau and Makasar. There were also two genres of Islamic popular music not modelled on Western forms: *orkes harmonium*, the nucleus of which was harmonium, violin and vocal, usually sung in Arabic; and *orkes gambus*, consisting of violin(s), GAMBUS (wooden pear-shaped lute) and vocal (in Arabic or Melayu), plus other optional instruments (guitar, mandolin, cello, string bass and percussion). These used a largely Middle Eastern idiom, though European melodic influence and even a 'crooning' vocal style were sometimes present in *gambus* songs (*see* ORKES).

(iii) 1942–9. Japanese soldiers invaded Indonesia at the beginning of 1942; in March of that year they achieved control of the colony and expelled the Dutch. The years of military occupation that followed, though a period of hardship for most Indonesians, were stimulating for popular music. The Japanese banned forms of music and dance that were obviously Western in origin or association. Suddenly the whole repertory of tangos, foxtrots, jazz, Hawaiian music and the like was off-limits; this led to intensive composition in the *kroncong* and *langgam kroncong* forms. During the four-year revolution that followed the proclamation of independence in 1945, these forms (along with marches and military songs) remained dominant in popular music. After independence was achieved, many of the songs of the 1940s (and, by extension, the stratified *kroncong* idiom in which they were performed) became imbued with nostalgia for the heroism, excitement and dedication of the revolution. These songs, sometimes expressing patriotic sentiments and sometimes depicting romance shadowed by war and privation, now constitute a distinct repertory known as *lagu perjuangan* ('songs of the struggle').

(iv) 1950–65. After the revolution, explicit imitation of Western popular music re-emerged in Indonesia under the name *hiburan* ('entertainment'). Mexican and Latin American traits such as the cha cha cha rhythm and the inclusion of maracas and bongos were in vogue. Also during this period the idea of targeting adolescents as a principal market for the consumption of entertainment took hold in Indonesia. 'Smooth' American youth-market singers (e.g. Connie Francis, Pat Boone) became popular and were imitated by Indonesian singers. The government, working through the national radio network Radio Republik Indonesia (RRI) and its record-producing affiliate, Lokananta, attempted to counter this tendency by national promotion of *kroncong* and a new genre known as *hiburan daerah* ('regional entertainment'). The lyrics of *hiburan daerah* were in regional languages, sometimes sung to melodies from local traditions or, more often, to newly composed melodies; the arrangements were in Western (often Latin-inflected) idioms and were played by cocktail-lounge combos. The hope was that use of a musical lingua franca could overcome the inevitable parochiality of the regional languages. Performers were based in Jakarta, not in the regions. The genre was largely supported by government subsidy, though the Minangkabau style of *hiburan daerah* (from West Sumatra) enjoyed independent commercial success as well.

In this period, the distinction between *kroncong asli* ('true' *kroncong*, as shown in Table 18) and *langgam kroncong* (Table 19) largely disappeared; anything played in the stratified *kroncong* idiom and using the *kroncong* string-band instrumentation (sometimes augmented by transverse flute or piano) was considered *kroncong*. *Kroncong* was supported and subsidized by the government, similar to *hiburan daerah* but with the difference that *kroncong* actually had a wide and enthusiastic audience. In the 1950s the harmonic rhythm of *kroncong* slowed again, as it had after World War I: the typical tempo of the chords became four times slower than it had been in the earliest recordings. A compensating complication of melody and figuration also occurred: melodies became more florid and chromatic, and the middle and upper strata doubled or quadrupled in rhythmic density.

In the 1950s the idiom and instrumentation of *kroncong* were applied to a new repertory of songs in *langgam* form, sung in Javanese and using a minor scale in tempered tuning to approximate a Javanese *pélog* scale. One of the most prolific composers of these *langgam Jawa* was Andjar Any (*b* 1936); one of the best-known singers was Waldjinah.

In the late 1950s and early 60s, guitar bands imitating the Everly Brothers, the Beatles and similar groups sprang up. In his 1959 Independence Day address, President Sukarno disparaged Western popular music and its Indonesian imitations as 'ngak-ngik-ngok' music; although this lacked the legal force of a ban, it was taken as such by government officials. Indonesian singers continued, however, to perform Western songs and Indonesian songs in Western style, to the government's increasing displeasure. In 1965 the government went as far as putting a popular group, Koes Bersaudara, in prison, but they were released a month later in the wake of the murderous turmoil that brought down Sukarno.

A separate stream of popular music in this period stemmed from Indian and Malaysian film music and popular songs. Indonesian-language songs were recorded using melodic and stylistic inflections from Hindi film songs; one of the most popular of these was *Boneka dari India*, a hit of the late 1950s. Malaysian songs shared some of these Indian inflections but also had a generalized 'Melayu' quality that was believed to be indigenous to the east coast of Sumatra as well as peninsular Malaysia. In fact, the connection of Malaysian film and popular music of the 1950s to the *lagu Melayu asli* of Sumatra is very tenuous. The East Javanese singer Effendi (also known as Said Effendi) became famous as a singer of Melayu songs in the manner of the Malaysian star P. Ramlee. These two styles, Indian and Malaysian, coalesced in the mid- and late 1960s to become the source of the popular and influential Indonesian genre *dangdut*.

The *orkes harmonium* died out during the upheavals of the 1940s. *Gambus* (the music of the *orkes gambus*, not the plucked lute itself) survived but lost whatever European traits it had, becoming more demonstratively Arabic in character and hence symbolic of Islam, although the song lyrics do not necessarily have any explicit religious content.

(v) 1965 to the late 1990s. *Dangdut* emerged as the music of the urban lower class, at first in Jakarta and later in other cities as well. As most of the urban poor were (and are) Muslim, the frame of reference in *dangdut* lyrics was popular Islam, but the songs were not explicitly religious in the early phase. Instead they tended to be flirtatious or to refer conventionally to poverty and misfortune. At first the musical idiom was precisely the mix of Indian and Malaysian film song traits mentioned above. The *dangdut* ensemble was called a 'Melayu orchestra' (*orkes Melayu*); this term persists even today. (It is hard to make any clear connection between *dangdut* and the music of the Melayu ethnic group; more likely 'Melayu' here means the Melayu- or Indonesian-speaking urban poor, as distinguished from Javanese speakers and other immigrants to Jakarta, who were perceived as having their own music, different from *dangdut*.) A prominent feature was *tablā*-like drumming with a characteristic rhythm in which a low sound just before the strong beat is followed by a heavy, higher-pitched sound on the strong beat; this rhythm can be imitated in syllables as '*dang-DUT*' and has been plausibly suggested as the source of the genre's name.

In the early 1970s, Oma (later Rhoma) Irama (*b* 1947), the star who was to dominate *dangdut* for the next 25 years, became prominent. Rhoma instituted several important innovations: he reduced the Indian and Malaysian elements in *dangdut*, replacing them with inflections from the Middle East and, more pervasively, American rock music, and he broadened and deepened the content of lyrics. Instead of the coy dialogues and conventional laments of early *dangdut* songs (including those sung by Oma Irama and his first singing partner, Elvy Sukaesih), Rhoma introduced explicit social protest of a rather general but, by Indonesian standards, biting sort: e.g. 'the rich get richer and the poor get poorer'. For a period in the 1980s, at the height of his popularity, he was banned from television (at that time entirely government-controlled) because of the sting of such criticism. From the mid-1970s on, Rhoma also began to insert Islamic religious messages into his songs.

In the 1970s and the first half of the 1980s, *dangdut* retained its status as the music of the urban poor. In later years, however, it became more glamorous, and its stars became extremely wealthy. Rhoma himself joined the ruling political party, and the element of social protest in his songs virtually disappeared. Despite the religious messages favoured by Rhoma, the genre is predominantly secular. Musically, there are two streams: one, deriving from Rhoma, has a large component of rock; the other, exemplified by singers such as Mansyur S., continues to reflect the genre's origins in Indian film music. *Dangdut* reaches its widest audience through recordings, films and broadcast media, all emanating almost exclusively from Jakarta. The superstars also perform in live extravaganzas, and there are countless local bands, unknown outside their own districts, that perform for regional night fairs and local celebrations.

Aside from *dangdut*, the other principal category of Indonesian popular music after 1965 is music in the styles and idioms of Western youth-orientated popular music, sung in Indonesian (this category has no comprehensive name in Indonesia). With the accession of the Suharto government (the 'New Order'), official disapproval of Western and Western-influenced music abated, and from then on Western-model music has followed the trends of mainstream American and European popular music, albeit with a time-lag. The most commercially successful variety is known as *pop Indonesia*, which draws on sweet, slick and generally non-confrontational varieties of Western

popular music. Other categories are known by English names (rock, punk rock, country, disco, rap), although the musical correspondence to their Western counterparts is not always exact. As with *dangdut*, the Western-model musics are disseminated mainly through commercial media rather than live performance, and the centre of production and distribution is Jakarta.

The Western-model genres have always been largely the property of comparatively affluent or educated youth, particularly those aspiring to elements of the lifestyle believed to be characteristic of Europe and America (*dangdut*, which originally belonged to the urban poor, has also become acceptable to these more upscale groups). The principal theme of *pop* lyrics is romantic love; despite occasional censure from official sources, one of the most common types of *pop* love song is the *lagu cengeng* ('weepy song'; see Yampolsky, 1989). The anger and intentional outrageousness typical of some rock music in the West is also found, somewhat muted, in Indonesian rock and punk rock, but not in *pop Indonesia*. In the period from the mid-1980s to the early 1990s, the social protest that had vanished from *dangdut* re-emerged in the songs of 'country' singers, most notably Iwan Fals.

Both Islam and the various forms of Christianity in Indonesia have produced religious popular music, which is 'popular' in so far as it is marketed in the same media with the same techniques and performed in the same manner (often by the same performers) as secular popular music. Christian popular music, known as *pop rohani* ('spiritual pop'), uses the idioms of *pop Indonesia*. The Islamic *qasidah* (*qaṣīda*) or *qasidah moderen* (Arps, 1996) is typically performed by a lead singer (usually female), a female chorus and an orchestra of guitars, violins, keyboards and percussion, including tambourines with jingles and the *tablā*-like bongos of *dangdut*. The instrumentation and the instrumental accompaniment combine features of *gambus* and *dangdut*. (*Qasidah rebana*, an earlier form of popular *qasidah*, used only frame drums to accompany the female singers.) The singing involves solo statements answered by a unison choral refrain. The lyrics typically affirm Islamic standards of morality and daily behaviour.

Hiburan daerah, the Old Order's attempt to develop Western-model popular music in regional languages, died out when the New Order took over. *Pop Indonesia* and *dangdut*, on the other hand, disseminated without government sponsorship, inspired young people in every corner of Indonesia to write their own *pop* and *dangdut* songs using local languages, and audio-cassette technology (introduced at the beginning of the 1970s) made it possible for these songs to be recorded cheaply and sold to local consumers. As a result, there are many varieties of regional *pop* and regional *dangdut* all over the country. Most regional *dangdut* styles and some regional *pop* styles are basically imitative of the Jakarta models. Some regional *pop* styles, however, make use of local melodies (*lagu daerah*) cast in the Western popular idiom, typically accompanied by strummed guitar, with perhaps some traditional instruments added for local flavour. In Christianized areas, where techniques of harmony are familiar, at least to singers with experience in the church choirs, the *lagu daerah* are often arranged for *vocal group* (the English term is used) in three-or four-part harmony. Strummed guitar accompaniment is again typical.

There is also one instance of what may be called 'traditional regional popular music': this is *jaipongan*, from the Sundanese region of West Java. *Jaipongan*, like any popular music, is geared to and dependent upon media dissemination, but its idiom is that of Sundanese gamelan, uninfluenced by Western or any other foreign music. Aside from a transient flurry of national exposure in the early 1980s, *jaipongan* has been popular only among Sundanese; but apart from this regional or ethnic limitation it has followed the marketing and developmental patterns of *dangdut*, *pop Indonesia* and other national popular musics.

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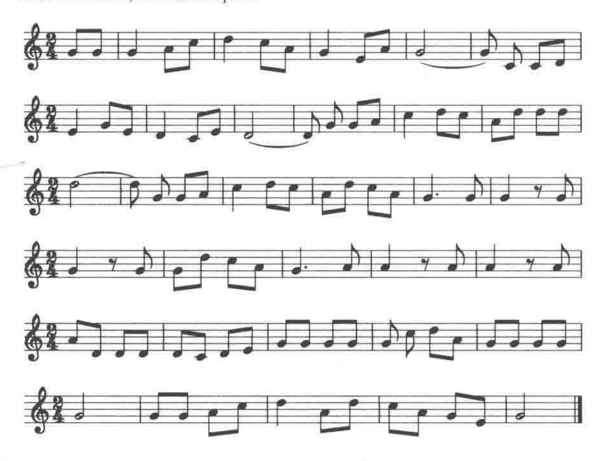
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2. New composition. The meeting of Indonesian and European cultural traditions in the 20th century led to the emergence of composers who developed their own personal and unique styles of expression.

Four composers pioneered the idea of a meeting between traditional musical cultures and Western art music, an idea that has persisted in new Indonesian music. R.M. Soewardi Suryaningrat (later known as Ki Hadjar Dewantara) and R.M. Soerjopoetro set out to 'translate' gamelan music into Western musical forms in the compositions *Kinanthi Sandung* (1916) for voice and piano and *Rarjwo Sarojo* (1916–17) for voice and violin, respectively. In these compositions the two composers maintained the freedom to improvise around a Central Javanese *balungan* (skeletal melody), representing gamelan pitches in terms of their Western near-equivalences.

R. Atmadarsana and R. Soehardjo also 'translated' gamelan music in works such as *Wirangrong* (1922) for two-part choir and *Birvadda Warawidya* (1924) for three-part choir. Soehardjo used traditional *tembang* (sung poetry) and *gendhing* (gamelan composition) melodies such as *Pangkur*, *Tarupala* and *Clunthang*, while employing Western contrapuntal techniques and polyphonic textures .

Ex.24 *Nekolim*; Ki Wasitodipuro
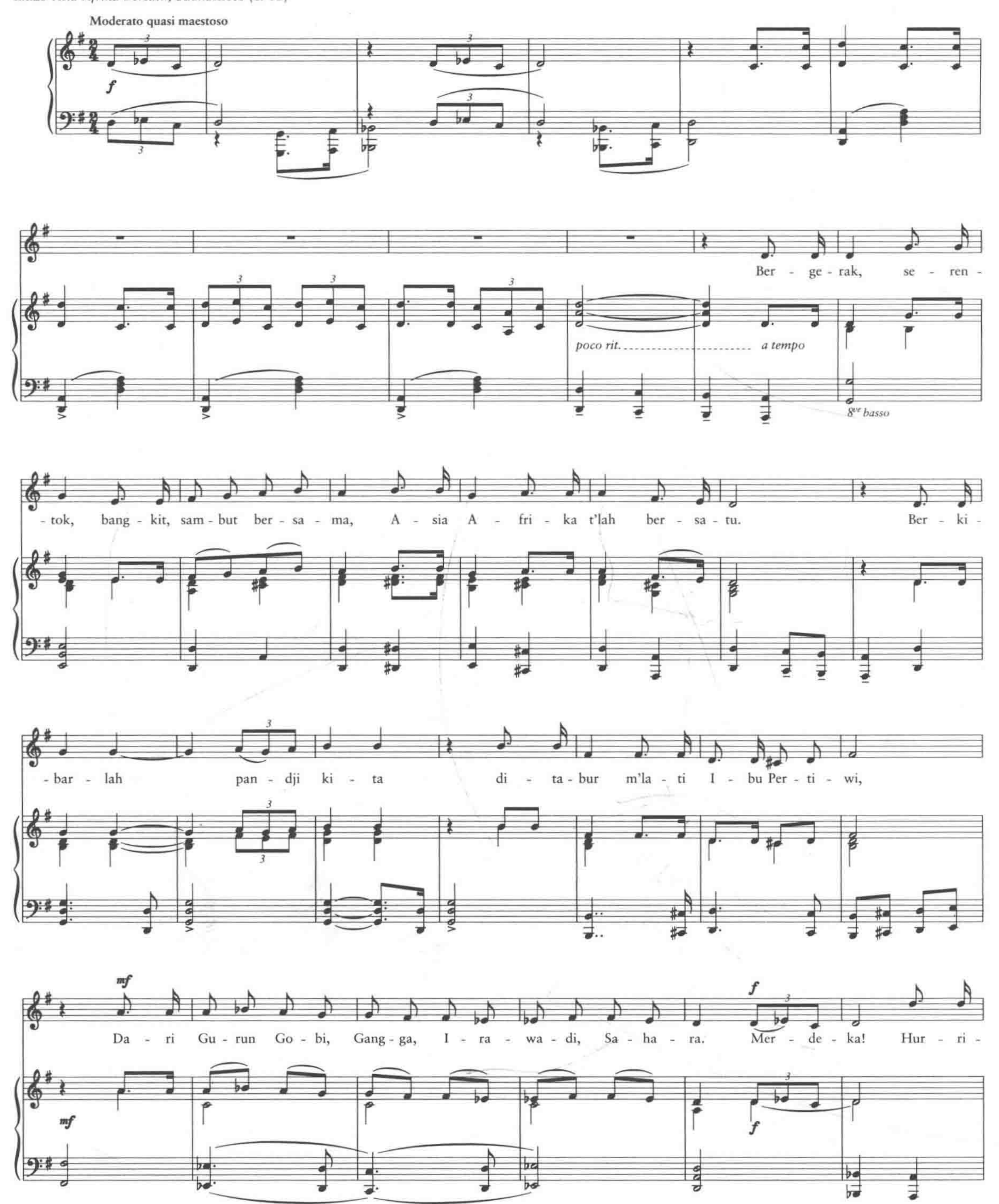


On 28 October 1928, young Indonesians from a variety of cultural and political organizations adopted the pledge 'Satu nusa, satu bangsa dan satu bahasa' ('one land, one nation, one language'). At that time, the song *Indonesia Raya* ('Indonesia the Great') by W.R. Supratman, with a Western diatonic melody, was adopted as a national anthem. After Indonesia gained independence in 1949, music quickly became the subject of heated debate between prominent musicians and intellectuals whose background was in Javanese gamelan, and non-Javanese

25. Harry Roesli and musicians performing his 'Music for a Car' at the Jakarta Percussion Festival (JakPerc), 1996

musicians from a Western music background. Both sides were anxious to promote their own music culture as the official national musical language. From then onwards, contemporary Indonesian composition became a political phenomenon.

Musicians of the 1940s from Tapanuli (North Sumatra) and Gorontalo, working within a diatonic idiom and including Amir Pasaribu, Liberty Manik and J.A. Dungga, not only believed that a national music should not be based on Javanese or any other 'ethnic music', but that it should be based on a 'new Indonesian music' that was best represented by the diatonic music of academic composers such as Cornel Simanjuntak and Pasaribu himself. This viewpoint was reinforced by the official

Ex.25 *Asia Afrika Bersatu;* Sudharnoto (1962)



adoption of *Indonesia Raya* as the national anthem and by the lifestyle of the Indonesian élite in the 1950s, which was orientated towards the West in its ideology of liberal democracy.

At the same time, Ki Hadjar Dewantara was Minister of Education and Culture in the first cabinet; Javanese intellectuals, among them many who held government posts, succeeded in 'smuggling' his concept of culture into the 1945 constitutional ordinances in the following form: 'National culture consists of the peaks of regional cultures'. Dewantara's ideas were similarly applied to the problem of national music at the Second Cultural Congress in Bandung in 1951, resulting in the declaration that 'national music consists of the merging of peaks of regional musics'.

The conflict between these two entrenched views of music at this period was made explicit in the establishment of Konservatori Karawitan Indonesia (KOKAR) in Surakarta for the teaching of *karawitan* and Sekolah Musik Indonesia (SMI) in Yogyakarta for the teaching of Western art music. At KOKAR the government, which sided with Dewantara's views, put in place an agenda for the creation of a new Indonesian music that had its roots in regional musics.
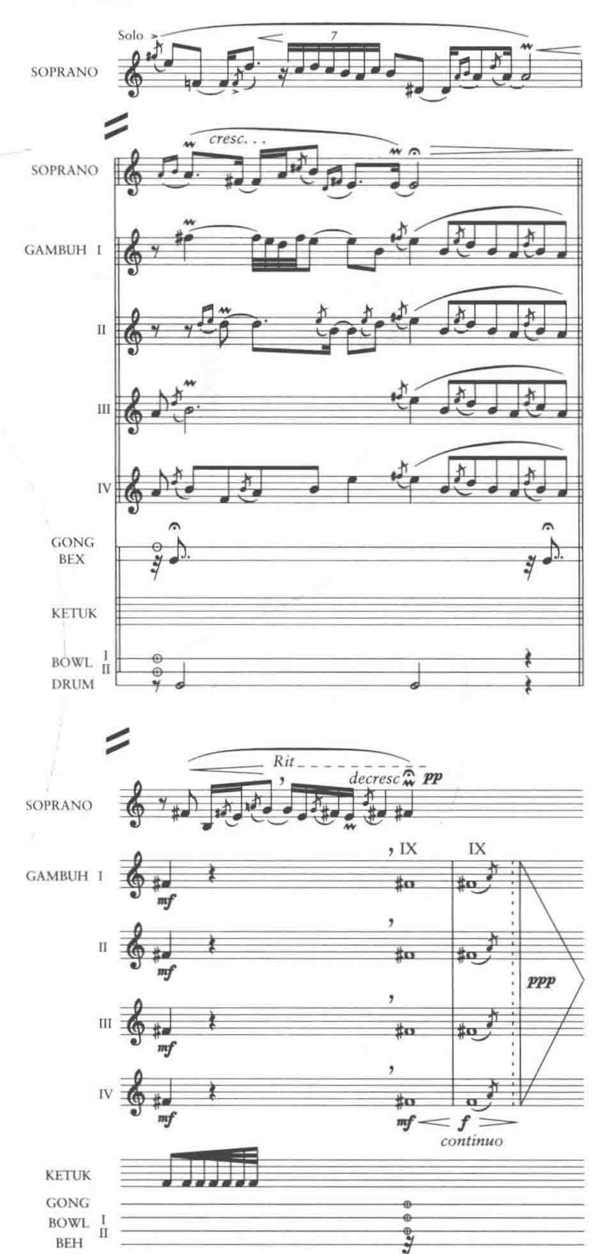
This conflict was complicated by the emergence of the artists' groups Lembaga Kebudayaan Rakyat (LEKRA, 'People's Cultural League'), affiliated to the Indonesian Communist Party (PKI), and the Lembaga Kebudayaan Nasional (LKN, 'National Cultural League') affiliated to the Indonesian Nationalist Party (PNI). The LKN was endorsed by Sukarno, the first President of Indonesia, to put in place a people's ideology as a basis for their project of nationalism in the field of the arts. The emergence of a new generation of composers who accepted this ideology caused the world of Indonesian contemporary music to go through a new phase of transformation at the beginning of the 1960s.

In the world of contemporary gamelan music this new phase was marked by the emergence of pieces with lyrics that referred to the political ideologies of the Sukarno regime. One of these gamelan composers was Ki Wasitodipuro (*see* WASITODININGRAT, KANJENG RADÈN TUMENGGUNG), a pupil of Soeryopoetro. In these pieces Wasitodipuro used titles and lyrics that referred to the political wisdom of Sukarno's inclination to the left, for example *Nekolim* (ex.24), *USDEK* and *Modernisasi desa* ('village modernization').

While the position of contemporary diatonic music became stronger, there also emerged a new generation of composers connected with LEKRA who wrote vocal music with political lyrics. Sometimes these lyrics were taken from the poems of writers connected with LEKRA. Outstanding among the composers were Subronto K. Atmodjo and SUDHARNOTO. Various works by these two were published by LEKRA, for example *Asia Afrika Bersatu* ('The unity of Asia and Africa' 1962) by Sudharnoto (ex.25).

The emergence of a new ideology pushed diatonic musicians with liberal ideas to criticize their 'comrades'. This conflict became sharper when a group of liberal artists produced the 'Manifes Kebudayaan' (MANIKEBU, 'cultural manifesto'). Binsar Sitompul, a diatonic composer of the 1940s, became a prime mover in this group, which stressed the value of universal humanism and followed the political opinions of LEKRA and LKN. The climax of this conflict came with the coup on 30 September

Ex.26 *Music for Soprano, Four Gambuh [Balinese flute] and percussion* (1994) by T. Prabowo



1965 that brought about the fall of the Sukarno regime and ended the whole drama in the artistic realm. LEKRA composers such as Subronto K. Atmodjo and Sudharnoto were imprisoned for a number of years.

With the end of the conflict between left-wing and liberal composers and between pentatonic and diatonic composers, along with the de-politicization of the arts under the Suharto government, from 1966 the world of contemporary Indonesian music entered a new phase, which stressed freedom of expression separated from ideological ties. One problem still remaining for composers was how to express Indonesian national identity within the context of the worldwide integration of contemporary music. This was a greater burden for

composers using a diatonic musical language derived from Western music.

The issue, in fact, had already become noticeable in the works of AMIR PASARIBU and Cornel Simanjuntak in the 1940s. In his efforts to find a special Indonesian idiom, Pasaribu tried to make use of pentatonic scales from gamelan music as melodic material in his compositions, while Simanjuntak, who composed mainly vocal music, used the characteristic elements of the rhythm of the Indonesian language to create a basic theory of melody. Composers of the 1950s and after who built on the approach of Amir Pasaribu include TRISUTJI KAMAL, JAYA SUPRANA and YAZEED DJAMIN.

Diatonic composers also felt a large discrepancy between their world and that of traditional musics. Frans Haryadi was the composer most concerned with this problem in the 1960s, particularly as he was both a composer and an ethnomusicologist. In 1974 he began to experiment with gamelan players to produce a new approach to creating compositions that included gamelan and other traditional instruments. From this collaboration came the dance piece *Kenangan* ('Remembrance of times past'). In this work, Haryadi planned the structure of the composition as a single major line, while the gamelan players were given the opportunity to improvise according to traditional principles. Consequently, although the work was written by a composer with a background in academic music, it upheld traditional musical idioms.

Frans Haryadi's desire to bridge the gap between traditional and contemporary musics in the 'New Order' period (Suharto regime) was taken a stage further in 1979 with the foundation of the Pekan Komponis Muda ('young composers group') by the Dewan Kesenian Jakarta (Jakarta Arts Council), which gave birth to a new generation of composers from backgrounds of Sudanese, Javanese, Balinese and Minang (West Sumatra) traditional musics. These composers started to write pieces with the aim of using traditional instruments as sound-sources. With this goal, these composers freed themselves from the idioms and rules of the traditional musics that formed their backgrounds. As a substitute they centred their music on experiments with form, frequently very theatrical in nature, and experiments with timbre, exploiting all the possibilities for producing sound from traditional instruments using new techniques. Some of them also created new instruments or further developed the mechanical aspects of traditional instruments.

Another distinguishing feature of these composers, especially apparent in the works that emerged during the 1990s, is a tendency to borrow traditional musical idioms from beyond their own ethnic group. Consequently (though unintentionally perhaps) the musical language to which Ki Hadjar Dewantara aspired has eventually become a national musical language but with a more multicultural basis. Composers of the 1970s and later, from a traditional musical background, include AL. SUWARDI, I WAYAN SADRA, DJADUK FERIANTO, DEDY SATYA HADIANDA and M. HALIM, from Surakarta, Bali, Yogyakarta, West Java and Padang Panjang (West Sumatra) respectively.

Beginning in the mid-1970s a number of composers have emerged in the field of diatonic music who have written works exploring traditional musical idioms and instruments. Outstanding among these have been SAPTO RAHARJO, Inisisri, TONY PRABOWO and BEN M. PASARIBU, from Yogyakarta, Jakarta, Jakarta and Medan (North Sumatra) respectively. A number of composers who have been interested in the problem of choosing modes have composed by collaborating with traditional musicians to the extent that their works have become a meeting ground for traditional and contemporary music (ex.26).

The presence of composers such as Sutanto and Harry Roesli has created an increasingly dynamic situation. Starting from the environs of the village of Mendut in Central Java, SUTANTO, a composer with an academic background, creates work in cooperation with the villagers, producing complex and unusual texts. The work of HARRY ROESLI (fig.25) is important not only because his works can bridge the world of contemporary music with Indonesian pop music, but also because he also uses music as a medium for comment on the social and political problems that have emerged during the New Order, especially concerning the political wisdom of the Suharto regime. More than three decades after the establishment of the New Order, the world of Indonesian contemporary music is returning to the area of politics, with all the risks that this entails.

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PHILIP YAMPOLSKY (I, 1, 3; IV: bibliography; VIII, 1), DR SUMARSAM (I, 2), LISA GOLD (II, 1), TILMAN SEEBASS(II, 2–3), BENJAMIN BRINNER (III), MICHAEL CRAWFORD (IV: text), SIMON COOK (V, 1), MATTHEW ISAAC COHEN (V, 2), MARC PERLMAN (VI), VIRGINIA GORLINSKI (VII, 1), MARGARET J. KARTOMI (VII, 2), CHRISTOPHER BASILE (VII, 3), R. ANDERSON SUTTON (VII, 4), FRANKI RADEN(VIII, 2)

Indy, (Paul Marie Théodore) Vincent d' (*b* Paris, 27 Mar 1851; *d* Paris, 2 Dec 1931). French composer, teacher, conductor and editor of early music. His famed veneration for Beethoven and Franck has unfortunately obscured the individual character of his own compositions, particularly his fine orchestral pieces descriptive of southern France. As a teacher his influence was enormous and wideranging, with benefits for French music far outweighing the charges of dogmatism and political intolerance.

1. Life. 2. Teaching and criticism. 3. Works.

1. LIFE. D'Indy came from a military aristocratic family from the Ardèche region, a fact of the greatest importance in understanding his lifelong nationalist and right-wing political position. His mother died in childbirth, and he was brought up by his paternal grandmother, Thérèse (née de Chorier). Her strict regime, however, was mitigated by deep affection: she was not the tyrannical ogress of received opinion. D'Indy took lessons in piano from Louis Diémer and theory from Albert Lavignac; while showing definite promise, he showed more interest as a boy in military matters and the life of his hero Napoleon. At 18, having passed his *baccalauréat*, he was sent on an extended trip to Italy, which confirmed his growing, if unfocussed sense of himself as a potential

composer, rather than an army officer; this experience also fostered a permanent love of Dante, which helped form his philosophy of life. Nevertheless, his patriotic instincts impelled him to volunteer for active service in the National Guard during the Prussian siege of Paris in the freezing winter of 1870–71.

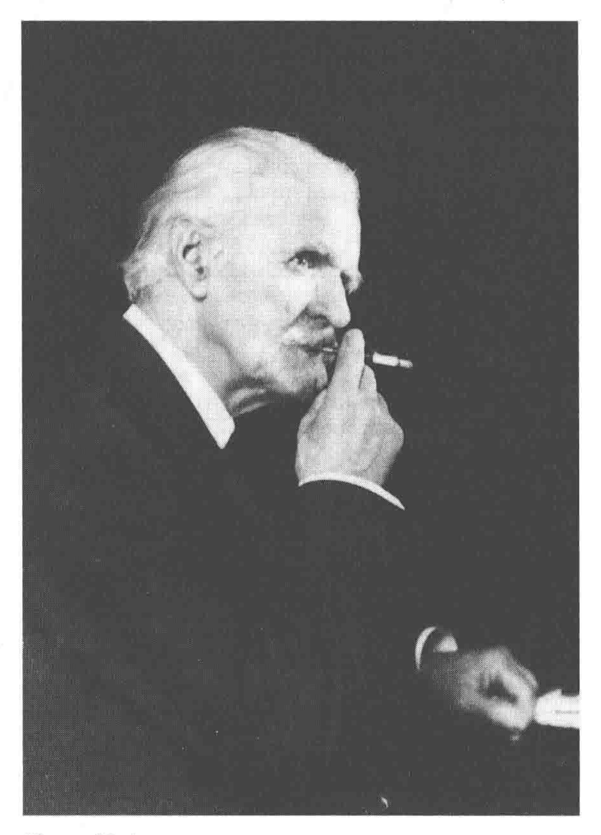
After this upheaval, his father Antonin insisted on his studying law at the Sorbonne, from which he was rescued by the death of Thérèse and a handsome legacy. Music thereafter was to be his life's work, and, on his friend Duparc's recommendation, he joined Franck's organ class at the Conservatoire. There, organ playing took second place to a composition course unrivalled, by French standards, in its depth and thoroughness. A slow and laborious developer, d'Indy gained only a *premier accessit* on graduating in 1875. Anxious to widen his horizons, he had already made a vacation tour of Germany in 1873, taking part in Liszt's piano masterclasses in Weimar, and experiencing the concert and operatic life of Dresden, Vienna and Munich. Enterprisingly, he attended the 1876 première of Wagner's *Ring* at Bayreuth, and was emotionally overwhelmed by *Die Walküre* and *Götterdammerung*. Meanwhile in Paris he studied relentlessly to acquire solid compositional techniques and complete musicianship, gaining invaluable experience as second timpanist in Edouard Colonne's orchestra, and subsequently as salaried chorus master. These efforts were rewarded in 1885 when he won the prestigious Grand Prix de la Ville de Paris for his cantata *Le chant de la cloche*. Two years later, his best known work, the *Symphonie sur un chant montagnard français*, received its première.

Though personally ambitious, he also possessed a keen sense of *noblesse oblige*, actively encouraging his contemporaries, such as Chabrier and Fauré, and, together with Chausson, becoming joint secretary of the Société Nationale Musicale in 1885. Simultaneously he acted as musical adviser to the Brussels-based Circle XX, which promoted new developments in the visual arts, music and literature. Of the younger generation, Debussy and Dukas gained his admiration, particularly for their respective *L'après-midi d'un faune* and *L'apprenti sorcier*, works which he later took on conducting tours abroad. The 1890s were years of crusade. Grave dissatisfaction with the anachronistic teaching methods of the Conservatoire and the constricting requirements of the Prix de Rome competition induced him to join Charles Bordes and Alexandre Guilmant in founding the Schola Cantorum in 1894; he took over as full director in 1904. The Schola initially set out to propagate reforms to the music of the Catholic liturgy, with special emphasis on Gregorian chant and Palestrinan polyphony; soon it developed into a complete musical academy in its own right. In these years, d'Indy was also occupied with two ambitious music dramas, *Fervaal* and *L'étranger*.

Disturbed by the Dreyfus affair, he had become increasingly nationalistic and anti-Semitic, and with the political author Maurice Barrès he joined the Ligue de la Patrie Française, which sought a common definition of France to heal its cultural fragmentation. The death of his wife Isabelle in 1905 removed the stabilizing influence in his life, and thereafter he became increasingly vulnerable to politically motivated attacks on the Schola Cantorum and apprehensive of dangerously decadent trends in contemporary music in both France and Germany. Consequently he became increasingly reactionary and dogmatic in his aesthetic ideas. His biography of his beloved master Franck (1906) established the persuasive myth of a medieval saint-like figure; the Franckian cyclic symphony he interpreted, in Ruskinian terms, as structurally analogous to a Gothic cathedral.

The outbreak of World War I in 1914 he welcomed both as a necessary confrontation with the German menace and as a purifying force for his own country. Rejected for active military service at the age of 63, he served on cultural missions to allied countries, and succeeded in completing his third music drama, *La légende de Saint-Christophe*. Peace brought new problems, however. Financial difficulties caused by massive inflation induced him to increase his regular load of conducting tours throughout Europe and America. Yet remarriage in 1920 to the much younger Caroline Janson brought a true creative rebirth, witnessed in the serene Mediterranean-inspired compositions of his final decade. At the same time, determined not to be marginalized as a relic of the past, he engaged forcefully with modernistic developments; there was vigorous criticism – highly prejudiced and not always well informed – of Les Six, Schoenberg and Varèse, as well as such supposedly dehumanizing phenomena as pianolas and gramophones. Indomitable to the end, he continued to compose, conduct, and direct the Schola Cantorum right up to his brief final illness.

2. Teaching and criticism. D'Indy's critical awareness began with his own invaluable lessons with Franck, which emphasized the fundamental importance of tonal architecture and the clear deployment of themes, as exemplified in the works of Bach and Beethoven. At Weimar, Liszt introduced him to the notion of an historically based



Vincent d'Indy

pedagogy, by following which students could discover for themselves the evolution of their art through its successive stages. D'Indy thus glimpsed the possibility of Franck's timeless methods enriched with wider historical perspectives, and the resulting synthesis was first tried out successfully in the 1880s with his first pupil, Albéric Magnard, who laboriously worked on his first two symphonies and opera *Yolande* under d'Indy's guidance.

In 1892 d'Indy sat on a state commission to propose reforms to the Paris Conservatoire's curriculum, but the separate report he submitted – advocating a rather idealistic two-tier system of instrumental teaching, with pure technical instruction followed by in-depth study of aesthetic and interpretative questions – was not acted on. Declining a Conservatoire professorship in disgust, he took the opportunity to develop his own scheme of composition teaching at the Schola Cantorum, attracting increasingly large numbers of students from the Latin-speaking world: France, Spain, Romania and South America. These courses proved invaluable for late developers like Roussel, and those with special needs like Satie. On the other hand, the anarchic Varèse reacted violently against his master's paternalistic manner. Yet d'Indy operated his seemingly dogmatic system with considerable flexibility, being concerned with the students' individual needs and problems, and encouraging active participation in class. Indeed, as director he conceived the Schola essentially as a community devoted to fostering a modern social art, according to his enlightened Roman Catholic philosophy. Novel anti-bureaucratic principles included the abolition of prizes, a wide social mix of students – all being obliged to sing in the choir – and full admission of women to all courses.

D'Indy's composition courses were subsequently edited by his assistants Auguste Sérieyx and Guy de Lioncourt as *Cours de composition musicale*, which proved highly influential outside the walls of the Schola, to be studied, for example, by Messiaen at the Conservatoire and by Villa-Lobos in Brazil. At its core, in the second part, are extensive sections devoted to sonata and symphonic structures, derived above all from the practices of d'Indy's hero figures Beethoven and Franck. These structures were held to embody eternal humanistic and ethical values, a bulwark against the formal flux and harmonic sensationalism of Debussy's *Pelléas et Mélisande* and Strauss's expressionistic anarchy in *Salome* and *Electra*. Above all, the unifying device of cyclic themes is invested with theological symbolism, as representing the Holy Trinity and the idea of perfection. For all its Catholic ethos, however, the work's fully comprehensive and unified presentation of musical history, theory and analysis owed much to current scientific positivism.

Inevitably, in the context of the secular and increasingly politicized Third Republic, the Schola attracted a great deal of controversy and hostility; despite its admirably progressive intentions, it became increasingly regarded as a reactionary and anti-Semitic institution. Moreover, d'Indy's dogmatic emphasis on the teaching of counterpoint (and refusal to acknowledge harmony as a separate subject of study) was irresponsibly exploited by the young critic Emile Vuillermoz, who in 1905 unleashed a fatuous journalistic war. According to his ideological distortion, the 'verticalist' party of Debussy, Ravel and the Impressionist school represented the future with their cult of experimental harmonies and orchestral effects, whereas the 'horizontalists' of the Schola remained imprisoned in their outdated formal and contrapuntal procedures. Wisdom, however, had prevailed in Fauré's 1905 reforms of the Conservatoire, which belatedly adopted d'Indy's ideas of historically based composition courses and strengthened contrapuntal studies.

In its work of reviving forgotten masterpieces of the medieval, Renaissance and Baroque eras, the Schola Cantorum justly won widespread acclaim. Of particular note were d'Indy's concert performances, with student forces, of Monteverdi's *Orfeo* and *L'incoronazione di Poppea* in his own editions from manuscript sources discovered in Italian libraries by Romain Rolland. D'Indy also contributed to the enterprising Durand edition of Rameau's works with *Hippolyte et Aricie* and *Dardanus*; these, together with *Castor et Pollux*, were also given at the Schola's concerts, winning the approval of Debussy.

3. Works. D'Indy's somewhat academic corpus of chamber music (including three completed string quartets) is generally less interesting than his orchestral works which, while always manifesting his concern for the utmost structural coherence, invariably contain important programmatic or symbolic elements; above all, nature painting brought out his full imaginative mastery of orchestral texture. His major apprentice work was *Wallenstein* (1870–81), a group of three interrelated concert overtures on Schiller's drama. Although it cost him an enormous amount of time and labour, the result is all too derivative in style, with his Wagner obsession apparent in heroic themes blatantly adapted from the 'forging' and 'sword' motives in the *Ring*. Increasing refinement of technique was achieved in this early German-inspired period, as in the Weberian *La forêt enchantée* (1878). Impressions of medieval Nuremburg (visited in 1873) lay behind the conventionally romantic cantata *Le chant de la cloche* (1879–83). Employing Wagner's leitmotif technique, this work is remarkable mainly for its bold orchestral realizations of a variety of bell sonorities, to which two pianos contribute. The finale's assembly of civic worthies to judge Wilhelm's last bell is very obviously indebted to *Die Meistersinger*.

Happily, d'Indy's ancestral roots in the Ardèche ultimately proved stronger than the enchantments of Bayreuth, and the *Symphonie sur un chant montagnard français* for piano and orchestra (1886) proved to be a breakthrough in the development of his personal style. Though Franckian in its symphonic structure, with two cyclic themes, the work's superb orchestral invention evokes the mountainous terrain and sounds of nature. The solo piano, Lisztian in its Impressionistic textures, is essentially decorative and interacts with rather than opposes the orchestra. Likewise, his long gestated music drama *Fervaal* (1889–95) is set in the Ardèche, in the remote era of the Saracen invasions, and portrays a conflict of religious civilizations. Though conceived on a Wagnerian scale, with pervasive use of leitmotifs, the opera also owes much to Meyerbeer (d'Indy's boyhood idol) in its local and exotic colour, as well as in its assured handling of crowd scenes. Moreover, it follows the example of Berlioz rather than of Wagner in its orchestral technique of highlighting individual sonorities. D'Indy's invention is at its boldest in the earth goddess Kaito's prophesy of the new religion of light in Act 2, using extraordinary sequences of whole-tone harmonies and

parallel triads to create an atmosphere of awe and mystery.

During the following years, d'Indy's compositions display a structural radicalism as if in opposition to the pedagogical strictness of the Schola's courses. *Istar*'s novel set of orchestral variations in reverse order – moving from complexity towards simplicity, and ending with a bare unison statement of the theme – aptly illustrates the Assyrian legend of Istar gradually divesting herself as she passes through the seven doors of the underworld to release her beloved. The piece was subsequently choreographed with great success, notably by Ida Rubinstein in the 1920s.

D'Indy's urge to confront the scientific materialism of his age generated the unusual opera *L'étranger* (1898–1901), in part an expression of contempt for Zola's and Bruneau's doctrine of realism. Set in a fishing community on the Atlantic coast, *L'étranger* is a deliberately hybrid conception, opposing banal *verismo* scenes to others of a mystical, symbolist character owing something to Maeterlinck; in the later scenes the redeeming figure of the Stranger appears, characterized by two themes of liturgical type. For his intimate dialogues with Vita, a local girl, d'Indy adapted the psychological conversation technique of Ibsen. But the work's outstanding feature is undeniably its vivid depiction of the sea, both in Vita's pantheistic communings and in the final catastrophic storm scene, which uncannily anticipates Debussy's *La Mer*.

The Ardèche reappears in *Jour d'été à la montagne* (1905), whose three movements depict the course of a day in the country, from sunrise to sunset. The music grows out of and finally returns to the primordial darkness of a C spread over six octaves, the closing section being more or less a palindrome of the opening. Also noteworthy are the advanced features of the orchestration; for example, piano and chromatic timpani graphically depict a brief clap of thunder in an almost Bartókian manner. By contrast, the Symphony in B♭ (1902–3) exemplifies the grand canonical cyclic structures as taught at the Schola Cantorum, concluding with a fugal finale to restrain the initial motto theme's tendency to generate subversive whole-tone harmonies and textures.

D'Indy's politically reactionary beliefs are given full voice in his third music drama, *La légende de Saint-Christophe* (1908–15), a celebration of traditional Catholic regionalism as opposed to modern liberal democracy and capitalist values. The most notorious part, and at the same time the weakest, is the first act's tasteless parade of false thinkers, scientists and artists united in their hatred of Christ and charity, in which stylistic features of Debussy and Stravinsky are ruthlessly parodied. However, an appropriately elevated tone is achieved thereafter. The second act's magnificent symphonic poem represents Auférus's disappointing journey in search of the King of Heaven, with clashing bell sonorities to evoke Papal Rome. The Ardèche becomes hallowed by the appearance of the Christ-child, whom Auférus unknowingly carries across a raging torrent (depicted by moto perpetuo chromatic semiquavers), thereby becoming St Christophe. Crucial dramatically are the convulsive, harshly dissonant scene of his baptism and that of the conversion of Nicéa, Queen of Pleasure, both accompanied by a chromatic chord sequence representing the waters of life, obviously derived from the magic fire music in *Die Walküre*. Appropriately, some Gregorian themes - *Vexilla regis*, *Haec dies* and *Qui vult venire* – also play a significant role in the spiritual drama.

The outstandingly poetic orchestral works of d'Indy's Indian summer, *Le poème des rivages* (1919–21) and *Diptyque méditerranéen* (1925–6), atmospherically evoke the coasts and seascapes of the Mediterranean. Here d'Indy's visual sense is at its most acute in the creation of translucent textures to realize the effects of changing light, and the music has a restrained warmth of feeling and colouristic beauty that totally undermine the standard image of the man as a bigoted, desiccated pedant. If outwardly his militaristic persona, addiction to polemics and urge to pedagogical systems represented the assertive traits in his character, a more subtle dimension is evidenced in his attraction to the Italian 'primitive' painters and late 19th-century symbolism, particularly the poetry of Mallarmé and the earlier music of Debussy. He was a man of contradiction and complexity.

WORKS

OPERAS

op.	
–	Les burgraves du Rhin (R. de Bonnières), 1869–72, inc.
–	Les maîtres-sonneurs (after G. Sand), project, 1874
–	Mahomet (after J.W. von Goethe), project, 1874
–	Les abencérages (after F.R. de Chateaubriand), project, 1874
–	Axel (d'Indy, after E. Tegnér), project, ?1878, only lib completed, later used as basis for Fervaal
–	Peau d'âne (féerie, after C. Perrault), project, 1879
–	L'organiste de Harlem (oc, 3, d'Indy), project, ?*c*1880, lib in *F-Pn*
14	Attendez-moi sous l'orme (oc, 1, J. Prével, de Bonnières, after J.F. Régnard), 1876–82, Paris, Opéra Comique (Favart), 11 Feb 1882
18	Le chant de la cloche, 1879–83, Brussels, Monnaie, 21 Nov 1912 [stage version of choral work]
40	Fervaal (action musicale, prol, 3, d'Indy), 1889–93, orchd 1893–5, Brussels, Monnaie, 12 March 1897
53	L'étranger (action musicale, 2, d'Indy), 1898–1901, Brussels, Monnaie, 7 Jan 1903
67	La légende de Saint-Christophe (drame sacré, 3, d'Indy, after J. de Voragine: *Legenda aurea*), 1908–15, Paris, Opéra, 9 June 1920
80	Le rêve de Cinyras (comédie musicale, 3, X. de Courville), 1922, orchd 1922–3, Paris, Petite Scène, 10 June 1927

ORCHESTRAL

op.	
–	Symphony no.1 (Symphonie italienne), A, 1870–72, unpubd
–	La divine comédie, sym. poem after Dante, project, 1871
5	Jean Hundaye, sym., 1874–5, unpubd
6	Antoine et Cléopatre, ov. after W. Shakespeare, completed 1876, unpubd
8	La forêt enchantée (Harald), sym. legend after Uhland, 1878
12	Wallenstein, 3 sym. ovs. after F. Schiller, 1870–81: Le camp, Les piccolomini, 1873, rev. as Max et Thécla, 1881, La mort de Wallenstein
19	Lied, vc/va, orch, 1884
21	Saugefleurie, legend after de Bonnières, 1884
25	Symphonie sur un chant montagnard français (Symphonie cévenole), pf, orch, completed 1886
28	Sérénade et valse, 1885, op.17/3 also orchd after 1887, only frag. extant [after pf works opp.16/1 and 17/1]
31	Fantaisie sur des thèmes populaires français, ob, orch, 1888
34	Karadec (incid music, A. Alexandre), 1890
36	Tableaux de voyage, 1889, orchd 1892 [after pf works op.33/1, 2, 5, 4, 6, 13]
42	Istar, sym. variations, 1896
47	Médée (incid music, C. Mendès), 1898
55	Choral varié, sax/va, orch, 1903
57	Symphony no.2, B♭, 1902, orchd 1902–3
61	Jour d'été à la montagne, sym. triptych, 1905

62 Souvenirs, poem, 1906
70 Symphony no.3 (Sinfonia brevis (de bello gallico)), 1916–18
76 Veronica (incid music, C. Gos), 1919–20, unpubd
77 Poème des rivages, sym. suite, 1919–21
87 Diptyque méditerranéen, 1925–6
89 Concert, fl, vc, str, 1926

SACRED VOCAL

22 Cantate Domino, canticle, 3vv, org, 1885
23 Sainte Marie-Madeleine (cant.), S, female vv, pf, hmn, 1885
41 Deus Israel conjungat vos (motet), 4–6vv, 1896
46 Les noces d'or du sacerdoce (P. Delaporte), canticle, 1v, hmn, 1898
49 Sancta Maria, succure miseris (motet), 2 equal vv, org, 1898
75 Pentecosten (24 popular Gregorian canticles), 1v, unison vv, org, 1919
79 Ave, regina coelorum (motet), 4vv, 1922
83 Deux motets en l'honneur de la canonisation de Saint Jean Eudes, 4vv, 1925
88 O domina mea (motet), 2 equal vv, org, 1926

SECULAR VOCAL
excluding songs

2 La chanson des aventuriers de la mer (V. Hugo), Bar, male vv, pf, str qnt, completed 1872, pubd with pf acc. only
11 La chevauchée du Cid (de Bonnières), Bar, vv, orch/pf, 1876–9 [after song op.11]
18 Le chant de la cloche (legend dramatique, prol, 7 tableaux, d'Indy, after Schiller), solo vv, double chorus, orch, 1879–83, staged 1912
32 Sur la mer (d'Indy), female vv, 1888
37 Cantate de fête pour l'inauguration d'une statue (E. Augier), Bar, vv, orch, completed 1893, unpubd
39 L'art et le peuple (Hugo), 4 male vv, 1894, orchd 1918
44 Ode à Valence (Genest), S, male vv, orch, 1897, unpubd
– O gai soleil (d'Indy), 2vv, 1909, pubd as suppl. to *BSIM*, v (15 Oct 1909)
– Vive Henry quatre, 4vv, wind band/pf, ?1909 [harmonization of anon. song]
78 Two Scholars' Songs (anon.), 2vv, 1921
82 Trois chansons populaires françaises, 4vv, 1924
90 Six chants populaires français, set 1, nos.1 and 3–6 for 4vv, no.2 for 3 female vv, completed 1927
93 Le bouquet de printemps (anon.), 3 female vv (solo or choral), completed 1928
97 Les trois fileuses (M. Chevais), 3 equal vv, 1929
100 Six chants populaires français, set 2, 4vv, 1930
102 Chanson en forme de canon à l'octave, S, Bar, 1931
103 Chant de nourrice (J. Aicard), 3 equal vv, 1931
104 Le forgeron (Aicard), 3vv, str qt, 1931
105 La vengeance du mari (anon.), S, T, T, 4vv, small wind band/pf, 1931, pubd as op.104

CHAMBER AND BAND

– Scherzo, D, pf qt, 1871
7 Piano Quartet, a, 1878–88
24 Suite dans le style ancien, D, tpt, 2 fl, str qt, 1886
29 Trio, B♭, cl/vn, vc, pf, 1887
35 String Quartet no.1, D, 1890
45 String Quartet no.2, E, 1897
– Mosaïque sur Fervaal, military band, 1897
50 Chansons et danses, wind insts, 1898
54 Marche du 76ème régiment d'infanterie, military band, 1903
59 Sonata, C, vn, pf, 1903–4
– Trois petites pièces, 1907-?1915: 1, D, fl, pf; 2, B♭, cl, pf; 3, F, hn, pf
– Rondino, 4 tpt, completed 1911
72 Sarabande et menuet, wind qnt, 1918 [arr. from op.24]
81 Piano Quintet, g, 1924
84 Sonata, D, vc, pf, 1924–5
91 Suite, fl, str trio, hp, 1927
92 Sextet, B♭, 2 vn, 2 va, 2 vc, completed 1927
96 String Quartet no.3, D♭, 1928–9
98 Trio, G, pf trio, 1929
– String Quartet no.4, 1931, inc.

SONGS
for one voice, piano unless otherwise stated

– Angoisse (F. Bazenery), 1869–71; Marche du panache à la grande maréchale V.I. (d'Indy), ?1871–2; Adieu (H. Musset), completed 1872
3 Attente (Hugo), completed 1871, MS marked op.6
4 Madrigal (de Bonnières), completed 1872
10 Plainte de Thécla (de Bonnières, after Schiller), 1880
11 Au galop (Mélodie espagnole) (de Bonnières), 1876–9
13 Clair de lune (Hugo), S, pf, 1872, orchd 1881
20 L'amour et le crane (C. Baudelaire), 1884
– L'Académie Française nous a nommés tous trois (?d'Indy), 1888, pubd in review *Cent moins un* (1888)
– [29] Chansons populaires du Vivarais et du Vercors, 1892
– Deux chansons enfantines, 1896 [harmonization], pubd in *L'âme enfantine*, ed. M. Legrand (Paris, 1897), 38, 84
43 Lied maritime (d'Indy), 1896
48 La première dent (J. de La Laurencie), 1898
52 [88] Chansons populaires du Vivarais, i, 1900
56 Mirage (P. Gravollet), 1903
58 Les yeux de l'aimée (d'Indy), 1904
64 Vocalise, 1907
– Six chansons anciennes du Vivarais, 1926
– Ariette pour Tina (d'Indy), 1927
94 Madrigal à deux voix (Charles d'Orléans), S, vc, completed 1928
101 [50] Chansons populaires du Vivarais, ii, 1930
– Cinq chansons folkloriques et deux rigaudons à une voix, *c*1931

KEYBOARD
piano

1 Sonata, c, 1869
– Quatre romances sans paroles, 1870, no.4 withdrawn
9 Petite sonate dans la forme classique, 1880
15 Poème des montagnes, sym. poem, 1881
16 Quatre pièces, 1882
17 Helvétia, 3 waltzes, 1882
26 Nocturne, 1886
27 Promenade, 1887
30 Schumanniana, 3 chants sans paroles, 1887
33 Tableaux de voyage, 13 pieces, 1889
60 Petite chanson grégorienne, 4 hands, 1904
63 Sonata, E, 1907
65 Menuet sur le nom d'Haydn, 1909, pubd in *BSIM*, vi (1910), Jan
68 Treize pièces brèves, 1908–15
69 Douze petites pièces faciles dans le style classique de la fin du XVIIIe siècle, 1908–15
73 Sept chants de terroir, 4 hands, 1918
74 Pour les enfants de tous les ages, 24 pieces, 1919
85 Thème varié, fugue et chanson, 1925
86 Contes de fées, 5 pieces, 1925
95 Six paraphrases sur des chansons enfantines de France, 1928
99 Fantaisie sur un vieil air de ronde française, 1930
Also arrs. for 4 hands of op.6, 1876; op.54, 1903; op.77, 1922

organ and harmonium

38 Prélude et petit canon à trois parties, org, 1893
51 Vêpres du commun des martyrs, org, 1899
66 Pièce, e♭, hmn, 1911, pubd for org (1912) and as Prélude (1913)

EDUCATIONAL

71 Cent thèmes d'harmonie et réalisations, 1907–18
– Cinq cents exercices de lecture pour alto (1925), collab. A. Parent
– Cinq cents exercices de lecture pour violon (1926)
– Cinq cents exercices de lecture pour violoncelle (1926)
See also chbr and pf works

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opera editions

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C.W. Gluck: Iphigénie en Aulide, 1908; *L'ivrogne corrigé*
C. Monteverdi: L'incoronazione di Poppea (Paris, *c*1904); *Orfeo* (Paris, *c*1904); *Il ritorno d'Ulisse in patria* (Paris, *c*1904)
J.-P. Rameau: Hippolyte et Aricie (Paris, *c*1902); *Dardanus* (Paris, *c*1905); *Zaïs* (Paris, *c*1911)

other works

E. Chausson: Viviane, op.5, pf red. completed; *Chant funèbre*, op.28, orchd, 1914; *String Quartet*, op.35, movt 3 completed, *c*1899, pf 4 hands red. completed

G. Lekeu: Cello Sonata, Piano Quartet, both completed

Edns and transcrs. of works by Arcadelt, J.S. Bach, Janequin, Rossi, F.W. Rust, Senaillé, Torelli, Vecchi, Vivaldi

Arrs. and orchestrations of works by C. Benoit, A. de Castillon, H. Duparc, A. Rubinstein

MSS in *F-Pn*, Les Faufs

Principal publishers: Durand, Hamelle, Heugel

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De Bach à Beethoven (Paris, 1899)

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Cours de composition musicale (Paris, 1903–50) [vol.iv ed. G. de Lioncourt]

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ANDREW THOMSON (text, bibliography), ROBERT ORLEDGE (work-list)

Infantas, Fernando de las (*b* Córdoba, 1534; *d c*1610). Spanish composer and theologian. He was his family's third son, heir to a coat-of-arms bestowed by Edward III of England, and the only Spanish composer of his time of sufficiently high social rank to be called 'Don'. He received a fine classical education and the best musical training obtainable in Córdoba, where Alonso de Vieras was *maestro de capilla* of the cathedral. In 1571 or 1572 he went to Rome, aided by a pension from Philip II of Spain. Alarmed by proposed revisions to the Roman Gradual according to the recommendations of humanist scholars, Infantas protested to Philip II in a letter of 25 November 1577. The king intervened, causing Pope Gregory XIII to delay Palestrina and Annibale Zoilo in their preparation of the new version. From 1572 until about 1597 Infantas lived on his patrimony at Rome, working as a volunteer in a hospital for the needy. He was ordained in 1584, and served afterwards as chaplain of a small church in a poor suburb. In 1601 he published at Paris three theological treatises, one of which, *Tractatus de praedestinatione*, was placed on the Index in 1603 by Pope Clement VIII. During the last years of his life he became involved in theological and political disputes. By 1608 he was in such penury that he petitioned Philip III for aid.

All his compositions were written before his ordination. *Plura modulationum genera* (1579) is a set of 101 counterpoints, in three to eight parts, based on a single ten-note Gregorian incipit (Psalm cxvi). The first 14 are three-voice exercises composed during his student days in Córdoba. His next datable works are three five-voice motets in the second book of *Sacrae varii styli cantiones* (1578): no.28 commemorates the death of Charles V of Spain at the monastery of Yuste near Plasencia in 1558; no.20 implores divine aid against the siege of Malta by the Turks in 1565; and no.5 celebrates the naval triumph at Lepanto in 1571. His last datable composition is a motet from the third book of *Sacrae varii styli cantiones* (1579), *Jubilate Deo*, written for the jubilee year 1575. Three motets from the same collection also appeared in anthologies published at Nuremberg. Many of the motets of *Sacrae varii styli cantiones*, even those which are comparatively free, reveal Infantas's interest in plainsong.

In the virtuoso 8-voice setting of *Loquebantur variis linguis*, the composer depicts 'the Apostles speaking with divers tongues' by having three voices sing a whole tone higher than notated; the lower voices sing a mirror canon.

WORKS

Sacrarum varii styli cantionum liber 1 (Venice, 1578); 10 motets, 4vv, *Antologia polifónica sacra*, ii (Madrid, 1956); Loquebantur variis linguis, 8vv, ed. B. Turner (London, 1984)
Sacrarum varii styli cantionum liber 2 (Venice, 1578)
Sacrarum varii styli cantionum liber 3 (Venice, 1579); 1 motet also in 1583^{2}, 2 in 1585^{1}
Plura modulationum genera (Venice, 1579); 2 canons also in 1591^{26}, 1 in P. Cerone: *El melopeo y maestro* (Naples, 1613/*R*)

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ROBERT STEVENSON

Inflection [inflexion]. A deviation from a pitch or pitches regarded in some way as standard.

(1) In Gregorian and other chant, the term 'inflection' is generally reserved for simple customary deviations from a monotone reciting note (*tenor*, *tuba*) dictated by considerations of punctuation during the singing of prose texts: the simplest method of singing a religious service, or part of one, may be described as 'monotone with inflections'. It is often said that the inflected recitative originated for practical reasons: that it made the text more intelligible, that it helped readers by providing simple melodies that would serve for many texts, and that it made words and voice more audible in large gatherings. Though partly true, such explanations are probably too narrow. The formulaic solo chants especially are examples of sacral song-speech found in many religions and cultures, the explanation of which lies largely in the psychology of the religious mind. The regulation and codification of lesson formulae, psalm tones and related matters imposed in the Middle Ages on the old oral traditions of this song-speech gave it the trappings of practicality but obscured its origins.
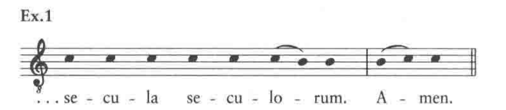
Three classes of inflection may be distinguished. The ascent to a reciting note is called the intonation; the descent from it is called the ending (termination, cadence, *punctum*); the variation that may occur between these two is called the mediation (or median cadence), or, for a more minor variation, the flex (*flexa*). In their normal form the Gregorian psalm tones illustrate the use of these inflections: an intonation leads to the monotone reciting note, which is broken by a half-close at the mediation; the reciting note is then resumed until the closing inflection, or ending (*differentia*) (*see* PSALM, §II, 7(iv)). Of the three types of inflection, the ending is the most universal, and the intonation that most readily forgone.

Regular inflections have been used for the reading of prose texts such as lessons, collects (prayers), versicles and responses by the officiant and the choir, and also for some of the melodies used for certain chants with fixed texts, such as the PATER NOSTER, EXULTET, TE DEUM, CREDO and GLORIA IN EXCELSIS. These inflections have differed in detail at various times and places, but the same principles underlie them all. Some examples from the Sarum rite, compared with Guidetti's revised inflections in his *Directorium chori* and the revised choirbooks of Solesmes (as conveniently laid down in *LU*, 98–127, for example), clearly illustrate the types of similarity and difference. (The *Liber usualis* versions seem as dependent on Benedictine tradition as on general medieval practice.)

The narrow ambitus of most Gregorian recitation tones prevents their being assigned to any of the church modes, although they are characterized by an important modal feature, the positioning of the reciting note a tone or a semitone above its lower neighbour; the more ancient of the tones for collects and lessons seem to have favoured a reciting note on *a* or *g*, a tone above the inflections on *g* or *f* respectively. Later medieval practice favoured recitation on *c′* or *f*, with the result that inflections occurred using the semitone and minor 3rd below the reciting note.
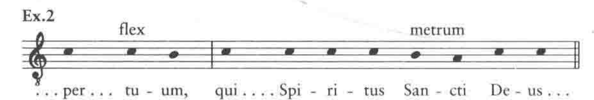
For the collect of the day the Sarum books prescribed mostly a simple cadence at the end, taken up by the 'Amen' (ex.1); sometimes there was a mediation as well

Ex.1



as a cadence. Guidetti prescribed two ferial forms and one festal: the ordinary ferial was an uninflected monotone (thus also in the *Liber usualis*), whereas the festal had two inflections (ex.2; these inflections occur also in the *Liber*
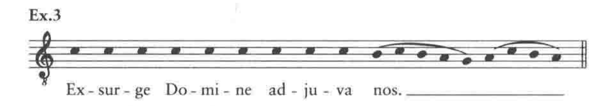
Ex.2



usualis). The second was used at the principal break (*metrum*) in the body of the collect, and the first, the flex, at minor breaks.
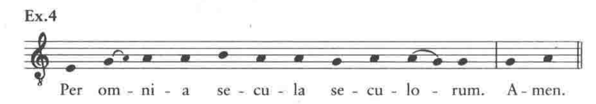
For the ordinary versicles and responses the drop of a minor 3rd is universal. In the case of a sentence ending with a monosyllable Guidetti and the Solesmes books prescribed a return to the reciting note, the Sarum rite a rise of a tone. Some versicles had more elaborate cadences (e.g. ex.3, from the Sarum rite). The 'ekphonesis', or

Ex.3



closing sentence pronounced aloud at the end of a prayer, had two forms, one with a drop of a semitone at the end, and another, more elaborate one (ex.4). The drop of a

Ex.4
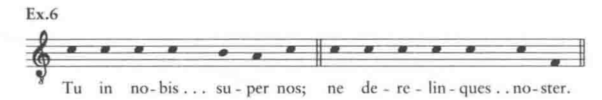


perfect 5th occurred in Sarum at the end of certain versicles and for the collects; it occurred also in Old Testament lessons at Mass and at the end of the preliminary *Jube Domine benedicere*.

Lessons ended with the drop of a semitone, or included both a mediation and a termination (ex.5). The chapter

Ex.5
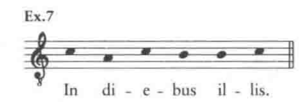
Ec - ce nunc in pul - ve - re dor - mi - o, et si. . . non sub - si - stam.

had inflections broadly similar to those of the lessons (ex.6), the drop of the 5th being modified for a monosyl-
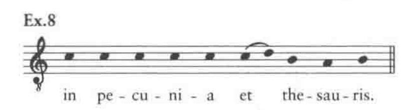


lable like that of the minor 3rd in the versicles. Sentences containing a question were recited a semitone lower, with a rise at the end to the normal reciting note.

The singing of the EPISTLE and GOSPEL followed the lines already indicated, but the forms were more elaborate. Each sentence had in Sarum a mediation (*metrum*, ex.7,



the same in Epistle and Gospel) and ending (*punctum*, differing between Epistle and Gospel; ex.8 shows that for
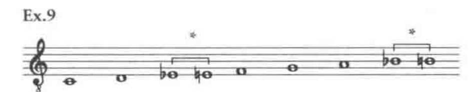


the Epistle). The final sentence had a special form of its own, common to Epistle and Gospel, and interrogatives were treated as in ordinary lessons. These Sarum forms were preserved in a slightly different shape by the Benedictines; Guidetti prescribed a greatly simplified version, which subsequently became very common.

The inflections of the Ambrosian rite are numerous and very different from those described above (see C. Perego: *La regola del canto fermo ambrosiano*, Milan, 1622; *see also* AMBROSIAN CHANT, §4). For details of early variant traditions see Wagner (pp.19–82). For the adaptations of the Sarum inflection for Anglican use, with English texts, see Arnold. For the more elaborate developments in Gregorian chant denoted by the term 'inflection' *see* PSALM, §II. For details of the various notational systems devised for the simpler inflection of various early traditions, including the Latin, *see* EKPHONETIC NOTATION.

(2) The term 'inflection' is used also to signify the bending of pitch for artistic purposes, especially in vocal music. The degree to which pitch inflection is used varies from one culture to another. The cultural aesthetic of classical European traditions allows little more than the tasteful use of vibrato or the occasional use of portamento, and in the case of vocal music, tremolo. By contrast, in most South Asian traditions the importance of various techniques of pitch inflection as a stylistic feature can hardly be overemphasized. The same is true for performance on the Japanese *shakuhachi*, on which a mastery is expected in a wide range of techniques for inflecting pitch in combination with amplitude, dynamics and subtle gradations of timbre. The hourglass drum of West Africa derives its structure from the need to be able to vary the pitch widely while the drum is still sounding after it is struck.

In most cultures, moreover, the inflection of pitch is a normal technique of ornamentation: the 'blue' notes of jazz, for example, may vary in pitch by more than a semitone and thus range between a sharp and a flat intonation of the pitch in question. Ex.9 shows the blues scale, the 'blue notes' being indicated by asterisks. Pitch bending is also used by jazz and rock keyboard players



(*see* ELECTRONIC INSTRUMENTS, §IV, 5(ii)). Caccini (*Le nuove musiche*, 1601/2) described two methods of 'tuning the voice' (*intonazione della voce*), one of which he claimed was overused in his time and involved attacking an initial note from a 3rd below.

See INTONATION, (2).

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Information theory. A theory which seeks to describe, by means of mathematical equations, the properties and behaviour of systems for storing, processing and transmitting information. Here the term 'information' is interpreted broadly as covering not only messages transmitted via the familiar communications media (radio, television, telephone and computer networks), but also the signals (aural, visual and other sensory stimuli) by means of which an individual perceives its immediate environment or communicates with others.

One of the fundamental tenets of information theory is that information can be quantified and measured in terms of the number of bits (binary digits: 0, 1) required to store or transmit a message. Information is understood as the selection by a message source of one particular message from a set of all possible messages. Since the simplest choice (that between two equally likely alternatives) can be represented by a single bit, the quantity of information represented by this choice is taken as the fundamental unit. Similarly, two bits represent a choice among four alternatives each with probability $\frac{1}{4}$, and three bits represent a choice among eight alternatives each with probability $\frac{1}{8}$. If the alternatives are not all equally likely, then each message in the set will have its own probability of occurrence. The average information content of the message set, or the average number of bits required to represent a message from the set, is called the entropy of the set (H). The entropy is found by adding up the information content of each message multiplied by its probability of occurrence. If the entropy of a message source is H bits per message then every binary encoding representing the source requires an average of at least H bits per message. Conversely, it is always possible to find binary encodings representing the source which use arbitrarily close to H bits per message. Thus entropy can be interpreted as the average number of bits required per message in the most efficient binary encoding of the source. Suppose, for example, we have a source which selects randomly from a message list of eight musical

phrases $m_1 \dots m_8$ with associated probabilities $p_1 \dots p_8$. If all eight phrases have an equal probablity of $\frac{1}{8}$ then H=3 bits, its maximum possible value; however if four phrases each have a probability of $\frac{1}{16}$ while the other four have probabilities of $\frac{1}{4}$, $\frac{1}{8}$, 0 and 0 then H=2 bits. The difference is a result of the unequal probabilities and reveals some of the statistical strucure of the source; since it contains only $\frac{2}{3}$ of the maximum information it is said to exhibit 33% redundancy. This is known as a STOCHASTIC process and is characteristic of all information sources in information theory. In fact a music source is not a simple stochastic process; it is a Markov chain, where the probability of a future musical event occurring in the sequence depends explicitly on the occurrence of previous events.

From 1956 a spate of publications appeared applying information theory to many aspects of music analysis and the aesthetics of music. In particular, information theory has been used to determine the relative information rates or entropy profiles of different samples of music in attempting to analyse content, style or perception objectively. Youngblood (1958) made considerable use of the concept of redundancy in defining the notion of style, whilst Moles (1958) addressed the broader issues of aesthetic perception including what he termed 'sonic material'. Meyer (1956) came close to information theory in viewing styles as culturally conditioned systems of expectations which are continually aroused, fulfilled or frustrated, thereby engendering musical meaning. Revising his definition to explicitly include information theory led Meyer (1957) to a three-stage model for the evolution of musical meaning, and to the notion of designed entropy which measures a composer's intentional deviation from a stylistic norm. Both Meyer (1957) and Moles (1956) addressed the modulating or distorting effect of noise on musical information. The situation in which music is frequently reheard was examined by Meyer (1961).

Krahenbuehl and Coons (1958) devised quantitative indexes of articulateness and hierarchy which essentially measure the degree of coherence of a sequence of musical events in terms of their unity and diversity. Hiller and Bean (1966) analysed four sonata expositions statistically and derived a variety of 'contours of information fluctuation' from which they were able to draw conclusions regarding the composers' styles and make useful comparisons between the sonatas. Böker-Heil (1971, 1972, 1977) applied statistical and related data analysis techniques to 12-note rows from works by Berg and Schoenberg. His stylistic analyses of madrigals by Palestrina, Rore and Marenzio used three-dimensional graphical profiles of statistically determined functions to define and differentiate stylistic features of works. He later employed a novel tripartite computer simulation model to analyse folksong melodies from the southern Tyrol.

More recently important work has been done by Conklin, Witten and others (1988, 1992, 1994, 1995) on the entropies of Bach chorale melodies as measured by both human and computational models of music prediction. Human subjects were asked to predict the next pitch in each chorale melody using a gambling technique to quantify their degree of confidence in the prediction. The computational approach involved learning inductively the rules for generating the musical sequences. Good agreement between the human and computational estimates was obtained, both for the entropy profiles and for the average pitch entropies. For the latter, values of between 1.5 and 2.1 bits per musical event were found, corresponding to an average probability of between 35% and 23% per musical event respectively.

The combinatorial complexity of two classes of algorithm for musical similarity and melodic recognition has been analysed in detail and compared quantitatively by Overill (1993). The computational problems associated with approximate string-matching techniques for music analysis and musical information retrieval are considered by Crawford, Iliopoulos and Raman (1998).

See also ANALYSIS, §II, 5; COMPUTERS AND MUSIC, §II; and PSYCHOLOGY OF MUSIC.

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Ingalls, Jeremiah (*b* Andover, MA, 1 March 1764; *d* Hancock, VT, 6 April 1838). American tune book compiler, composer, choir leader, singing school master and bass viol player. Over half the 137 tunes in his only tune book, *The Christian Harmony, or Songster's Companion* (Exeter, NH, 1805/*R*), were composed in the New England style prevalent in northern tune books before 1820. The remaining settings constitute the first appearance in print of the spiritual folksong – a sacred text set to a formerly secular melody – a genre that appeared frequently in southern tunebooks from the second decade of the 19th century. Other characteristics of *The Christian Harmony* that appear rarely in northern tune books but commonly in later southern ones are rhythmic and scalar influences from folk and secular music, repeated phrases, three-voice settings, tunes with added choruses, revivalist poetry, the inclusion of complete texts, and tunes named after the texts to which they are set. Ingalls's book thus occupies a unique position in the tune book literature.

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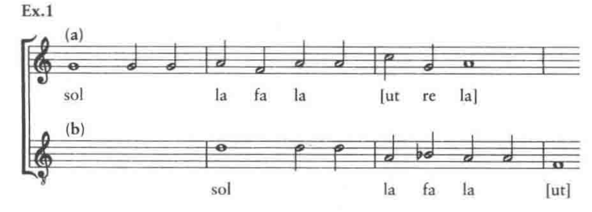
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Inganno (i) (It.: 'deception'). A technique of hexachord transposition resulting in the alteration, development or transformation of thematic material and found particularly in imitative textures of works (mostly non-vocal) written during the later Renaissance and earlier Baroque periods.

Artusi explained the term in the second part of his treatise attacking modern musical practice (1603): 'The deception [*inganno*] takes place whenever one part begins a theme and another voice follows it without using the same intervals but still retaining the same names of the hexachord syllables'. He provided an illustration of the technique (ex.1). An initial theme in the natural hexachord

Ex.1



(*a*) is changed (*b*) by transposing the first pitch into the hard hexachord (*D sol* replaces *G sol*) and the third and fifth pitches into the soft hexachord (*B fa* replaces *F fa*, and *F ut* replaces *C ut*). Although this example is related to a single imitative point, contemporary composers seem to have taken advantage of the technique as a means of interconnecting the thematic material of a whole work. Artusi made it clear that the use of *inganni* was, however, not confined to his contemporaries ('li Moderni') but might be found in the works of earlier composers ('gli valenti Compositori passati'). He claimed that some modern musicians misunderstood the technique; he was perhaps referring here to the greater flexibility with which it was used in the early 17th century and to its occurrence in dissonant and chromatic contexts.

The only known composition to refer to the term in its title is Trabaci's ricercare on the 4th tone (1603), 'con tre fughe et inganni'. *Inganni* used in his later ricercares (1615) are identified in the musical text. It has been suggested (by Jackson, 1971) that *inganni* played a part in the chromaticisms of the late polyphonic madrigal, including works by Gesualdo. They are certainly found in many of the polyphonic instrumental and keyboard works of Frescobaldi – thus highlighting the consummate versatility of his handling of thematic variation – and to some extent in the instrumental music of Tarquinio Merula.

The mid-16th century repertory of the Bourdeney Codex (*F-Pn* Rés.Vm 851) contains the earliest identified examples of the systematic use of *inganni* in ricercares. Four of these pieces also appear in the Chigi Manuscript (*I-Rvat* Chigi Q.VIII.206), there attributed to 'Giaches'; once thought to be Giaches Wert, it is now considered more likely to refer to 'Giaches Brumel' (JACQUES BRUNEL; Newcomb, and see RRMR, lxxxix, 1991), organist of the court of Ferrara from about 1532 to 1564. Luzzaschi, Frescobaldi's teacher, succeeded Brunel, coincided with him at Ferrara, and may have been his pupil. The likelihood that Jacques Brunel was organist of Rouen Cathedral in 1524 may establish successive links between a Franco-Flemish composer and composers working in Ferrara, Rome and Naples. This may suggest that the technique of *inganno* dates back to the earliest years of imitative composition and may not be confined to Italy. Given the importance of the hexachord system, and especially of hexachordal mutation, in applied music theory and education this would not be a surprise. Although the most systematic use of *inganno* is found in keyboard and instrumental music, there are less overt examples in 16th-century vocal polyphony, but it is not always possible to determine whether its use is deliberate (Harper, 1978).

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Inganno (ii) (It.). *See* INTERRUPTED CADENCE.

Ingegneri [Ingegnieri, Ingignieri, Ingignero, Inzegneri], **Marc'Antonio** (*b* Verona, 1535–6; *d* Cremona, 1 July 1592). Italian composer and instrumentalist. He was an important madrigalist and composer of sacred music in the north Italian tradition. He taught Monteverdi, in whose early music particularly his influence is strongly heard.

1. Life. 2. Works. 3. Influence.

1. LIFE. Ingegneri was born in Verona, the youngest child and only son of Innocenzo Ingegneri, a goldsmith, and Giulia Foscari. The civic register of May 1541 gives Marc'Antonio's age as five years. Later documents show that the family lived in a house on Via Paradiso, in the parish of S Vitale. He became a choirboy at Verona Cathedral and was probably taught by Jacquet de Berchem and Giovanni Brevio; he may have remained at the cathedral long enough to be taught by Vincenzo Ruffo, who was appointed *maestro di cappella* in 1551. He later dedicated his first book of masses to the cathedral canons, referring to himself as 'an alumnus of your teaching'. By 1557 his father had died and Ingegneri had left Verona for the environs of Padua and Venice, where he was employed as a 'suonadoro di violino' for processions of the Scuola Grande of S Marco.

No clear documentary evidence of Ingegneri's activities in the first half of the 1560s has yet been discovered; however, he may have gone to Parma to study with Rore. In the dedication of a madrigal book 21 years after Rore's death, Ingegneri recalled that he had been 'on friendly terms with M. Cipriano, and talked to him, and personally received his tuition'. His claim is supported by the fact that three of his madrigals – *Non mi toglia il ben mio*, *Chi vuol veder tutta raccolta* and *Spess'in parte del ciel* – were misattributed to Rore and included in *Le vive fiamme* (RISM 1565[18]), a posthumous collection produced only three months after Rore's death.

By 1566 Ingegneri had moved to Cremona, and was in receipt of a small stipend from the monastery of S Abbondio. The dedication of his *Primo libro de madrigali a quattro voci*, which survives only in a 1578 reprint, states that the book was his first publication and refers to his having already spent some years in the service of the dedicatee, Giovanni Gadio, the prevost of S Abbondio. Gadio died in 1569, providing a latest possible date for the dedication, which may in any case not have appeared in the first edition. There is substantial evidence that the book was altered in reprinting, and it may even have been first published before Ingegneri moved to Cremona.

On the title-page of his five-voice motets of 1576 he styled himself prefect of music at Cremona Cathedral (see illustration), though the cathedral account books provide clear evidence of this appointment only from 1578. Ingegneri is first referred to as *maestro di cappella* in an entry dated 14 January 1580, which recorded that he was to receive a special bonus payment in recognition of his hard work in preparing the music for the preceding Christmas season. Even before that date, although Ingegneri was only called 'cantor' and the choir his 'fellow singers', the wording of entries clearly indicates that he was already in charge. He seems to have been on the best of terms with the cathedral authorities, since he received special bonuses on more than one occasion over the years. In 1581 he married Margherita Soresina, a singer; they appear to have had no children. He bequeathed his entire estate, including the house in S Vitale, to his sister



Title-page of Ingegneri's 'Sacrarum cantionum ... liber primus' (Venice: Gardano, 1576)

Prudentia. The house passed from family hands in 1622. Although he had settled in Cremona, throughout the last two decades of his life, Ingegneri maintained ongoing contact with benefactors and patrons elsewhere. This is shown particularly through the commissioning and dedications of his secular works; complete volumes of madrigals were dedicated to patrons in Vienna, Milan, Parma and Verona, and isolated works appeared in anthologies compiled in Verona, Venice, Milan, Brescia, Ferrara and Rome. As the most distinguished musician in Cremona, Ingegneri was in the position to foster the city's most talented musicians; it is known that he tutored Claudio Monteverdi, but it is also likely that he taught Benedetto Pallavicino, Monteverdi's eventual colleague and rival at Mantua. For nearly a decade, between 1576 and 1586, Ingegneri published only madrigals; but after the dissolution of the Cremonese Accademia degli Animosi in 1586, he appears to have lost interest in secular composition. He resumed the publication of sacred music, producing six more volumes before his death in 1592. He was a close friend of the reformist bishop Nicolò Sfondrato, later Pope Gregory XIV, to whom he dedicated no fewer than four books of sacred music over a period of 15 years.

2. WORKS. Ingegneri's music reveals that he was a highly competent polyphonist; his contemporary, Pietro Cerone, hailed him as a master of counterpoint, and attributed to him the invention of a number of devices including 'double and inverted counterpoint at the 10th and 12th'. His sacred music catered admirably to the musical demands of the post-Tridentine church. Many of his motets, for example, are based on plainchant melodies which are occasionally used as strict cantus firmi, and his choice of texts shows a gradual inclination towards liturgical verse. Yet he seems not to have been greatly concerned with the intelligibility of the text, an issue that was prominent among reformers; this is by no means unusual, and may even reflect the prevailing attitude in Cremona. During Sfondrato's bishopric no specific mention of music, or the principles by which it should be governed, appear in the otherwise exacting and detailed synodal decrees. Ingegneri favoured polyphonic textures in his motets, the most extreme example of which is the four-voice *Noe noe*, a double canon by inversion with two different resolutions

of the canonic voices. The masses also show evidence of the increasing influence of Tridentine reform. The first book, published in 1573, contains four parody masses. The works are freely contrapuntal in the *oltremontano* style, perhaps revealing the influence of his teachers, Berchem and Rore. By contrast, the masses in the second book, published in 1587, are based entirely on liturgical or freely invented material, and make much fuller use of syllabic text-setting and homophonic textures. But this development in his musical treatment of text may not have been due solely to current religious thinking. Ingegneri's later sacred works demonstrate the growing popular concern that musical settings should reflect the sense of the text. His responsories for Holy Week and their companion Lamentations correspond to Pietro Pontio's advice to use slow-moving homophony, with occasional dissonance 'to make the composition more lachrymose'. On the other hand, the celebratory book of polychoral motets, dedicated to Sfondrato upon his elevation to cardinal, was published for 7–12 or 16 voices, 'together and separately adaptable for various concerted musical instruments'.

A full assessment of Ingegneri's development as a madrigalist is hindered by the loss of his first book of five-voice madrigals and of the cantus part of the second. His later books, four from the 1580s and one posthumously published, all survive complete. The corpus spans over 20 years and reflects various influences that besieged secular composition during that period: the rise of the professional female performer, the development of instrumental playing, the humanist experiments of both French and Italian academies and the emergence of musical theatre. His madrigals show him to be a natural successor to Rore, and reveal an enduring fascination with the integration of coherent musical form with an intelligent and intelligible representation of the text. His means of expression make use of techniques which affect whole blocks of text and which may be juxtaposed in contrasting sections: chromaticism, metre, relative note values, texture and tessitura. The emphasis is always on illumination, rather than illustration, of the textual conceit: although he frequently uses madrigalisms, they always appear as part of the wider affective context. The musical structure is governed by the syntactical, not the formal, structure of the text and is generally articulated through cadential relationships, with both the pitch and the arrangement of the cadence determining its structural importance. However, the reiteration, development and transformation of thematic material as both a unifying technique and an expressive device is also a prominent feature of his style. And like Rore, Ingegneri explored the possibilities of representing the text through harmonic organization; in many of his works mode, deviation from the mode, and cadential relationships are used as text-expressive tools.

His textual choices are varied, including verse by Petrarch, Bembo, Ariosto, Parabosco, Casone, Tasso and Guarini. His settings of Tasso's *D'aria un tempo nodrimmi* (1580) and Etienne de la Boetie's *Iay senty les deux maux* (1580) were composed before the poems themselves were published, suggesting that he had access to manuscript copies of the texts. A significant number of madrigals using a female narrative voice, or eulogizing identifiable female singers, may indicate contact with performers such as Tarquinia Molza and Laura Peverara in the years before they were employed at Ferrara. Some of the madrigals either dedicated to or associated with the Farnese court at Parma and the Accademia Filarmonica of Verona are clearly intended to be part of theatrical displays, commenting on dance formations, narrating the descent of a *deus ex machina* or describing the distribution of performing forces of both voices and instruments.

Documentary evidence shows that by the 1580s Ingegneri had organized a mixed instrumental ensemble of strings and wind at the cathedral in Cremona. His only exclusively instrumental compositions are two 'arie di canzon francese per sonare' which appear at the end of his second four-voice book of madrigals; some of his madrigals may have been performed by mixed forces.

3. INFLUENCE. Ingegneri's success both during and after his lifetime is difficult to quantify. On one hand, both his books of four-voice madrigals were reprinted at least once, and his contributions to prestigious collective editions, such as Morsolino's *L'amorosa Ero* (RISM 1588[5]), and two of the collections for Laura Peverara, the Ferrarese *Il lauro secco* (1582[17]) and the Veronese manuscript tribute (*I-VEaf* Ms.220), indicate that he was well regarded by the cultural élite. However, his five-voice madrigals were never reprinted, and only a few of his compositions appear in contemporary anthologies. Indeed, his most popular works owe their transmission throughout Europe at least partially to misattributions to Rore and Palestrina.

Ingegneri's primary importance is as the teacher of Monteverdi, who acknowledged his debt on the title-pages of his first five publications. Many of the most striking and conspicuous devices in Monteverdi's early books are also features of Ingegneri's mature style, and in a number of instances Monteverdi either parodied his teacher's work or borrowed thematic material for the setting of an unrelated text.

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STEVEN LEDBETTER/LAURIE STRAS

Ingelius, Axel Gabriel (*b* Säkylä, 26 Oct 1822; *d* nr Uusikaupunki, 3 March 1868). Finnish composer, writer and critic. He studied classical philology and literature at the University of Helsinki, worked as a teacher in Turku from 1847, lectured on music history and wrote novels, short stories and plays as well as reviews on music for several newspapers in Turku and Helsinki. As a composer he was self-taught, but nevertheless wrote the first symphony ever composed in Finland (1847). Its third movement ('Scherzo finnico') is in 5/4 metre, characteristic of Finnish rune singing, although it otherwise lacks the distinctive features of rune melodies. His opera *Junkerns förmyndare* (N.H. Pinello, 1853) was based on a subject from 16th-century Finnish history, and he also wrote about 100 choruses and songs to Finnish poetry (J.L. Runeberg, Z. Topelius and others) as well as some German songs (Schiller, Heine). As one of the first representatives of Finnish national Romanticism in music and as a pioneer of music criticism he has a place in Finnish music history in spite of his inadequate compositional skills.

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ILKKA ORAMO

Ingenhoven, Jan (*b* Breda, 29 May 1876; *d* Hoenderloo, 20 May 1951). Dutch composer and conductor. He studied with Brandts Buys in Rotterdam and later with Mottl in Munich, where he conducted the Munich Madrigal Society from 1909 to 1912. This was a famous ensemble of soloists which made many concert tours under his direction. By conducting the Munich Orchestra Association and organizing music festivals he introduced a great deal of contemporary Dutch and French music into Germany. In 1913 Ingenhoven retired as a performing artist to devote himself primarily to composition. During World War I he resided in Switzerland and Paris. After 1930 he retired as a composer and returned to the Netherlands.

Ingenhoven's preferred genres changed over time. During his first period in Munich he wrote orchestral works alongside pieces for chorus, vocal quartet and solo voice; before World War I he devoted himself to string quartets and from then until 1918 he composed chamber music for various trio combinations. In the years around 1920 he wrote the sonatas for violin and for cello and the final period was taken up with works for solo instruments within small ensembles.

Ingenhoven inherited certain stylistic elements from 16th-century music. His early works were always conceived polyphonically. Paired duets, imitation and polyrhythm are outstanding characteristics, especially in the vocal works from the Munich period. His song 'Nous n'irons plus au bois' (1909) from the *4 quatuors à voix mixtes*, which Ingenhoven claimed to be the first atonal vocal work by a Dutch composer, is a brilliant example of this style.

In the chamber works Ingenhoven's style became even more exclusive through a combination of the polyphonic elements and a new homophonic approach, with tonally indefinite chords, subtle dynamics and delicate timbre. He devised cantilena-like melodies, quasi-improvised as if he wanted to create *Jugendstil* in music. Although he used cellular motivic technique, the structure of his works always tends towards symmetry.

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Chbr: Str Qt no.1, 1907–8; Str Qt no.2, 1911; Wind Qnt, 1911; Pièces pour 3 instruments divers no.1, pf trio, 1912–13; Str Qt no.3, 1912–13; Pièces pour 3 instruments divers no.2, fl, cl, hp, 1914–15; Sonata, cl, pf, 1916–17; Pièces pour 3 instruments divers no.3, vn, vc, hp, 1918; Sonata, vc, pf, 1919; Sonata, vn, pf, 1919–20; Sonata, vn, pf, 1921; Sonata, vc, pf, 1922; Sonatina, cl, vn, 1925; works for chbr orch with solo inst
Vocal: 4 quatuors à voix mixtes (1903–9); other works for chorus; works for 1v, pf

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ANTHONY ZIELHORST

Inghelbrecht, D(ésiré)-E(mile) (*b* Paris, 17 Sept 1880; *d* Paris, 14 Feb 1965). French conductor and composer. The son of a viola player at the Opéra, he played the violin from an early age. He enrolled at the Conservatoire, studying solfège in Ambroise Thomas' class and harmony with Taudou, but was later expelled, whereupon he joined an orchestra. His conducting début was at the Théâtre des Arts in 1908, where he directed 50 performances of Schmitt's *La tragédie de Salomé*. He mixed with artists and writers at Madeleine Lemaire's salon, and counted Reynaldo Hahn among his close friends. His most important musical friendship, however, was with Claude Debussy: he directed the chorus for the première of *Le martyre de St Sébastien* in 1911, and continued to champion Debussy's music, *Pelléas et Mélisande* especially, throughout his life.

As director of music at the Théâtre des Champs Elysées (1913), he conducted the first production in French of Musorgsky's *Boris Godunov*. He went on to conduct at the Ballets Suédois, the Opéra-Comique (1924–5 and 1932–3), the Concerts Pasdeloup (1928–32), the Algiers Opera (1929–30) and the Paris Opéra (1945–50). In 1934 he formed the Orchestre National de la Radiodiffusion Française, inspired by the success of the BBC SO. During the war, he was suspended from his post for refusing to conduct *La marseillaise* while France was under occupation; he did not conduct again until the war was over. Besides his Debussy, Inghelbrecht's performances of Ravel, Roussel and Schmidt were particularly outstanding.

Inghelbrecht gained early recognition as a composer with the five piano suites which make up *La nursery* (1905–11), a collection of childhood scenes presented with charmingly contrived naivety, which he later orchestrated. Less well known are the other orchestral suites, the operas and ballets. In these, the orchestration is polished and masterly, and the style richly eclectic, often suggestive of Fauré or Debussy. A number of works, such as *Pour le jour de la première neige au vieux Japon* (1908), the *Six danses suédoises* (1929) and the *Ballade dans le goût irlandais* (1939), explore foreign or 'exotic' influences. His last orchestral work, the suite *Vézelay* (1954), takes its name from the ancient pilgrimage town in which Inghelbrecht spent much of his life, and is one of his most bizarre, haunting creations. The Requiem (1941), written during World War II, is his only liturgical sacred work: the setting is theatrical and emotional, with echoes of Verdi in the 'Dies Irae' and some lyrical Italianate solo writing. His last work, the opera-ballet *Le chêne et le tilleul* (1960) represents, after its two comic predecessors (*La nuit vénitienne*, 1908 and *Virage sur l'aile*, 1947), the culmination of his operatic writing. Set in ancient Greece, its charming and initially directionless harmonies, in the style of Debussy, give no hint of the impending Bacchic frenzy of a wild dance with pungent rhythmic accompaniment.

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Orch: Marine, 1903; La serre aux nénuphars, 1903; Automne, 1905; Pour le jour de la première neige au vieux Japon, 1908; Rhapsodie de printemps, 1910; 3 poèmes dansés, 1923–5; 6 danses suédoises 1929; Sinfonia breve da camera, 1930; La valse retrouvée, 1937; Ballade dans le goût irlandais, hp, orch 1939; Pastourelles sur des Noëls anciens, 1943; Ibériana, vn, orch, 1948; Vézelay, 1954

Vocal: Par-delà les fleuves taris, 1v, pf (1905); Au jardin de l'infante, 1v, pf (1910); Cantique des créatures, 1v, chorus, pf, orch (1910); 4 chansons populaires françaises, chorus, 1915; Vocalise-étude, 1v, pf (1929); La légende du grand Saint Nicolas, 1v, orch (1932); Requiem, S, T, Bar, SATB, orch, 1941; Tant que Noël durera, 1v, chorus, orch, 1943; Chantons jeunesse, chorus (1946); Mowgli (after R. Kipling), 1v, chorus, orch (1946)

Chbr: 2 esquisses antiques, fl, hp (1902); Nocturne, vc, pf (1905); Prélude et saltarelle, va, pf (1907); Qnt, c, hp, str qt (1917); Sonatine, fl, hp, 1919; Impromptu, va, pf, 1922; 4 Fanfares, wind (1932); Str Qt, 1954

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NICHOLAS KAYE

Inghilleri, Giovanni (*b* Porto Empedocle, Sicily, 9 March 1894; *d* Milan, 10 Dec 1959). Italian baritone. He was trained first as a pianist and discovered his voice while working as a répétiteur. In 1919 he made his début as Valentin in *Faust* at the Carcano, Milan, and then went on to sing with considerable success throughout Italy, at the Costanzi in Rome, the S Carlo in Naples (the first of many seasons in 1922, the last being 1948) and La Scala. He was enthusiastically received at his début in *Pagliacci* at Covent Garden in 1928, and returned there for the next two seasons and again in 1935. A highlight of his career in London was the 1930 *Traviata* with Ponselle and Gigli where his 'steadiness of tone, flawless phrasing and ease of manner' were commended as a model. He sang at Chicago in 1929, and later in France and Spain. In 1936 he appeared in the première of Malipiero's *Giulio Cesare* in Genoa. He continued to prove his worth as a musicianly singer (he was also a composer of opera, ballet and songs) until his retirement in 1953, after which he taught singing in Milan. Recordings show the fine voice and authoritative style that distinguished him in the 1920s; when he returned to the studios after the war his style had deteriorated, though his tone remained impressive.

J.B. STEANE

Ingignieri [Ingignero], **Marc'Antonio.** *See* INGEGNERI, MARC'ANTONIO.

Inglott, William [Englitt] (*b* 1554; *d* Norwich, 1621). English organist and composer. A chorister at Norwich

Cathedral under his father Edmund Inglott in 1567–8, he was organist there from 1587 to 1591 and again from 1611 or earlier to 1621. In the intervening period, from 1597 to 1609 or later, William Inglott – presumably the same man – was organist of Hereford Cathedral. Inglott's Short Service for four voices (Ven, TeD, Bs, Ky, Cr, Mag, Nunc) has been reconstructed by M. Walsh and R. Turbet (Wyton, nr Huntingdon, 1989), but for each of three anthems only a single part survives. There are two compositions for keyboard in the Fitzwilliam Virginal Book, *GB-Cfm*; there is also an untitled piece (a pavan) by 'Englitt' in Will Forster's Virginal Book (*GB-Lbl*; ed. in MB, lv, 1989).

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JOHN CALDWELL/ALAN BROWN

Ingólfsson, Atli (*b* Keflavík, 21 Aug 1962). Icelandic composer. He studied guitar and composition at the Reykjavík College of Music, graduating as a soloist in 1983. He received his degree in theory and composition a year later, and in 1986 he received a BA in philosophy from the University of Iceland. He continued his studies at the Conservatorio G. Verdi, Milan (1985–8), with Davide Anzaghi and Paolo Castaldi. He also studied with Franco Donatoni at the Accademia Chigiana, and privately with Gérard Grisey in Paris, where he also attended courses at the Conservatoire (1988–90) and at IRCAM. His music has been widely performed at European festivals and concert seasons by groups such as the Ensemble InterContemporain, Avanti!, the Arditti Quartet and the Ensemble L'Itinéraire. He has also published a book of poetry, and has written on the development of Icelandic prosody from a musical perspective. His output consists almost entirely of instrumental works, characterized by a brilliant, colourful musical sound. Several of his works reflect his interest in prosody, and rhythm and metrics may be said to occupy a central role in many of them (*A verso*, *Le pas les pentes*, *Envoi*, *La métrique du cri*). In his recent work he has increasingly explored the point of contact between timbre, harmony and rhythm, which in his String Quartet no.1 'HZH' leads to a constant dissolution between prevalently timbral, harmonic or rhythmic situations, all of them issued from the same structural matrix.

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ÁRNI HEIMIR INGÓLFSSON

Inharmonicity. The deviation of a set of frequencies from an exact harmonic series. The most common musical application of the term is in discussion of the natural mode frequencies (or partials) of a stretched string. For a uniform, completely flexible string, the mode frequencies (or resonance frequencies) are members of the harmonic series represented by the following formula, in which n is the harmonic number (counting the fundamental as the first harmonic) and F is the fundamental frequency:

frequency of nth harmonic = nF

The stiffness always present in a real string increases the frequency of each mode by an amount which depends on the mode number. The resulting inharmonic series of mode frequencies is given, to a good approximation, by the following formula:

frequency of nth mode = $nF(1 + bn^2)$

The inharmonicity coefficient b can be calculated if the properties of the string are known. For a string of fixed radius and sounding length, the inharmonicity diminishes as the tension is increased.

For the relatively supple strings normally used on bowed and plucked instruments, the inharmonicity coefficient is very small, and such strings can be treated for most musical purposes as having exactly harmonic natural mode frequencies. The inharmonicity of piano strings, on the other hand, is far from negligible. A typical bass string on an upright piano may have an inharmonicity coefficient b of 0·0002; in this case the stiffness will have an insignificant effect on the frequency of the first string mode, but will increase the frequency of the twentieth mode by nearly 8% (a sharpening of more than a semitone).

Since the frequency spectrum of the sound radiated by a plucked or hammered string consists of the inharmonic natural mode frequencies of the string, the degree of inharmonicity can have a significant effect on the perceived timbre of the sound. String inharmonicity is also generally considered to be one of the causes of the octave stretching found on well-tuned pianos.

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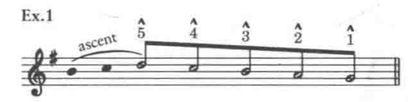
MURRAY CAMPBELL

Inisisri (*b* Semarang, Java, 1951). Indonesian composer. From a family of singers of *kroncong*, popular Indonesian music originating from Portuguese songs, he became musically active at an early age. A rock drummer with the group Spider in the 1970s, Inisisri joined the experimental music group Kelompok Kampungan in the 1980s. Formed in the 1970s in Yogyakarta by musical academics and actors, this group performed a fusion of classical, rock and gamelan music. After its break-up he joined experimental rock groups including Sirkus Barock, Swami and Kantata. In 1994 Inisisri set up the percussion ensemble Kahanan with players of Kuntulan music from the Banyuwangi region of East Java. Kuntalan is a fast, dynamic and often polyrhythmic form of traditional *rebana* (tambourine) music. Kanhanan has appeared on TV and at festivals including the Indonesian International Drum Festival, Jakarta Percussion Festival and Jakarta

International Jazz Festival. Inisisri works regularly with other Indonesian experimental musicians.

FRANKI RADEN

Initial ascent (Ger. *Anstieg*). In Schenkerian analysis (see ANALYSIS, §II, 4), a method of PROLONGATION consisting of a preliminary conjunct ascent from a note in the tonic triad to the first note of the URLINIE. Ex.1, based on



Schenker's *Der freie Satz* (1935), fig.5, shows an ascent from the 3rd to the 5th of the C major chord, the 5th being the start of the *Urlinie* descent (indicated by capped numerals and a square bracket above).

As the initial ascent is preparatory to the *Urlinie*, not part of it, it need not be diatonic (see *Der freie Satz*, fig.38*a*). It may include a raised 4th, and so give the effect of a TONICIZATION of the dominant, as illustrated by Haydn's 'Emperor Hymn' (*see* STUFE, ex.2); this example is exceptional because it shows the initial ascent covering the first 12 bars, i.e. fully three-quarters of the total length of the piece.

WILLIAM DRABKIN

Ink Spots, the. American popular vocal group. Its members included Bill Kenny (*b* 1915; *d* 25 March 1978), Orville 'Hoppy' Jones (*b* 17 Feb 1905; *d* 18 Oct 1944), Charlie Fuqua and Ivory 'Deek' Watson. Their delivery of sentimental ballads was extremely popular during the 1940s and their close-harmony style directly influenced many black American vocal groups in the following decade. The group's sound was built around Kenny's tenor and falsetto voice and the rich bass of Jones. Kenny's diction was precise and clear while Jones would talk the lyrics of a middle eight or verse section on such numbers as *Whispering Grass* or *That's When Your Heartaches Begin* and would also occasionally sing the lead part. The standard Ink Spots arrangement featured the baritone of Watson, Fuqua's second tenor and Jones's bass harmonizing an accompaniment to Kenny's ethereal lead voice. Watson also played guitar and Fuqua guitar and ukelele. After Jones's death in 1944 the bass part was taken by Kenny's brother Herb.

Among their many best-selling recordings were *The Gypsy*, *Don't get around much anymore*, *You're breaking my heart* and, with Ella Fitzgerald, *Into each life some rain must fall*. Although the Ink Spots provided the blueprint for the doo-wop groups of the 1950s, the original group split up in 1952 and for the next four decades at least two groups were touring America and Europe as the Ink Spots.

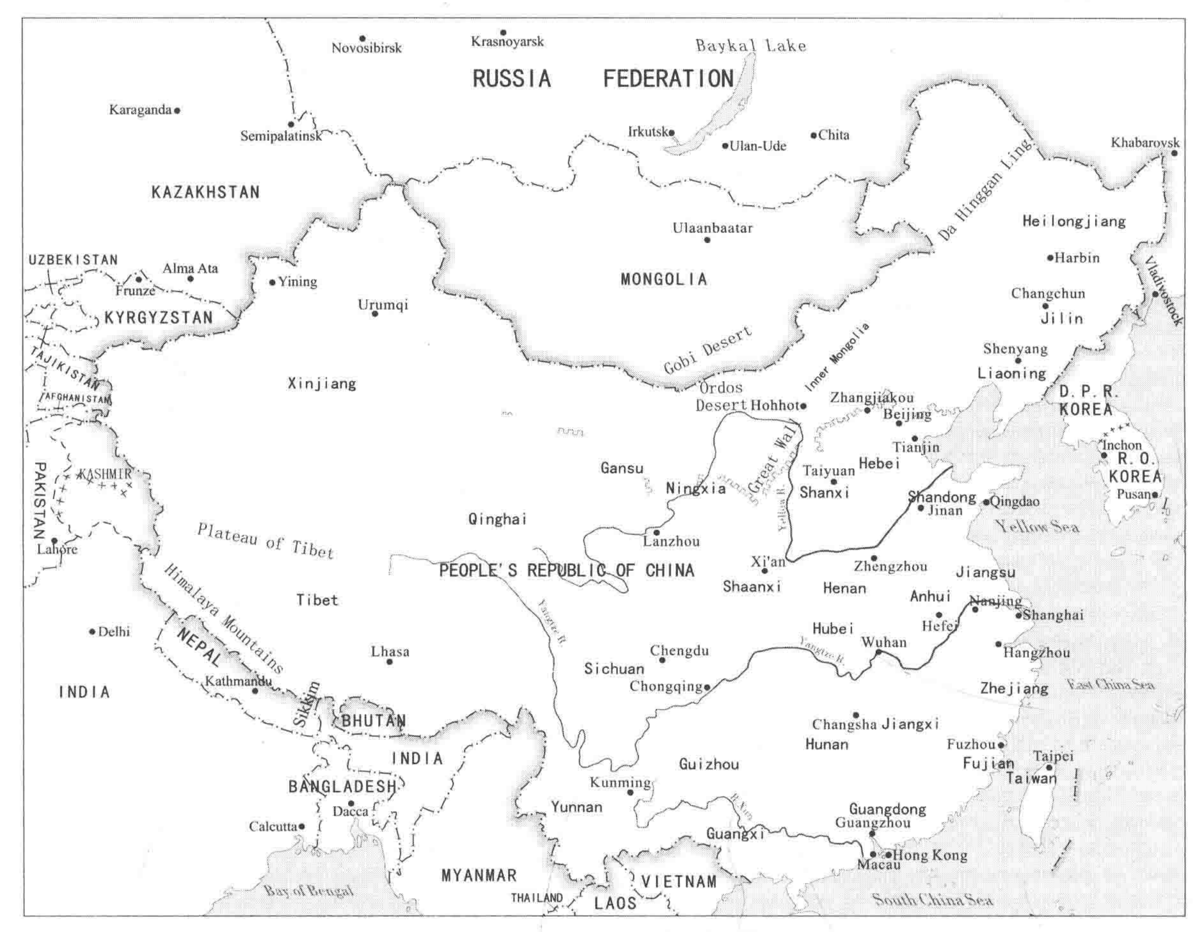
DAVE LAING

Inner Asia. Region situated between the great sedentary populations of Eurasia and East Asia. The kernel of Inner Asia is historically the home of nomadic pastoralists. Crossing the borders of three contemporary states, it comprises Mongolia, the southern Siberian Russian Republics of Tuva (Tyva) and Buryatia, and the Chinese autonomous regions of Inner Mongolia and Xinjiang (fig.1). Contemporary geopolitical borders are comparatively recent and do not coincide with musical landscapes created in performance. Moreover, as with other cultural areas, the borders of Inner Asia are diffuse, and musical interactions with neighbouring areas are thus common. Traditional musical genres and forms share some characteristics with TIBETAN MUSIC, with those of southern Siberian peoples such as the Yakuts, Khakassy and Gorny Altais, as well as with Central Asian nomads such as the Kazakhs and Kyrgyz, who also spill over into contemporary Inner Asia (*see* KAZAKHSTAN, §1–5, KYRGYZSTAN, §1–4, UZBEKISTAN, §1, TURKMENISTAN, TAJIKISTAN, CENTRAL ASIA, CHINA, §IV, 5(ii) and MONGOL MUSIC).

The musical practices of Inner Asian peoples are inextricably bound up with their ethnicities, histories, environments and religions. As a region it presents a complex ethnic and linguistic picture, but its indigenous population is basically Mongol, with languages that belong to the Altaic family. There are two main divisions of Mongols; since the 13th century the Western Mongols and Eastern Mongols have periodically been at war. It was the Eastern Mongols who first succumbed to the Chinese Qing dynasty during the 17th century, and this remains a contentious issue.

For most of their histories, Mongols have hunted and lived off the products of their domesticated animals (horses, cattle, sheep, goats, camels). The majority still live in easily transportable round felt tents in environments that are inhospitable and often dangerous. It is perhaps not surprising that their folk-religious, shamanic and Buddhist beliefs include spirits that both comprise and inhabit nature. They communicate with and seek to influence these spirits through a range of musical practices. Each region has had to endure the cultural onslaught of communism and has coped with it in different ways.

1. HISTORICAL CONNECTIONS. In contemporary performances of song, music and dance, the peoples of Inner Asia create connections across contemporary geopolitical borders with peoples who once belonged to the same historical states and confederations. Khalkha Mongols and several other groups in Mongolia (e.g. Mongol Urianghais), as well as some groups in Inner Mongolia (e.g. Ordos Mongols), are connecting to the period of Chinggis Khan and the Mongolian Empire (1206–1368); others are creating associations with the Jungar State (*Züün Gar Uls*) (1630 to late 1750s), which encompassed most of west Mongolia, part of Tuva, Jungaria (southwest of the Altai mountains), Xinjiang Uighur Autonomous Region and Buryat territories around Lake Baikal (present-day Buryatia). Such affiliations broadly relate to the division between Western and Eastern Mongols. Vocal and instrumental genres of Western Mongol or Oirat groups share characteristics with groups north, south and west of current Mongolian borders, looking westwards to Central Asia rather than eastwards to the Eastern Mongols, who include the Khalkhas of central Mongolia. OVERTONE-SINGING (*höömii*), the extraordinary vocal technique in which a single performer simultaneously produces two or three separate vocal lines, is traditionally performed only by Western Mongol groups (but including those Khalkhas who live in west Mongolia and are referred to by Mongols as 'Western Khalkhas') and in Tuva, as well as among neighbouring peoples such as the Khakassians and Gorny or Mountain Altais. Similarly, use of the deep gutteral voice (*häälah*) in Western Mongol epic performance connects with singers in Tuva and looks westwards to the Central Asian areas of southern



1. Geographical area of Inner Asia

Uzbekistan and southern Turkmenistan; in the latter the process is called *hümlemek* (cf Mongol *höömilöh*). The three-holed end-blown pipe, on which a performer plays a melody from harmonics while producing a vocal drone, is played by Altai Urianghais (*see* TSUUR), Tuvans (*shöör*) and Kazakhs of west Mongolia (*sybyzgy*); in the Altai mountain region of Xinjiang province, China; and among Kazakhs and Kyrgyz (*chöör*) in Russia. It is similar to the pipes, such as the Turkish *kaval*, of other pastoral peoples in Central Asia. The two-string fiddle, called IKIL by Western Mongols, *igil* by Tuva Urianghais and *ikili* by people of the Gorny Altai, is tuned and used differently from the horse-head fiddle (*morin huur*; *see* HUUR, §1) played by Khalkhas, Buryats and Inner Mongolian groups. The *biy*-dance is performed by Western but not Eastern Mongols, and the two-string lute is played by west Mongolian Altai Urianghais (TOPSHUUR), Altais (*topshúr*) and Tuvans (*toshpulúr*).

Eastern Mongols who live in northern, central and eastern Mongolia share musical genres and instruments with Buryat Mongols and groups in southern Siberia, as well as with Mongols in Inner Mongolia, rather than with the Western Mongols. The two- and four-string tube spike fiddle of Buryat Mongols, *huchir*, is related to the southern Siberian *ducheke* of the Nanai and *tïgrïk* of the Nivkhi, as well as to the two-string HUUCHIR and four-string *dörvön chihtei huur*. These are used to accompany 'connected verse' (*holboo*, *qolbuga*) in musical narratives (*bengsen-ü üliger*) and tales of literary origin (*bengsen-üliger*) by Jaruud, Üzemchin and Ar Horchin Mongols in south-east Mongolia and by Jaruud, Üzemchin and Ordos Mongols in Inner Mongolia.

There are many close religious, political and cultural links with Tibet, which ruled over most of this area from the 7th century to the 10th. Oral and manuscript versions of the Gesar epic, which centres on a Tibetan hero of that period, have been found across the ethnic Tibetan culture area (*see* TIBETAN MUSIC), as well as among Tuvans, Khalkha Mongols, Oirats, Buryats, Inner Mongols and Monguors. Affiliations between Eastern Mongols and Tibetans are displayed in their traditional wedding processes (see §2 below) and their use of the horse-head fiddle (Mongol *huur*) and side-blown bamboo flute LIMBE (Tibetan *gling-bu*). The latter is also played in China (*ti-zu*).

In the 20th century Mongolia, Tuva and Buryatia were subjected to Soviet communism, Inner Mongolia, Xinjiang and Tibet to Chinese communism. Under Soviet communism, the formula 'national in form, socialist in content' involved the elimination of diversity and the neutralization of musical traditions. Musical traditions of different

ethnic groups were amalgamated, subordinated to the style of the majority group in each country or region and then fused with European art forms and put into theatres. Instruments were adapted to enable production of sounds that fitted the European tempered scale and harmonic system. Traditional musics and dances were 'folklorized'. Folk ensemble orchestras were created in which 'national' instruments played together with European art instruments. Dances such as the *biy*-dance and the religious dance-drama *tsam* were cross-fertilized with ballet steps (Pegg, 2001). Similarly, in Inner Mongolia, designated an autonomous region of the People's Republic of China since its foundation in 1949, Mongol music came under the influence of the Party's programme of the Cultural Revolution (1966–76), when artist organizations took the message of 'New China' to the whole country, and local musicians were incorporated into a state union (Pegg, 1992).

2. SECULAR CONTEXTS. Musical activities take place in herding and hunting contexts as well as during domestic and public celebrations. Inner Asian nomads are herders of domestic animals (sheep, cows, horses, goats and camels or yaks) and hunters of wild animals. A variety of vocal sounds, including whistling, calls, melodious short-songs (*magtaar*) and overtone-singing (*höömii*), are used to call and control animals and birds. Mongols use musical remedies for domesticated animals that reject their young. For a ewe, the song includes the sounds '*toig, toig, toig*'; for goats, '*chüü, chüü, chüü*'; for cows, '*boov, boov, boov*'; and for camels they play the *huur* and sing. (Mares never reject foals.) The *morin huur* or *ikil* is often used to soothe restless horses and camels, sometimes hung from a camel's hump so that the wind continually sounds the strings. The fiddle is used when animals are giving birth and thus came to symbolize prosperity. Among Kazakhs, the end-blown pipe *sybyzgy* is played for the same purpose.

Herders spend many lonely hours in the steppes and mountains and use music and song for entertainment. Mongols say that long-songs (*see* MONGOL MUSIC, §II, 1(i)) developed because of the need to fill their vast territory with sounds. The side-blown flute *limbe* and end-blown pipe *tsuur* are favoured by men because they are light and easily tucked into the belt. The jew's harp (*aman huur*) is played by both men and women.

Hunters, always male, use ritual musics before, during and after the hunt. Prior to the hunt, epics (*tuul'*) or praise-songs (*magtaal*) are performed in order to charm the spirits into giving game (*see* MONGOL MUSIC, §II, 1(iii) and (iv)). Hunters also offer *tsatsal* ('milk-aspersions') and purify their saddle thongs with juniper while emitting rhythmical verses to the spirits. Altai Urianghais perform a special long-song, *Alag Altain Shild*, to instigate the hunter's departure. Hunters use a variety of vocal and instrumental sounds to lure animals, including imitating animals, whistling, singing and *höömii*. The marmot-hunting masked dance (*see* MONGOL MUSIC, §II, 3) is performed by Mongols and Tuvans. After the kill, verses are intoned over the dead animal and long-songs performed on the journey home.

Official celebrations occur in both private and public space. Common to many Inner Asian peoples is the family celebration, a major occasion for music-making within the round felt tent as part of rites of passage. Traditionally, annual time is reckoned according to the lunar calendar. Ritual celebrations are held to bring in the New Year in the first month (February); to celebrate the arrival of summer when taking first milk from mares in the fifth month (June); to signal the close of autumn when marking foals with the brand of clan or tribe before releasing them and the mares into the wild; to inaugurate winter when settling into an appropriate new encampment; and to continue the revolution of the seasons by 'beckoning good fortune'. Life-cycle celebrations include a child's first hair-cutting; the wedding process (including felt-making and setting up a new tent); departure for travel, and funerals. Traditional wedding processes among Tibetan and Mongol groups are highly theatrical, including arrow rituals, wish-prayers for the couple's new dwelling, and competitions; they involve masters of ceremonies who use oratorical skills to orchestrate the unfolding dramas of both sides. Among Mongols, official festivals in public spaces include the 'Festival of Three Manly Sports' (*Eriin Gurvan Naadam*), with its competitions in horse-racing, wrestling and archery; these also involve performances of songs and praise-recitations (*tsol*) (*see* MONGOL MUSIC, §II, 1(vi); see also Pegg, 2001). Traditionally linked to folk-religious rites and Buddhist beliefs and practices, the timing of the games was crucial, since they were believed to influence analogous events in the world. They were often combined with rituals performed at cairns or *oboos*.

3. RELIGIOUS CONTEXTS. Three predominant religious complexes intermingle in Inner Asia: folk religion, Shamanism and Buddhism. Islam, practised by Kazakhs and Kyrgyz in west Mongolia and in Xinjiang, looks to the religious and musical traditions of Central rather than Inner Asia. The three Inner Asian religious complexes include mosaics of performing practices and discourses rather than discrete or fixed sets of practices or beliefs. They are syncretic and overlapping. The power of sound to communicate with spirits is recognized by all three systems, and circular movements in the 'path of the sun' are used by all in a range of performing practices. For instance, in folk-religious rituals the Mongolian masked dancer twirls a yak's tail during marmot hunting, the Buryat Mongol performs the *yoohor* dance in a circle, Mongolian child riders encircle a tethering line while performing the ritual song *giingoo*, champion Mongolian and Tuvan wrestlers encircle a standard as they perform the Khan Guruda dance, and umpires in archery competitions accompany their song with circular gestures as they invite the arrows to meet their mark. The circular gesture occurs in shamanic seances when spirits are called, and the shaman or shamaness spins while beating the drum. In Buddhist rituals, such as the masked dance-drama *'cham*, dancer-lamas move clockwise along a path marked by two concentric circles.

(i) Folk-religious practices. Musical performances arising from folk-religious beliefs are essential to individual, family and clan life. These are performed by laypeople or by male ritual specialists, such as the Mongolian *bagshi*, who makes sacrifices and offerings, consecrates horses to spirits, pronounces banishing spells and makes divinations, and *tuul'ch* (epic bards), who use their performances to accomplish exorcism and weather-magic and to invite prosperity, fertility and health.

Vocal repertories of folk-religious practitioners include praise-songs and epics as well as a range of rhythmical utterances such as wish-prayers, well-wishing words and anointments, invocations and curses. The continuum of

sounds used in imitation of natural phenomena and animate beings in order to negotiate with spirits ranges from snorting and blowing to chanting and singing (*see also* TUVAN MUSIC, OVERTONE-SINGING). Performance occurs within soundscapes in which the noises of nature – made by wind, water, animals and birds – have the power to communicate with, and effect, the lives and bodies of humans, and in which humans, by imitating those sounds, can in turn influence and affect all aspects of nature, including the spirits.

As among those of Central Asian countries, such as the *baxshi* or *zhïrau* of Uzbekistan, the bards of Inner Asia use a deep, guttural vocal tone during epic performance to contact the spirit world and to heal or to control nature. Inner Asian bards create a ritual space, an imagined world linked to the real world by a system of 13s but apart from it, in which the epic drama may unfold and the power of performance be activated (*see* MONGOL MUSIC, §III, 1). Epic heroes, like other armed heroes on horseback, are the focus of religious cults. Star-gods are contacted by performances of incantations, wish-prayers, long-songs and epics, and dances are performed to the goddess of fire.

(ii) Shamanism. Shamanisms include a range of ritual specialists, whose discourses and practices vary according to historical, regional and political contexts. In ancient times, the male shaman helped men in hunting and war, while the female shaman made sacrifices to the fire of her clan. Prior to the 13th century, male and female shamans were believed to have equal powers as Protector and Guardian Spirits. During the period of the Mongol Empire (1206–1368), shamans were powerful political as well as spiritual advisors. Books, manuals and manuscripts on rites, ancestor worship, temple ceremonies, chiromancy, scapulimancy, dreams, prayers, hymns and the hagiography of 'Great Shamans and Shamanesses' were destroyed by Buddhists from the 16th century to the 19th and many of their practices and beliefs assimilated. In Mongolia, 'white' shamans accepting the new 'yellow' religion of Buddhism were transformed into 'yellow' shamans who were able to practice in monasteries, for instance in Dayan Derhe Sharavliin Hüree, situated on the border of Mongolia and Buryatia. Despite continued attempts to eradicate or assimilate Shamanism during the dissemination of both Buddhism and communism, shamanizing secretly continued and is once again flourishing. In contemporary practice, female shamans continue to be viewed as powerful. The practitioner's performance is oral and is dramatized and improvised according to whether the ceremony is for healing, advice on hunting or divination. In contrast to Eliade's archetypal male shaman who engaged in 'magical flight', male or female practitioners may choose to enter dissociated or semi-dissociated states. They employ a range of vocal and instrumental sounds while shamanizing and use their own distinctive melodies for invoking spirits and for rendering the spirit's advice. Percussive non-vocal and non-instrumental sounds are produced by small bells and miniature metal weapons or pins attached to the shaman's drum, staff, switch, rattle, drumstick and costume (fig.2). The shaman may leap, spin, imitate riding and walking, or appear to dance or embody particular birds or animals.

The single-headed frame drum is the most frequently used shaman instrument among Inner Asian and Siberian peoples, symbolizing the saddle animal on which the



2. Darhat shamaness Nadmid calling spirits with an aman huur (jew's harp, in box), bear's claw, representations of snakes, and metal percussive devices (hohnuur), Hövsgöl aimag, north-west Mongolia, 1993

shaman travels to the upper or lower worlds to negotiate with spirits or the mount that carries the invoked spirit to the shaman. The animal is identified with that of the skin from which the drumhead is made. Iron pins are attached to the back of the drum by means of a cross stick or wire (*see* HETS). Tuvans, Buryats and Darhats use a horse-headed staff or a staff with two or three fork-like branches, thought to fulfil the same function. This is beaten by a hide drumstick or thrust back and forth during invocations. For Tuvans, the staff is the first requisite of shamanship. As the practitioner's powers increase, an *orba* (drumstick) and *düngür* (frame drum) is requested during 'trance'. Senior Darhat shamans beat a drum. Buryats use the staff or drum to call 'black' spirits (*haryn duudlaga*).

Similarly, the jew's harp is used at different stages of the shaman's career or in different contexts according to ethnicity (Pegg, 2001).

(iii) Tantric Buddhist practices. Mahayana or 'Great Vehicle' Buddhism, which included Tantrism (Vajrayana), travelled from India to Tibet and was later disseminated throughout Inner Asia. In Tibet four great religious traditions emerged: first Nyingmapa (Tibetan *rnying-ma-pa*), then Kargyudpa (Tibetan *bka'-brgyud-pa*) and Saskyapa (Tibetan *sa-skya-pa*) and finally, the reformist Gelugpa (Tibetan *dge-lugs-pa*). During the 13th century, powerful Tibetan monasteries competed for the favours of Mongol leaders. The Saskyapa school emerged as

successful when 'Phags pa initiated Khubilai Khan in the practices of Hevajra (Tibetan *kye rdo-rje*) Tantra in exchange for sovereignty over Tibet. During the 16th century, the Gelugpa order gained predominance in the area, but the struggle between this (colloquially termed 'Yellow Hat') and the others (collectively termed 'Red Hats') continued to relate to the broader political situation. In contemporary Mongolia, the 'Red Hats' are viewed as being less formal and closer to the people.

Performance styles and repertories vary between the four religious traditions. For instance, with reference to the melodies played on shawms (Tibetan *rgya-gling*, Mongol *bishgüür*), the Saskyapa tradition is known for its majestic style; Gelugpa for its sparse use of melodies; Kargyudpa for melodies with an extremely slow ascent to the highest pitch; and Nyingmapa for 'folksong-like' tunes. Similarly, there are clear differences in dance movements: Nyingmapa music and dance are very elaborate, with much movement; Gelugpa are 'classical', with minimal movements in line with their ideal 'not to make a show'. There were also variations within these performance traditions, between subdivisions of these religious schools as well as between monasteries within the same tradition. In addition, performance traditions and repertories of monasteries in different states drew on Tibetan traditions but adapted them to local needs.

Scriptural recitation, together with liturgical performance, constitutes the cyclical basis of monastic life. Traditionally, each monastery had its own manuscripts containing song texts for chants and songs, and notations (Tibetan *dbangs yig*, Mongol *yan-yig*) (*see* MONGOL MUSIC, §III, 3(i)). Chants performed by lamas during religious rituals were in Tibetan (with a small element of Sanskrit) and were interpersed with sounds of gongs, cymbals or wind instruments. In recent decades, ethnomusicologists and organologists have worked increasingly on the performance of Tibetan ritual (*see* TIBETAN MUSIC), though there are few sources in European languages on the forms that notation took in Mongolia or on any Mongolian Buddhist performance traditions. H. Haslund-Christensen's recordings made in 1936–7 at Wang-Yin monastery in Inner Mongolia have not been published. P.J. van Oost produced a short article, and C.A. Pegg has published a précis of ongoing contemporary research.

The basic instrumentaria in Buddhist monasteries across Inner Asia is the same: a small hand-bell (Tibetan *dril-bu*, Mongol *honh*) held in the left hand together with the ritual sceptre (Mongol *dorje*) in the right; thigh-bone trumpets, usually played in pairs for invocation of fierce deities and to signal entry of masked dancers in the *'chams*; long, metal bass trumpets and white, end-blown conch-shell trumpets; wooden shawms; and a range of cymbals and double- and single-headed frame drums. In monasteries in Mongolia and Inner Mongolia, additional instruments were traditionally to be found: the half-tube zither YATGA in Mongolian areas, the gong-chime (Chin. *yün-lo*, Mongol *duuduram*) and free-reed mouth organ (Chin. *sheng*) in Chinese areas.

The Buddhist *'chams* (Mongol *tsam*) is a masked Tantric dance-drama performed on public occasions. In Tibet, *'chams* is thought to have developed out of a fusion of Indian Buddhist ritual dance (Tibetan *gar*), Indian Buddhist theatre and pre-Buddhist Tibetan masked ceremonial dances performed by Bonpo monks and lay men and women (*see* TIBETAN MUSIC, §II, 2(ii)). A dance book (*'chams-yig*) of iconographical, choreographical, musical and ritual information, written mostly by the fifth Dalai Lama, Ngag Dbang Blo Bzang Rgya Mtsho, when he ruled Tibet (1617–82) but completed by later spiritual heads of Gelugpa, is based primarily on Nyingmapa and Saskyapa traditions. As Buddhism spread, the structure of the dance-drama remained, though characters were given local interpretations and new ones added. In all *'chams*, movements of dancer-lamas metaphysically create the spheres of heaven, wind, water and fire: the iconographic details of the Mandala. Dancer-lamas invoke and embody Tantric deities for those spheres together with their retinues; malevolent spirits, also created and invited, are forced to enter a human effigy (Tibetan *linga*) previously made of dough, wax or paper and then magically destroyed; and parts of the 'corpse', i.e. the dead bodies of the spirits, are offered to the deities of the Mandala.

In areas where the Gelugpa order predominated, non-Buddhist forms such as epics were considered as ideological weapons of rival religious complexes. In areas where 'Red Hat' orders prevailed, lamas protected and patronized epics by inviting bards to the monasteries to perform; indeed, sometimes lamas themselves performed. In west Mongolia this gave rise to legends that some lamas were reincarnations of epic heroes. Dani-Hürel, hero of a lengthy Bait and Dörvet epic cycle, was said to have been reborn in the Bait Dejeelin monastery, where he held the grade of *bagsh-gegeen*. Similarly, epic heroes became identified as Buddhist gods. Other non-Buddhist musical genres, such as long-songs and full-scale musical dramas, were performed in the monasteries of 'Red Hat' orders (*see* MONGOL MUSIC, §III, 3(iv)).

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CAROLE PEGG

Inner Temple. One of the London Inns of Court. *See* LONDON, §III.

Innes, Frederick Neil (*b* London, 29 Oct 1854; *d* Chicago, 31 Dec 1926). American trombonist and bandmaster of English birth. At 13 he joined the band of the First Life Guards, of which his father was a member, while studying the violin, piano, trombone and harmony. In 1874 he went to Boston, where he played at the Howard Street Theater and in the Boston Cadet Band. In 1876 he performed with Patrick Gilmore at the Philadelphia Centennial Exposition, then moved to New York. By the end of 1879 he was a soloist with the Gilmore Band. In 1880 Innes began playing difficult cornet solos on his trombone, and a 'War of Blasters' ensued between Innes and the infuriated Jules Levy, 'The Cornet King', much to the delight of Gilmore's audiences at Manhattan Beach. Except for a brief trip to Europe, where he acquired a reputation as a soloist in Hamburg, St Petersburg, Berlin and Paris, Innes remained with the Gilmore Band until 1883. A Paris newspaper called him the 'Paganini of the trombone'. He formed his first band in 1887; from 1888 to 1896 he directed the 13th Regiment Band of Brooklyn, New York, and then Innes' Orchestral Band. With these bands he toured the USA and Canada, performing in various cities, at industrial fairs and at expositions in Chicago (1893), Buffalo (1901), St Louis (1904), Seattle (1909) and San Francisco (1915). In 1914 he moved to Denver, where he formed a municipal band. In 1916 he founded the Innes School of Music, which offered home-study courses for bandmasters, orchestra directors and instrumentalists. After his wife's death he moved to Chicago in 1923 to become president of the Conn National School of Music.

Sousa and Clarke considered Innes the greatest trombone player of his time. As a band director, he is recognized as the first to have included the string bass, harp and chimes as band instruments, to have devoted entire programmes to the compositions of Wagner and Beethoven, and to have played complete symphonies. He conducted from memory, even when performing two different programmes daily for several weeks. The Innes School had a great impact on the development of instrumental music education in America. Innes's compositions include two comic operas, cornet and trombone solos (including *Sea Shells Waltz* and *Phenomenal Polka*), orchestral suites (including *A Trip to the World's Fair*, *Pictures of the Rockies* and *Out in the West*), marches (including *The Chronicle Telegraph*, *The Atlanta Constitution*, *Gloria Washington*, *Love is King* and *The Washington Times*), waltzes, overtures, humoresques and cantatas.

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RAOUL F. CAMUS

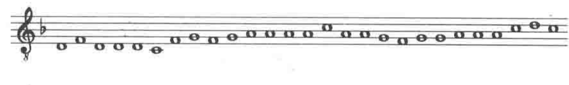
Innocentio del Cornetto. *See* ALBERTI, INNOCENTIO.
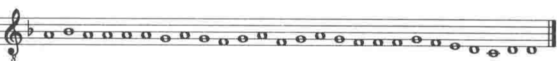
In Nomine (Lat.). Title given to a number of exclusively English instrumental compositions of the 16th and 17th centuries that use the Sarum antiphon *Gloria tibi Trinitas* as their cantus firmus. The In Nomine was the most conspicuous single form in the early development of English consort music, over 150 examples surviving by some 58 composers from Taverner to Purcell.

1. Origin. 2. The 16th-century consort In Nomine. 3. The 17th-century consort In Nomine. 4. In Nomines for keyboard and other media. 5. Other In Nomines. 6. Contemporary comment. 7. Later use of the In Nomine.

1. ORIGIN. The origin of the term In Nomine may be traced to a single work, John Taverner's six-part Mass *Gloria tibi Trinitas*. The cantus firmus on which this work is built was an antiphon sung at first Vespers on Trinity Sunday in the Sarum rite (ex.1). The Benedictus section

Ex.1
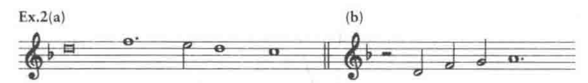




of Taverner's mass falls into two unequal parts, the second setting the words 'In nomine Domini' for four of the six voices. This extract seems to have become detached from the main work and circulated as a separate movement. Some idea of its popularity over the 100 or so years following may be gathered from the number of surviving arrangements. With the original Latin text it is found in *GB-Lbl* Add.4900, f.61*v*, as a piece for voice

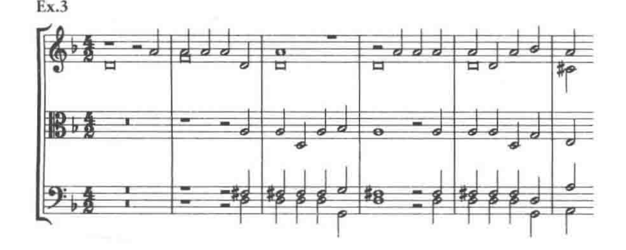
and lute (but with the latter part torn out). The words became 'In trouble and adversity' in Day's *Certaine Notes* (1565) and *Lbl* Add.15166, f.88*v*, and 'O give thanks' in *Lbl* Add.30480–84, f.53*r* etc. The movement was also arranged for keyboard and for lute, but most sources present it in four textless parts. Naturally the title attached to these is not that of the cantus firmus in the second lowest part but the incipit of the original words, 'In nomine'.

2. THE 16TH-CENTURY CONSORT IN NOMINE. It is not difficult to appreciate the reasons for the acceptability of the In Nomine section of Taverner's mass as instrumental part music in the second half of the 16th century. The normal complexities of early Tudor church music are absent, for it is the only section of the mass in which the whole of the plainchant melody appears in notes of equal length (breves), in duple time and with only three accompanying parts. Of no less importance, it is a fine piece in its own right and not surprisingly attracted imitations using the same cantus firmus, the same title and also in many cases similar melodic material. Taverner's opening phrase, derived from the plainchant (ex.2*a*),
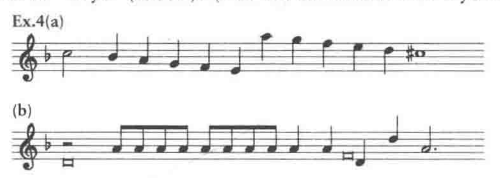


was taken up by over a score of composers, and a later phrase (ex.2*b*) was used as an opening by Thorne, Strogers, Bevin, Parsons and Byrd. But stylistically Taverner's In Nomine stands apart from the main repertory, which in the 16th century is more strictly imitative in the manner of chansons by Flemish composers. A gap of some 20 years may separate Taverner's composition (?before 1530) from that of its successors, though the tradition must have been established by the end of the 1550s. In Nomines exist by Thomas Preston and Robert Golder who died in the mid-1560s, and the earliest extant source of In Nomines, the Mulliner Book (*Lbl* Add.30513: Taverner, Johnson, White), has been dated about this time. One of the major sources (*Lbl* Add.31390) bears the date 1578, by which time the form had undergone considerable development which was not to be taken substantially further until the beginning of the next century.

The favoured number of parts seems to have risen during this early phase from four to five: *Lbl* Add.31390 contains a number of four-part In Nomines 'brought up to date' with an added part of inferior quality. The plainchant is still most commonly found in the second part down with its final on D, but it may occur in any part (less commonly the lower two) and transposed to G or A. A close relationship may be seen between many of the settings; the opening of Parsons's popular five-part In Nomine (ex.3), for example, was copied by Alcock and



Woodcock, and Byrd was clearly influenced by the whole piece in his fifth In Nomine (numbering in *Collected Works*, xvii). This 'friendly emulation', as Peacham put it, inevitably led to the production of 'clever' pieces. The plainchant appears in notes of five-minim value in settings by Parsley, Strogers and Tye, while Picforth contrived an In Nomine in which each part has a different note value maintained throughout. No less contrived but with a more musical result are In Nomines that use only one point (Tye, Parsons, White).
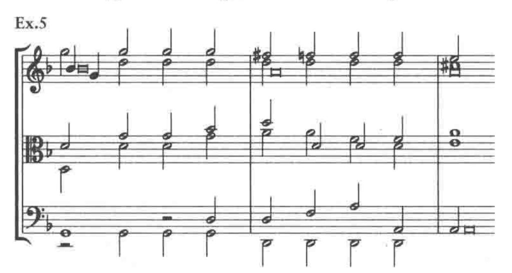
The most prolific writer of In Nomines was Christopher Tye, many of whose pieces bear nicknames. His work is often referred to in connection with the growth of an instrumental style in English consort music. The In Nomine 'Rounde', for instance, has an exceptionally wide overall range of parts (*D* to *c‴*), and the In Nomine 'Saye so' has many wide leaps and awkward melodic lines (ex.4*a*). Particularly striking is the opening to the In Nomine 'Crye' (ex.4*b*). (For an illustration of Tye's In



Nomine 'Blamles', *see* SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, fig.4.) Tye's In Nomines, especially the more original ones, do not appear to have been widely circulated and few composers seem to have been influenced by them. More interesting from the point of view of the development of a style distinct from vocal forms are the In Nomines by Tallis, Robert Parsons (i), Robert White, Nicholas Strogers, Alfonso Ferrabosco (i) and a number of lesser figures. They used certain distinctive features in a desire to heighten tension towards the end, including the use of short imitative phrases broken up by rests (Tallis, Parsons, Strogers), scale passages in quavers (Ferrabosco) and change of time from duple to triple (Tye, Strogers). Against this background may be seen Byrd's In Nomines which stand out not only for their technical mastery, but also for their well-handled structure, their expressiveness and their rhythmic vitality.

3. THE 17TH-CENTURY CONSORT IN NOMINE. Composition of In Nomines seems to have fallen off in the later part of the 16th century, though some composers such as Bull left examples which must be early works, perhaps exercises in composition. However, the upsurge of interest in consort playing at the turn of the century sparked off a vast new range of instrumental music. In Nomines featured alongside fantasias and shared their style with its intricate rhythmic patterns and proliferation of small note values. Among the best are the five-part settings by Orlando Gibbons. A further search for originality is reflected in the In Nomine Fantasia of Alfonso Ferrabosco (ii), in which each part in turn has a variation on the plainchant. Tomkins's two In Nomines are unique in employing only three parts. John Milton is rumoured to have outdone all predecessors by composing an In Nomine in 40 parts, but if it was ever written it is not now extant. Some years later William Lawes and John Browne gave a new aspect to the cantus firmus by transposing it from minor to major. Browne's composition is also notable for the instructions it contains about speeds, 'come of' (fast) and 'drag' (slow). Another In Nomine by William Lawes

in six parts allows the plainchant to wander between the two treble and two bass viols. The last of the In Nomines, by Purcell, are among the greatest in their austerity and dignity. Particularly telling is Purcell's exploitation of seven viols together using a formula of repeated minims



(ex.5) that goes back to Parsons and beyond, thus emphasizing the continuity of a 150-year tradition.

4. In Nomines for keyboard and other media. A number of consort In Nomines were transcribed for the keyboard and other media, while others were subjected to reworkings, for example Byrd's keyboard version of Parsons's five-part In Nomine. A cittern part (*GB-Cu* Dd.4.23, f.24*v*) survives from another consort arrangement of the same piece. One of Dowland's *Farewell* fantasias seems to be a unique example of an In Nomine written specifically for lute. In Nomines composed originally for keyboard belong to an entirely different tradition which is closer to earlier liturgical plainchant settings for keyboard. The writing may be either in a keyboard idiom, often of some rhythmic complexity, or in a vocal manner similar to consort settings of other cantus firmi such as the Sarum hymn *Christe qui lux es*. The cantus firmus unit is usually based on the semibreve, not the breve, and significantly many settings bear the title of the plainchant *Gloria tibi Trinitas* (no consort In Nomines do). Early examples are six by Blitheman, three anonymous ones in *Och* 1142A, two (or possibly three) by Nicholas Strogers, two by Alwood and one each by Byrd, Nicholas Carleton and Tallis. Bull's 12 settings (one with the cantus firmus laid out in groups of 'five minims and a crotchet' as described by Morley) and a keyboard duet by Nicholas Carleton are slightly later examples. Finally there are seven settings by John Lugge and six (dated 1647–52) by Thomas Tomkins. The influence of Taverner's In Nomine and its successors on these pieces is not a strong one, the main connection being that they happen to use the same plainchant, and in some cases the same title as a result of a confusion of traditions.

5. Other In Nomines. A few pieces called 'In Nomine' are not based on the plainchant *Gloria tibi Trinitas*. The title is clearly an error in the case of one of Byrd's *Clarifica me, Pater* settings in *GB-Lbl* Add.30485 (the plainchants have similar openings) and William Lawes's *On the plainsong* in *Lbl* Add.29410–44. An error is again possible in a plainchant fantasia for keyboard attributed to Gibbons, but perhaps by Bull, which is described as 'In Nomine' in only one of its six sources. The case of Alwood's In Nomine in the Mulliner Book is different. It is built on a five-note treble ostinato which also served as the basis for his Mass *Praise him praiseworthy*. The title of the keyboard piece may reflect a loose melodic connection with the 'In nomine Domini' of the mass. The bass part of a short anonymous 'In Nomine' in the Scottish manuscript *Lbl* Add.36484 is probably part of a mass setting. No satisfactory explanation has yet been given for the title *In nomine pavin* which appears in Morley's *Consort Lessons* (1599) and, together with a galliard, in versions for solo lute attributed to Nicholas Strogers. A consort piece by William Cobbold called *Anome* has no demonstrable connection with the present subject.

6. Contemporary comment. There is a remarkable absence of contemporary comment on the In Nomine, and it is particularly surprising that there is no mention of the form in Morley's *Plaine and Easie Introduction to Practicall Musicke* (no In Nomines by Morley survive). We have to wait until the end of the 17th century for significant information. Living in an age temperamentally unsuited to 'grave music' in which phrases and cadences were not clearcut, Roger North did not have a high opinion of most In Nomines:

> It is a sort of harmonious murmur, rather than musick; and in a time when people lived in tranquillity and at ease, the enterteinement of it was aggreable, not unlike a confused singing of birds in a grove. It was adapted to the use of private familys and societys; and for that purpose chests of violls, consisting of 2 trebles, 2 means, and 2 bases were contrived to fullfill 6 parts, and no thro-base (as it is called) was then thought of, that was reserved to other kinds of musick.

North's account of the early background of the In Nomine may not be far from the truth (though his account of its origin is wide of the mark):

> But it is sure enough that the early discipline of musick in England was with help of the Gamut to sing plainsong at sight, and moreover to descant, or sing a consort part at sight also, with such breakings, bindings and cadences as were harmonious and according to art; and this not of one part onely, but the art was so farr advanced that divers would descant upon plaine-song extempore together, as Mr Morley shews. And this exercise was performed not onely by voices and extempore, but whole consorts for instruments of 4, 5 and six parts were solemnly composed, and with wonderfull Art and Invention, whilst one of the parts (comonly in the midle) bore onely the plainsong thro'out. And I guess that in some times, little of other consort musick was coveted or in use. But that which was styled *In nomine* was yet more remarkable, for it was onely descanting upon the 8 notes with which the sillables (*In nomine domini*) agreed. And of this kind I have seen whole volumes, of many parts, with the severall authors names (for honour) inscribed.

Though the music itself suggests that 16th-century In Nomines were composed for instruments, there are indications that they were often sung. The title-page of *Lbl* Add.31390 reads *A booke of In nomines & other solfainge songes of v: vj: vij: & viij: parts for voyces or Instrumentes*, and the cantus firmus part of one of the In Nomines is accompanied by the instruction 'this must be songe 4 notes lower'. A fragment of a six-part In Nomine by Blancks exists to the words 'With waylinge voice from out the depth of sinne', and Gibbons's *Cryes of London* might be described as a pair of In Nomines, each section having the plainchant in the second voice. Three anonymous consort songs employ the *Gloria tibi Trinitas* plainchant, as does Milton's song *If that a sinner's sighs*. The 'whole volumes' of In Nomines that North saw may have been the earlier layer of *Ob* Mus.Sch.D.212–16, the only extant set of partbooks devoted exclusively to this type of composition.

7. Later use of the In Nomine. In Nomines have attracted the attention of some 20th-century composers. In *Die schweigsame Frau* Richard Strauss, requiring some characteristic early 17th-century English music, quoted from one of Bull's keyboard In Nomines. On a more

TABLE OF CONSORT IN NOMINES

The following summary of consort in Nomines in approximately chronological order includes those for voices. Alfonso Ferrabosco (ii)'s In Nomine Fantasia, and fragments. Pieces with conflicting attributions are included under the most unlikely composer. For further information see arrticles on individual composers. Thmatic catalogues are in Meyer (1934) and, for 16th-century In Nomines, in Edwards. All known keyboard In Nomines are mentioned in the main text. For details of sources and modern editions see Caldwell (1965).

Composer	*No. of parts*			
	a 4	*a* 5	*a* 6	*a* 7
John Taverner	1	–	–	–
William Whytbroke	1	–	–	–
Thomas Preston	1	–	–	–
Robert Golder	1	–	–	–
Johnson	1	–	–	–
Robert Johnson (i)	–	1	–	–
T. Pointz	1	1	–	–
Christopher Tye	1	21	1	–
Thomas Tallis	2	–	–	–
Osbert Parsley	2	3	–	–
Robert Prsons (i)	2	1	–	2
Robert White	4	1		1
[?Philip] Alcock	–	1	–	1
Henry Mudd	1	2	–	–
William Mundy	–	2	–	–
John Thorne	1	–	–	–
Brewster	1	1	–	–
Edward Hake	–	1	–	–
Mallorie	–	2	–	–
Nayler	–	1	–	–
Picforth	–	1	–	–
Henry Stonings	1	1	–	–
Nicholas Strogers	–	5	1	–
Clement Woodcock	–	3	–	–
Edward Blancks	–	–	1	–
Alfonso Ferrabosco (i)		3	–	–
William Byrd	2	5	–	–
John Sadler	–	1	–	–
John Baldwin	1	1	–	–
Elway Bevin	–	2	–	–
John Bull	–	1	–	–
John Mundy	–	2	2	–
Richard Allison	–	1	–	–
John Bucke	1	–	–	–
Arthur Cocke	–	1	–	–
John Eglestone	–	2	–	–
Edward Gibbons	–	1	–	–
John Gibbs	–	1	–	–
Matthew Jeffries	–	2	–	–
Thomas Mericocke	–	1	–	–
William Randall	–	1	–	–
William Stanmar	–	1	–	–
Leonard Woodeson	–	4	–	–
John Milton	–	–	1	–
Thomas Weelkes	1	2	–	–
Alfonso Ferrabosco (ii)	–	3	3	–
Orlando Gibbons	1	4	–	–
John Ward (i)	–	1	2	–
Thomas Tomkins		2 in 3 parts		
[?Richard Dering]	–	–	1	–
William Cranford	–	1	–	–
John Jenkins	–	–	2	–
Simon Ives	–	1	–	–
William Lawes	–	–	2	–
John Ward (ii)	5	–	–	–
John Browne	–	1	–	–
George Gill	–	1	1	–
John Withy	–	1	–	–
Henry Purcell	–	–	1	1

Anon., 4vv: *GB-Lbl* Add.30480–83, f.73 etc.

Anon., 5vv: Lbl Add.31390, f.92; *Och* Music 984–8, nos. 100–02 and *Lbl* Add.17797, ff.6*v*–7 etc. (3 consort songs); *Lbl* R.M. 24.d.2, f.63*v*; *US-Ws* V.a.408, f.23; *GB-Ob* Mus.Sch.C.64–9, nos. 9, 10

Anon., 6vv; *Lbl* Add.31390, f.9

See also SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630.

serious level the *Gloria tibi Trinitas* plainchant and In Nomines by Taverner, Blitheman and Bull permeate many of the works of Peter Maxwell Davies, notably the two Taverner Fantasias, *Seven In Nomine* and the opera *Taverner*. The Blitheman In Nomines form the basis for Roger Smalley's *Gloria tibi Trinitas I* and *Missa brevis*.

EDITIONS

Modern editions of In Nomines are in HM, cxxxiv (1956/*R*; Baldwin, Bull, Johnson, Taverner, Tye, White); MB, i (1951, 2/1966; keyboard: Alwood, Blitheman, Carleton, Johnson), v (1955, 2/1964/*R*; keyboard: Tomkins), ix (1955, 2/1966/*R*; Bull, Alfonso Ferrabosco (ii), Gibbons, Ward (i) and (ii), Weelkes), xiv (1960–63; keyboard: Bull), xv (1957, 3/1975; Robert Johnson (i)), xxi (1963; Lawes), xxii (1967; anon. vocal, Gibbons), xxviii (1971, 2/1976; keyboard: Byrd), xliv–xlv (Elizabethan consort music), xlviii (consort: Gibbons), lix (consort: Tomkins); Byrd, *Collected Works* (1976–), xvii; Purcell, *Works* (1968–), xxxi; Tallis, *Complete Keyboard Works*, ed. D. Stevens (London, 1953); and Tye, *The Instrumental Music*, RRMR, iii (1967)

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WARWICK EDWARDS

Innsbruck. City in Austria, capital of the Tyrol province. The reigning princes at first resided in their ancestral castle, Schloss Tirol (now Castel Tirolo, Italy); Meran (now Merano) was the first capital of the province, which was allied to Austria from 1363. Duke Friedrich transferred his residence to Innsbruck, which had become a township in 1239, and from 1420 built a palace, the Neuer Hof, to which Emperor Maximilian added a splendid oriel, the Goldenes Dachl. Between 1766 and 1770 a new palace was built, which has survived. On the extinction of the Tyrolean royal house (1665) the province passed to the Austrian emperor. In 1918 the Tyrol became a federal state of Austria.

1. Church music. 2. The Hofkapelle; secular music to 1750. 3. Secular music from 1750.

1. CHURCH MUSIC. The main church, St Jakob (a cathedral since 1964), is first mentioned in 1180. The Gothic building erected subsequently was demolished in 1717 and replaced by a Baroque church, consecrated in

1724. Church music in the Middle Ages was the responsibility of a Kantorei consisting of teachers and pupils at the church school (the parish school, later the Lateinschule). In addition to music the boys were instructed in Latin and other subjects. The earliest record of a schoolmaster dates from 1204, and an organ is known to have been in use by the 14th century. The Lateinschule master conducted the music in church and taught the boys singing. The Kantor gave general instruction in music and also 'in figurativis' (polyphony), and rehearsed the music for services.

The Gymnasium founded by the Jesuits in 1562 offered a considerably higher level of education, and it replaced the Lateinschule, which continued to be used as a hostel for choirboys and as a music school. Under the last Lateinschule master Georg Angermann (1594–1634) the Kantorei became a parish choir, the pupils giving way to officially appointed singers and instrumentalists. His successors called themselves choirmasters, and later 'Chorregenten', and were also prebendaries. Originally the choir sang in the presbytery, in front of the high altar, and the main organ stood in the nave near the chancel; from 1645 the choir and organ were both in a gallery on the west wall. After the rebuilding of St Jakob an organ was built (1724–6) by Kaspar Humpel, who lived for a time in Wilten (now a suburb of the city); it was altered in the 19th century and was transferred to the church at Hötting in 1932. The original organ case was used for a new organ, built by Rieger of Jägerndorf.

Emperor Joseph II's ecclesiastical reforms (1765–90) included the dismissal of members of the choir, who were replaced by amateurs, adversely affecting the standard of church music. After the mid-19th century the choir improved once more, reaching a peak under the directors Lambert Streiter (1903–24) and Karl Koch (1924–71, also a prominent composer). In the 1990s the choir was still the most important church choir in the city.

The court's services were held in St Jakob until the building of the Hofkirche (1555–63), the earliest example of Renaissance church architecture in the north Tyrol, which contains the cenotaph of the Emperor Maximilian I. The original organ was built by Jörg Ebert of Ravensburg (1555–61), enlarged in the 17th and 18th centuries and restored from 1972 to 1976. The Hofkirche also served as a church for the Franciscan monastery from 1564. Built onto it is the Silberne Kapelle, where Archduke Ferdinand II of the Tyrol is buried; it has a positive organ in a case dated 1614 with eight stops and mostly wooden pipes, possibly of Italian origin (fig.1). Other churches that have cultivated choral music at some time are the collegiate church at Wilten, the Servite church, and the parish churches of Wilten and Pradl (another suburb of the city).



1. Positive organ (case dated 1614) in the Silberne Kapelle, Hofkirche, Innsbruck

2. THE HOFKAPELLE; SECULAR MUSIC TO 1750. The Tyrolean sovereigns already had trumpeters and pipers in their service when they resided at Schloss Tirol. In Innsbruck these instrumentalists were augmented by trombonists, timpanists, harpists and lutenists. There is evidence that after 1463 there was a Kantorei under the direction of Niklas Krombsdorfer; Hofhaimer was appointed organist in 1478. Although it appears that under the Emperor Maximilian I there was only a small resident Kantorei in Innsbruck, he visited the city with the Reichskapelle, under the direction of Georg Slatkonia. At that time the parish church was also the court church, and the emperor had organs installed there; the most important was built by Jhan Behaim from Dubrau (1512–15).

Under Maximilian's successor, Archduke Ferdinand, there was no Hofkapelle, and the organists at St Jakob also worked at the court as music teachers; however, the reign of Archduke Ferdinand II (1567–95) was a period of musical splendour. The musicians were divided into two groups of between 33 and 47 members: the Vokalkapelle, with singers, organists and lutenists; and the Hofmusik, to which the instrumentalists belonged. The singers were mainly from the Netherlands, whereas most of the instrumentalists were from Italy. Wilhelm Bruneau was Kapellmeister until 1584, and was succeeded by Regnart. The many members of the Kapelle who, like Regnart, were known as composers included Alexander Utendal, Christian Hollander, Giovanni, Giorgio and Jacobus Flori, Franz Sales and Tiburtio Massaino. The monarch collected valuable musical instruments for his gallery at Schloss Ambras: these included a cittern by Girolamo de Virchis (Brescia, 1574), an ivory lute by Georg Gerle of Innsbruck, violins by Gasparo da Salò and Dorigo Spilmann and chamber organs with intarsia embellishments. The Kapelle was dispersed in 1595.

The next ruler, Archduke Maximilian of Austria (1602–18), had had a Kapelle in Bad Mergentheim since 1586, from which 16 performers accompanied him to Innsbruck. From 1607 to 1648 Johann Stadlmayr was his Kapellmeister. The next ruling prince, Archduke Leopold V (*d* 1632), also arrived in Innsbruck with his own Kapelle, and his predecessor's musicians, with the exception of Stadlmayr, were dismissed. In 1632 the Kapelle had 45 singers, including four castratos, and instrumentalists. Between 1629 and 1631 the archduke had the Ballspielhaus to the north of the castle converted into a theatre.

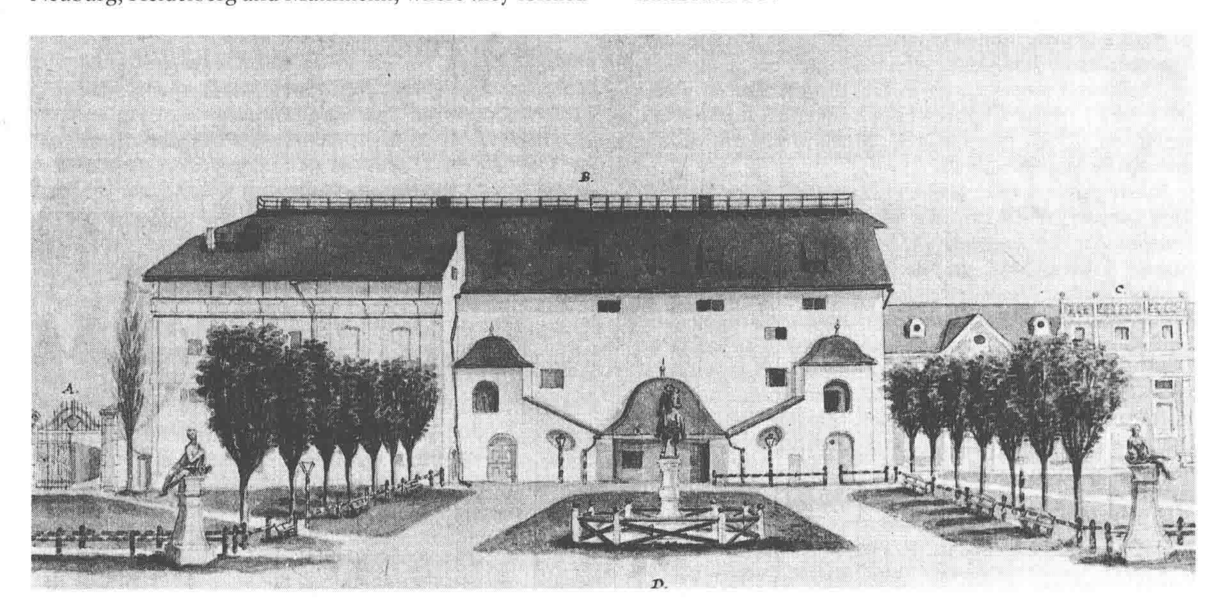
Both music and the theatre flourished under Archduke Ferdinand Karl (1646–62). The Hofkapelle consisted of three groups: that for church music, under the direction of Ambrosius Reiner (1648–72); the court trumpeters, mainly for open-air music; and the chamber musicians (virtuoso singers and instrumentalists), who were directed by Antonio Cesti (1652–8, 1661–5). Cesti also composed several operas for the prince, including *L'Argia*, which was performed in 1655 for the official conversion to Catholicism of Queen Christina of Sweden. The Kapelle's celebrated members included the bass viol player William Young (before 1652 until 1662). The prince had a Komödienhaus built in the Venetian style (1652–4); it was the first self-contained opera house in a German-speaking country and was the first German stage to have a permanent company for opera, drama and Singspiel (fig.2).

With the death of Archduke Siegmund Franz (1665) the Tyrolean line of the House of Habsburg came to an end. The province fell under Emperor Leopold I, who disbanded the court at Innsbruck, and with it the Hofkapelle, although in 1666 some of the musicians were reinstated to form the Kaiserliche Hofmusik, serving any royalty temporarily residing at Innsbruck. In addition, the governor Duke Karl Philipp of the Palatinate (1707–17) maintained a private orchestra under the Kapellmeister Jakob Greber; its Konzertmeister was Gottfried Finger, who, like Greber, had returned from London. When Karl Philipp left Innsbruck his musicians followed him to Neuburg, Heidelberg and Mannheim, where they formed the nucleus of the orchestra that was to achieve international fame under Stamitz and his successors. The Kaiserliche Hofmusik declined and was dissolved in 1748.

3. Secular music from 1750. The last of the court opera performances was the first performance of Hasse's *Romulo ed Ersilia*, on the occasion of the wedding of Archduke Leopold and the Infanta Maria Ludovica (1765). In subsequent years the theatre was leased to outside contractors, the first of which was known as the Kaiserliches und Königliches Hoftheater, and, after 1785, the Nationalhoftheater and Nationaltheater; its repertory consisted mainly of plays, but operas and Singspiele were also performed. From 1852 to 1918 the theatre's leaseholders were not obliged to perform operas; these became the domain of Italian and, after 1866, German companies. The old theatre was used until 1844, and a new classical-style building was opened in 1846 on the same site. In 1886 the theatre came under the control of the town, becoming the Stadttheater and in 1939 the Tiroler Landestheater. It had a permanent opera company from 1918. The rebuilt theatre (1961–7) seats 801, with 250 seats in the Kammerspiele, and its season runs from September to the beginning of July.

The first public concerts took place in the Redoutengebäude, built in 1772–3 at the request of the Empress Maria Theresa. The municipal halls were erected on the same site (1888–90); these were destroyed in 1944, but in 1955 they were restored on the original plan. Only the larger of the two halls (cap. 919) is used for concerts. A further concert hall (cap. 259) is in the Musikverein (now the conservatory), built in 1912. The castle theatre was also destroyed in 1944, but was restored as a congress building, completed in 1973; it has two halls (cap. 1479 and 223) which are also used for concerts.

In the theatre (from the 18th century) and at public concerts (19th century) an orchestra played, which included professional or amateur musicians according to circumstances. A permanent ensemble, the Städtische Musikkapelle, was founded in 1893; after 1900 it was known as the Städtisches Orchester and, later, the Innsbruck SO.



2. Komödienhaus, Innsbruck, built 1652–4: watercolour by Joseph Strickner, 1801 (Tiroler Landesmuseum Ferdinandeum, Innsbruck)

Innsbruck's choirs have included the male-voice Innsbrucker Liedertafel (1855), Deutscher Männergesangverein (1901) and Wolkensteiner (1911), and the internationally renowned mixed choirs 'Walther von der Vogelweide' and 'Mentlberg' (both 1947).

The first public concerts were organized by the Kasinoverein (1787–*c*1840). From the early 19th century music was cultivated more thoroughly by the Musikverein, whose orchestral, choral and solo concerts continued to 1939 and under the title Konzerte der Stadt Innsbruck from 1947. Since 1979 they have been held in the Kongresshaus (containing three halls, the Dogana, cap. 1200; the Saal Tirol, cap. 1500; and the Saal Innsbruck, cap. 256). The Ambraser Schlosskonzerte, founded in 1963 to mark the 600th anniversary of the unification of the Tyrol and Austria, are held in July and August in the Renaissance Schloss Ambras near Innsbruck, with music of the 13th to the 18th centuries played on period instruments. As an educational pendant to these concerts, the Internationale Sommerakademie für Alte Musik was founded in 1972; from 1977 a concert series, the Festwochen der Alten Musik, complemented the lectures. Productions of Baroque oratorio and opera began at the same time. They were especially notable for the revival of the operas of Cesti. Since 1958 the Innsbrucker Orgelwochen have taken place at Whitsun (annually since 1965). The triennial Paul Hofhaimer organ competition (from 1972) uses historic organs. A triennial Radiopreis für Alte Musik was established in 1996 by the Tyrolean studio of Österreichischer Rundfunk (ÖRF) and the city of Innsbruck.

The Musikverein also founded a music school, whose directors were conductors. After the dissolution of the society in 1939 the school continued as the Städtische Musikschule, becoming the conservatory in 1957 and the Tiroler Landeskonservatorium in 1990. At the university (established 1669) a musicological institute was opened in 1920 whose foundation may be attributed to Rudolf von Ficker; from 1994 it was directed by Tilman Seebass. The library of the Tiroler Landesmuseum Ferdinandeum contains historic manuscripts and printed works as well as many sound recordings. There are valuable musical instruments of the 16th to 18th centuries in the collection of the Kunsthistorisches Museum in Schloss Ambras. The Tyrolean studio of ÖRF, which devotes many concerts and talks to contemporary music, played a leading part from 1950 in the Österreichische Jugendkulturwochen, which in 1969 became the Musikprotokoll of the Steierische Herbstfestival.

Music printers were active in Innsbruck from the mid-16th century, when hymnals were printed, including the *Innsbrucker Gesangbuch* (1586), printed by the court printer Johann Baur. In the 19th century the firm of Johann Gross printed the first editions of several of Bruckner's choral works. The Edition Helbling firm publishes early music and facsimilies as well as works on musicology and music teaching. A Tyrolean cultural journal, *Das Fenster*, is published several times a year in Innsbruck, and also covers subjects from the South Tyrol. Builders of organs and makers of violins and wind instruments have been active in the city since the 16th, 17th and 19th centuries respectively.

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WALTER SENN/HARALD GOERTZ

Inoue, Michiyoshi (*b* Tokyo, 23 Dec 1946). Japanese conductor. After studying with Hideo Saito at the Tōhō Gakuen College of Music he became an associate conductor of the Tokyo Metropolitan SO in 1970. The following year he won the first prize at the Guido Cantelli Competition in Milan and conducted at La Scala. Between 1977 and 1981 he was chief guest conductor of the New Zealand SO. Returning to Japan, he was music director of the New Japan PO from 1983 to 1988, and was appointed principal conductor of the Kyoto Municipal SO in 1990. He also serves as president of the Japan Shostakovich Society. Inoue's conducting is notable for its rhythmic vitality and emotional intensity; he has a broad repertory, and has shown an impressive command of difficult contemporary scores.

MASAKATA KANAZAWA

Insanguine [Monopoli], **Giacomo (Antonio Francesco Paolo Michele)** (*b* Monopoli, nr Bari, 22 March 1728; *d* Naples, 1 Feb 1795). Italian composer and teacher. He was admitted to the Poveri di Gesù conservatory, Naples, on 19 January 1743, studying there with Abos and Feo until November 1743, when the conservatory was closed and he went to the S Onofrio. He studied there with Abos and Durante, becoming a *mastricello* until Durante's death in 1755. In 1756 he had his first opera, *Lo funnaco revotato*, performed at the Teatro dei Fiorentini; it is said to have been highly successful and was revived there in 1760. Insanguine's production of operas thereafter was somewhat intermittent, but he was also involved in the patching up of operas by other composers. According to remarks supposed to have been made much later by Paisiello, 'Monopoli was the *maestro delle pezze*, that is, [he wrote] those numbers that were added in revising other composers' scores at the impresario's expense, as a result of which he lost standing among professional musicians'. The full extent of his work of this sort is not known. Most of his own operas written before 1770 were comic ones performed at Neapolitan theatres, and of these only *Lo funnaco revotato* is known to be extant. *L'osteria di Marechiaro* (1768) was particularly successful. In 1770 he had a work performed at the S Carlo for the first time, a setting of *La Didone abbandonata*. According to Prota-Giurleo, this commission began as an assignment to revise and direct Galuppi's setting, and only when Galuppi's work proved impossible of adaptation to the needs of the S Carlo was Insanguine asked to set the text anew. Perhaps because of the success of this work he thereafter composed mostly *opere serie*, including four for the S Carlo (as well as his completion with Errichelli of Gian Francesco de Majo's last opera, *Eumene*, which was performed there in 1771). His last two operas for the S Carlo, *Medonte* (1779) and *Calipso* (1782), were not successful. Something of his standing at this time may perhaps be seen in the fact that he was paid only 230 ducats for *Calipso*, while among the composers of the other three operas performed that season, the popular Cimarosa, making his S Carlo début, received 340, the young Francesco Bianchi 250 and only the little-known Curci less (the minimum fee of 200 ducats).

Insanguine was made a teacher at the S Onofrio conservatory on 23 August 1767. In 1774 he succeeded Dol as *secondo maestro* there and as organist of the second choir at the Cappella del Tesoro in S Gennaro. In 1776 he became organist of the first choir and in 1781 *maestro di cappella*. In 1785 he succeeded Cotumacci as *primo maestro* at the conservatory, a post he held until his death. In 1793 the students complained that his age made him incapable of carrying out his duties and Salvatore Rispoli was appointed special *secondo maestro*.

The scanty references to Insanguine in contemporary lexicons suggest that he was little known outside Naples except as the composer of a few popular arias. The disrespect for him in Naples reflected in Paisiello's remark above (although Paisiello is known to have been particularly lacking in charity towards most of his fellow composers) perhaps also appears in Villarosa's judgment, repeated by Florimo and later writers, that he had 'a style lacking in inspiration [estro] and taste'. Insanguine was an expert craftsman and always up to date (an aria in the library of the Royal College of Music, London, sung by Aprile in an unidentified *opera seria* at Palermo in 1766, is in a modern style more common in the 1770s and has no trace of *galant* intricacies); however, his music usually has a slightly perfunctory quality, reflected in the excessively regular working out of his aria forms.

WORKS

OPERAS

NC – *Naples, Teatro S Carlo*
NFI – *Naples, Teatro dei Fiorentini*
NN – *Naples, Teatro Nuovo*

Lo funnaco revotato (oc, B. Saddumene or P. Mililotti, after F. Olivia), NFI, wint. 1756, *GB-Cfm*, *US-Wcm*
La Matilde generosa (oc), NFI, aut. 1757
Demetrio (os, P. Metastasio), Rome, Argentina, carn. 1759, *P-La*
Le sorelle tradite (oc), NN, sum. 1759
Il nuovo Belisario (oc), NFI, carn. 1765
La vedova capricciosa (oc, G. Palomba), NN, carn. 1765 [2 arias by C. de Franchi]
Le quattro malmaritate (oc, G. Palomba), NN, carn. 1766
L'osteria di Marechiaro (oc, F. Cerlone), NFI, wint. 1768
La finta semplice, ossia Il tutore burlato (oc, Mililotti), NN, spr. 1769
Pulcinella vendicato del ritorno di Marechiaro (farsetta), NFI, wint. 1769 [perf. with L'osteria di Marechiaro]
Il natal di Telefo (prol, S. Mattei), NC, 12 Jan 1770, *I-Nc*
La Didone abbandonata (os, Metastasio), NC, 20 Jan 1770, *Nc*, *P-La*
La dama bizzarra (oc, G. Ciliberti), NFI, wint. 1770
Eumene [Act 2] (os, A. Zeno), NC, 20 Jan 1771, *I-Nc* [Act 1 by G.F. de Majo, Act 3 by P. Errichelli]
Merope (os, Zeno), Venice, S Benedetto, 26 Dec 1772, *P-La*
Arianna e Teseo (os, P. Pariati), NC, 20 Jan 1773, *I-Nc*, *P-La*
Adriano in Siria (os, Metastasio), NC, 4 Nov 1773, *I-Nc*, *P-La*
Le astuzie per amore (ob, Mililotti), NFI, carn. 1777, *I-Nc*
Eumene (os, Zeno), Turin, Regio, carn. 1778, *Tf*, *P-La* [apparently a new, complete setting]
Medonte (os, G. de Gamerra), NC, 30 May 1779, *I-Nc*, *P-La*
Motezuma (os, V.A. Cigna-Santi), Turin, Regio, carn. 1780, *I-Tf*, *P-La*
Calipso (os), NC, 30 May 1782, *I-Nc*, *P-La*

Music in: Monte Testaccio, 1760; L'astuto balordo, 1761; La furba burlata, 1762; L'innamorato balordo, 1763; Le viaggiatrici di bell'umore, 1763; Monsieur Petitone, 1763; La giocatrice bizarra, 1764

SACRED

I voti di David per Salomone (cant. on Ps lxxi, S. Mattei), 3vv, orch, Naples, 30 March 1775, *I-Nc*, ?*Mc*; Cantata per la traslazione del sangue di S Gennaro; La via della croce, 2vv, vn, b, *Mc*, *Nc*; Passio del venerdì santo, ?4vv, db, org, *Nc*
6 masses, *Nc*: E♭, 4 solo vv, 4vv, orch; SSB, bc; F, D, D, SATB, orch; A, 4vv, orch; 3 masses, *Mc*; Kyrie, SSB, bc, *Nc*; Christus et Miserere, *Mc*; 3 Miserere, *Mc*; Benedictus, 2vv, bc, ?*Nc*; 3 Dixit, *Nc*: B♭, SATB, orch, 1774; C, STB, orch; G, SATB, orch; 2 Te Deum: 1, *Nc*; 4vv, org, 1784, *PAc*; Exultando jam venite, motet, 4vv, orch, *Nc*; Et in saecula saeculorum, double chorus, bc, *GB-Lbl*; In tam fera et rea procella, S, orch, *Lbl*; Quoniam, S, ob, tpt, bn, *I-Nc*

OTHER WORKS

La speranza, cant., *I-Mr*
Pulcinelle finto maestro di musica (farsetta, 1, A. Casaccia), *Mc*
?Hpd sonata, *Nc*
Didactic: Regole con moti di basso, partimenti e fughe, *Mc*; Solfeggi, *D-Bsb*; Solfeggi, S, b, *I-Mc*; Scale, salti e solfeggi, B, b, *Mc*
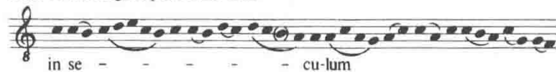
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DENNIS LIBBY (text), JAMES L. JACKMAN/ MARITA P. McCLYMONDS (work-list)

In seculum. The most-used tenor melisma (cantus firmus) of the late 12th century and the 13th. It is drawn from the verse of the Easter Gradual *Haec dies* (*LU*, 778; ex.1). It

Ex.1 F. Ludwig: *Repertorium* M13



first appeared as an integral part of two early organa, and there are 15 clausulas on this segment, three of which serve as motet sources. 46 separate motet complexes using this tenor survive from the latter part of the period. Particularly interesting are an early Spanish hocket (later made into a motet) and five other instrumental settings, two based on the hocket and one marked 'In seculum viellatoris', presumably because it was written by or for a vielle player. Use of the *In seculum* tenor appears to have been confined mostly to France, and only one of the works based upon it (a motet) is known to be English.

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GORDON A. ANDERSON

Institut de Recherche et Coordination Acoustique/Musique [IRCAM]. Music research institute in Paris. In 1970 President Georges Pompidou of France invited the composer and conductor Pierre Boulez to establish a centre for research into new music and associated technologies, to be situated in Paris adjacent to the Centre Pompidou. Seven years later IRCAM became fully operational with Boulez as director, a post he held until 1992 when it passed to Laurent Bayle. Boulez conceived IRCAM as a multi-disciplinary centre, and it was initially organized into five distinct areas – electro-acoustics, computer, pedagogy, instruments and voice – each headed by a specialist. This devolved arrangement proved problematic; a reorganization in 1980 and another in 1984 resulted in a more streamlined structure which, while preserving most of the original objectives, has focussed primarily on two areas, computer music production and computer music research.

Because its management has been able to make policies with few external constraints, IRCAM has fostered a strikingly broad range of musical activities. Artistic aims and objectives have predominated in determining the course of technical research. This climate has brought significant dividends in the form of new tools for computer music composition and new works for the genre. Over the years the development of technical resources has progressed from highly specialized hardware tools such as the 4X digital audio processor, built in the first instance to meet the musical requirements of Boulez for his major work *Répons* (1984), to more generic systems such as the IRCAM Musical Workstation or, more recently, a range of software tools designed for the modern generation of general-purpose personal computers.

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PETER MANNING

Institute for Studies in American Music [ISAM]. Research and information centre at Brooklyn College, City University of New York, founded in 1971 with H. Wiley Hitchcock as director. Its basic function is 'to provide a suitable academic framework in which to encourage, support, propagate and evaluate research in music' of the USA, and to this end it publishes monographs, bibliographies, discographies and the lectures of scholars in American music to whom it has granted fellowships. It also presents concerts and colloquia; in 1974, with the Yale School of Music, it held the first international conference on an American composer, the Charles Ives Centennial Festival-Conference. The institute is a principal repository of scores and tapes of music by Cowell. It publishes the biannual *I.S.A.M. Newsletter* (1971–).

□

Institute of Jazz Studies. An archival collection and research centre at Rutgers, the State University of New Jersey, Newark. It was founded in 1952 by the jazz historian Marshall Stearns, and was transferred to the Newark campus in 1967. The collection has greatly expanded through donations and acquisitions and now constitutes the foremost archive of jazz and jazz-related materials under university auspices, with more than 100,000 phonograph records and 3000 books, and extensive holdings of periodicals, record catalogues, research files, photographs, films and jazz memorabilia. The institute also conducts a major programme in jazz oral history. From 1973 to 1980 it published the biannual *Journal of Jazz Studies*, which was superseded in 1982 by the *Annual Review of Jazz Studies*.

EDWARD BERGER/R

Institute of Musical Art. New York conservatory founded in 1905 and renamed Juilliard School of Music in 1924. *See* NEW YORK, §12.

Institute of Renaissance and Baroque Music. American organization founded in 1944 and in 1946 renamed AMERICAN INSTITUTE OF MUSICOLOGY.

Institut für Neue Musik und Musikerziehung. German organization founded in 1948. *See under* DARMSTADT.

Instituto Español de Musicología. *See* DEPARTAMENTO DE MUSICOLOGÍA.

Instrument (Ger.). Although it now has only the general meaning of 'musical instrument', the word 'Instrument' in German used to have the more specific meaning of 'keyboard instrument'. To judge from the title-pages of late 16th-century German keyboard anthologies by Elias Nikolaus Ammerbach (1571, 1575 and 1583), Bernhard Schmid (1577) and others, 'Instrument' then meant 'string keyboard instrument' in opposition to organ; the volumes are said to be written in a tablature for 'Orgel und Instrument'. This interpretation was confirmed by Praetorius, who wrote in *Syntagma musicum*, ii (2/1619), chap.37, that the *Symphony* – his collective name for

harpsichord or clavicymbalum, virginal, spinet and the like – was generally called 'Instrument', a usage he criticized for its ambiguity. Like many other musical terms, however, the word meant various things at various times, and it was not always used consistently. In the 17th and 18th centuries, for example, 'Instrument' sometimes referred specifically to the clavichord. At least that conclusion seems warranted from the reference to 'Instrument, Spinet oder Clavicymbel' on the title-page of Benedict Schultheiss's *Clavier-Lust* (Nuremberg, 1679) and other similar examples. Jakob Adlung, in *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758), p.558, wrote that a large spinet was called 'Instrument im engern Verstande', or even 'Virginal'. And in the early 19th century the word 'Instrument' was occasionally used to refer to the piano.

HOWARD MAYER BROWN

Instrumental modifications and extended performance techniques. The instrumentarium of Western music throughout its history has been in a state of continuous change, and every type and period of music has given rise to its own modifications of existing instruments and playing techniques. The desire for instruments capable of greater range, volume and dynamic control has led not only to the use of new materials and improvements in design but also to the invention of new instruments, many of which have achieved small success and are now regarded as little more than curiosities. These developments, naturally, form the matter of other articles in this dictionary, in which the evolution of individual instruments to their present state is fully described. The 20th century saw an unprecedented expansion in the instrumentarium and a host of new approaches by composers and performers to the use of existing instruments; because these experiments often took place outside the mainstream of musical life it seems appropriate to discuss them as a group.

1. INTRODUCTION. In the second half of the 20th century the problem of creating a repertory for a new or modified instrument became less significant than in the past, when even instruments for which major composers wrote important works (such as Schubert's Sonata for arpeggione and piano, D821) were not thereby guaranteed survival; indeterminate and graphic scores and compositions with unspecified instrumentation, together with various areas of free improvisation, have supplemented the compositions of those who often combine the three distinct functions of instrument inventor and/or builder, performer and composer in a single person. Some of these have come from different artistic disciplines, although often with a musical grounding, finding their way into the new field of invented instruments for a variety of creative reasons.

Since 1950 only a small proportion of Western music for ensembles in any style or area, including symphony orchestra, jazz and dance band, rock and folk group, has been played entirely on instruments that existed in, for example, 1900. At least half of the total output of three of the leading avant-garde composers who first came to prominence in the 1950s, John Cage, Mauricio Kagel and Karlheinz Stockhausen, includes new resources; they include unusual percussion, Renaissance, folk and non-Western instruments to newly invented acoustic, electro-acoustic and electronic instruments, as well as TOY INSTRUMENTS, musical costumes, SOUND EFFECTS, environmental sounds, live electronics and electronic music on tape. Contemporary rock music relies heavily on instruments that were unknown before the 1930s, such as the electric guitar, electronic organ, electric piano and synthesizer. This flood of new instruments has been supplemented by many modifications, both temporary and permanent, of standard instruments usually in ways that go far beyond the intentions of the manufacturer or original designer; a number of composers have also called for extended performance techniques on traditional instruments.

2. KEYBOARD INSTRUMENTS.

(i) The piano. The instrument that has been modified in the greatest variety of ways is the piano. A comparative newcomer, it was still in the early stages of its evolution in the 19th century, and many versions of both upright and grand forms were constructed. An early modification, which survives today in pianos manufactured by Steinway and many American companies, is the third or 'sostenuto' pedal, first introduced in 1844 by Boisselot in Marseilles, but not established until the American branch of Steinway adopted it in 1874. Some Bösendorfer grand pianos have an extension of a minor 6th to the normal range in the bass for reinforcing the left hand with octaves; a hinged flap covers these keys when they are not required in order to prevent confusion in the player's visual orientation. Since the 1840s several modifications to the shape and lay-out of the keyboard, intended to simplify fingering, have been tried out (for example, the two manuals of the EMANUEL MOÓR PIANOFORTE, *c*1920, are tuned one octave apart – with provision for coupling them together – to simplify the execution of octaves and other large intervals; *see also* JANKO, PAUL VON; KEYBOARD, §3), and many inventors have built microtonal pianos (*see* MICROTONAL INSTRUMENTS, §2). Even mirror-image left-handed pianos have been constructed; in 1876 Mangeot in Paris built several grands and uprights that combined a left-handed and a right-handed keyboard (as proposed by the pianist Józef Wieniawski), and a reversed copy of a Graf piano from 1826 was built for the left-handed pianist Christopher Seed by Poletti & Tuinman in the Netherlands in 1998. The largest piano ever built is probably the vertically strung Klavins piano in Bonn, in which the keyboard is some 4 metres above floor level on a special balcony for the performer.

In the 20th century many temporary modifications were made to the piano and new playing techniques applied to it. Isolated effects were required by Schoenberg in *Drei Klavierstücke* op.11 (1909), in which certain keys are silently depressed to raise the dampers and allow the strings to vibrate sympathetically, and Charles Ives, who in the 'Hawthorne' movement (1911) of his *Concord Sonata* called for the use of a piece of wood 14¾″ (37·47) long for the playing of diatonic clusters, while an 88-note 'plank' plays repeated clusters in the section 'Fabrika' of Aleksey Semyonovich Zhivotov and Mikhail Yudin's oratorio *Lenin* (*c*1930), and an 'octave bar' for clusters (eight white and six black keys) is specified in Lou Harrison's *Piano Concerto with Selected Orchestra* (1985). String glissandos, played by the fingers, are

specified in Rued Langgaard's *Sfaerernes Musik* (1916–18).

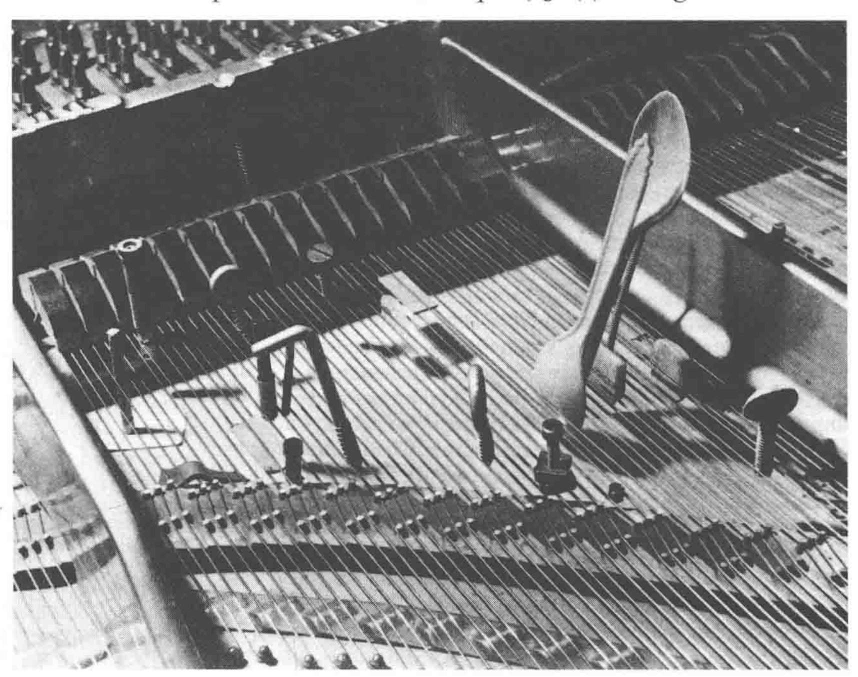
The first composer systematically to explore unusual piano sounds and techniques was Henry Cowell. His innovations included the playing of chromatic and diatonic clusters (in *Adventures in Harmony*, 1913, and *The Tides of Manaunaun*, ?1917) and glissandos across several strings or along single strings, executed with the fingers while the dampers are raised (*The Banshee*, 1925), plucking the strings (*Aeolian Harp*, *c*1923, and *Piece for piano with strings*, 1924), damping the strings with the fingers and small mutes, and playing them with hammers and plectra, to create what he termed the 'percussion piano' (*The Leprechaun*, 1928–9) and stopping the strings to alter the pitch or produce harmonics (*Sinister Resonance*, 1930). Sheets of paper are threaded between the strings in Satie's *Le piège de Méduse* (1913) and an upright piano modified in the same way is proposed as an alternative to Georges Cloetens's LUTHÉAL specified by Ravel in his *Tzigane* (1924) and *L'enfant et les sortilèges* (1920–25), which adds two treble and two bass stops to a normal grand piano; these provide, separately and in combination, additional timbres resembling cimbalom, harpsichord and lute or harp, created by placing suspended metal bolts and additional felt dampers in contact with the strings. A similar system, in which thin brass tongues folded round strips of felt are placed between the hammers and the strings, was devised by Pleyel to make the sound of the piano resemble that of a harpsichord; it was used by Gabriel Pierné in 1926 in Reynaldo Hahn's opera *Mozart* (1925). In the early 1930s in works for percussion ensemble William Russell specified simple preparations such as a cluster board, string glissandos, and strings plucked and struck by beaters.

Unusual effects can also be obtained by playing the keyboard. Gordon Monahan's *Piano Mechanics* (1981–6) is 'a catalogue of actions and activities which approach the production of isolated acoustical resonances at the piano', including hand-swept strings, rapidly repeated single notes and clusters, trills and tremolos, partial damping with pedal and hand on strings; as with the repetitive 'strumming' technique adopted from the late 1960s by Charlemagne Palestine in performances of his own solo piano compositions, these techniques are intended to build up and vary substantial resonances and overtone structures in the instrument.

The best-known of all piano modifications is John Cage's PREPARED PIANO, devised in 1940 (not, as generally stated, 1938), in which a variety of objects are inserted between the strings, changing both timbre and pitch, to create a one-man percussion ensemble; a range of different, more muted sounds is heard when the soft pedal is depressed (fig.1). The prepared piano was the culmination of Cage's explorations of some of Cowell's ideas – the muting of strings both manually (*Imaginary Landscape no.1*, 1939) and by sliding a metal cylinder along them (*Second Construction*, 1940), and sweeping them with a stick (*First Construction (in Metal)*, 1939). Up to 1954 he wrote nearly 30, mostly solo works for the prepared piano, some of them for dance performances. Many other composers have composed at least one work featuring the prepared piano. Closely associated with Cage around 1940 was Lou Harrison, who devised the 'tack piano', in which thumb tacks or drawing pins are inserted into the hammers to create a metallic sound quality. This idea (known in German as the 'Reissnagelklavier' or the 'Reisszweckenklavier') was arrived at independently and applied mainly to upright pianos by other musicians, including the composers Henry Brant, Paul Dessau, Kagel, Wilhelm Killmayer and György Ránki, as well as the honky-tonk pianist Winifred Atwell, and was used for producing louder piano sounds in early film music recordings; old and out-of-tune pianos, which produce a similar effect, have been called for (usually in theatrical contexts in connection with 1920s jazz or other popular musics), notably by Alban Berg, Max Brand, Peter Maxwell Davies (several works), Karl Aage Rasmussen, Zygmunt Krauze and Irwin Bazelon. The 'percussion piano' of Cowell was further developed by Lucia Dlugoszewski as the 'timbre piano' (1951), in which the strings are bowed with small 'bows' to produce sustained sounds; a similar approach has been adopted in several compositions since 1972 by Curtis Curtis-Smith, while since 1977 Stephen Scott has created a series of works in which the strings of a single instrument are bowed by an ensemble of about ten players with various flexible and rigid 'bows', as well as solo pieces in which silently depressed keys raise the dampers from the electromagnetically excited strings. Annea Lockwood and Hans-Karsten Raecke have developed their own, somewhat different approaches to preparing pianos. The piano strings are plucked in Tan Dun's *Concerto for Pizzicato Piano* (1995) and, as the 'Saitenklavier', in Stockhausen's *Klavierstück XVI* (1999). The piano has been the subject of many modifications besides that of preparation, and considerable use has been made of different methods of playing the strings, frame and case, both with fingers and various implements, in works by Kagel, Cage, Orff, Lukas Foss, Ben Johnston and others. Pianos with the action removed so that they must be played like a cimbalom have been specified by Peter Maxwell Davies and Denis ApIvor, and the strings are struck with T-shaped 'cluster-sticks' in works by David Bedford and Davide Mosconi. Foss, Bedford, George Crumb, Xenakis and others have called for undamped piano strings which vibrate sympathetically when other instruments are played nearby.

The most radical of all the modifications applied to the piano – electrification – was introduced in the 1920s and 1930s. Instruments such as the Elektrochord and the Neo-Bechstein-Flügel were adapted versions of the normal piano, electrically amplified to give variations in timbre and volume and a far longer sustain time than normal because they had no soundboards. Since the 1930s the sound-generating systems of electric pianos have increasingly used reeds, rods or electronic oscillators instead of strings, while at the same time the outward appearance of the instruments has come to bear less and less resemblance to the acoustic original. The PLAYER PIANO has provided a further means of surpassing the capabilities of the standard piano, and many composers, including Stravinsky, Hindemith, Grainger, Casella, Malipiero, Milhaud, Antheil and Toch wrote works for it, culminating in the series of astonishing virtuoso compositions by Conlon Nancarrow, which far exceed in speed and rhythmic complexity anything that a human pianist could play. From the 1980s, interest in the player piano increased substantially among composers.

(ii) Others. A limited amount of modification has been carried out on other keyboard instruments. Clusters and plucking or striking the strings of the harpsichord (already



1. John Cage's prepared piano, 1940

explored by Friedrich Wilhelm Rust in the late 18th century for lute-like sounds) have been incorporated into some new repertory for the instrument, in particular works written for Elisabeth Chojnacka. The harpsichord has also been amplified, as in the Thienhaus-Cembalo and the electric harpsichords manufactured by Baldwin. As with the piano, a large number of experimental microtonal reed organs and pipe organs were built, chiefly between the mid-19th century and the 1930s, though a few, notably the 31-note organ of Adriaan Fokker and several electronic instruments, were devised later. The pipe organ has been modified for works commissioned by the organists Karl-Erik Welin and Gerd Zacher, who had built to his own specifications an organ with a touch-sensitive Great manual. Glissandos and timbre changes, produced by altering the wind pressure, have been obtained by switching an organ off during a sustained sound, and Zsigmond Szathmáry has removed individual pipes for controlled reduction in wind pressure. An unusual bamboo pipe organ was built in the Philippines by Diego Cera around 1816–24. The electronic organ is not (with very rare exceptions) an electronically amplified pipe organ (*see* ELECTRIC ORGAN), though a number of hybrid pipe and electronic instruments, which may be regarded as modified pipe organs, have been built.

3. STRINGS.

(i) The guitar. After the piano the instrument that has probably undergone most modification is the guitar, especially in the form of its 20th-century offshoot, the ELECTRIC GUITAR. Other long-established commercially manufactured versions of the guitar include the dobro, or RESONATOR GUITAR, which has a metal disc mounted under the bridge to give increased volume, and the Hawaiian guitar, which evolved from the technique of laying a guitar across the lap and playing it with a slide. Since the 1960s, when the electric guitar first enjoyed great popularity, a number of new electro-acoustic and electronic variants have been devised. The Stick, developed by Emmett Chapman and marketed by Stick Enterprises in Los Angeles since 1973, consists of a long, wide, fretted neck with two sets of five strings; the left hand plays the treble ones (tuned in 4ths) and the right the bass ones (in 5ths), hammering them against the frets to set them vibrating. A guitar-like synthesizer controller, David Vorhaus's Kaleidophon, which also frees the right hand from its normal function, is only one of a number of such instruments developed since the late 1970s. Two devices intended to sustain the notes of the acoustic guitar are the Gizmotron and the Bass Gizmotron, devised by the rock musicians Kevin Godley and Lol Creme and improved by John McConnell around 1971; they each consist of a set of small revolving wheels that activate the strings. The E-bow ('energy bow'), which has a similar purpose, electromagnetically activates only one string at a time. A considerable range of electronic modification devices that process the signal produced by an electric guitar have been manufactured and have become part of the standard equipment used by pop and rock musicians.

Instrument inventors have made further and more unusual experiments with the guitar. Harry Partch refretted guitars in 1934 and 1945 to adapt them for the playing of music in his 43-note system, and many others have made similar adaptations to facilitate playing in various microtonal tunings. Hans Reichel has extended the frets on an acoustic guitar right up to the bridge, and has constructed a bodyless electric guitar which consists of two necks joined together at their lower ends to form a single straight length with pickups attached. Instruments based on the electric guitar have been made by Fred Frith, including an eight-string fretless version with a pickup at each end of the strings; Glenn Branca has done similar work. Strings about six metres long connect a string on each of two acoustic guitars to a low piano string for added resonance in Kagel's *Tactil* (1970).

Particularly in popular music, where the electric guitar has been most extensively adopted, new and often extravagant performing techniques have been evolved.

Some country music performers on the electric Hawaiian guitar use models with four necks, one of which is prepared and reserved for sound effects such as train noises, much as guitarists in Hawaii previously specialized in producing animal and bird sounds. Jimi Hendrix's performances included passages in which he played the instrument with his teeth, without interrupting the flow of the music. Temporary adaptations of the guitar, similar to those found in the prepared piano, have been devised, notably the attachment to the strings of small 'crocodile' clips and the insertion between them of threads of cotton or thin lamellae, and the use of bows and electric motors with the guitar laid on its back; among the exponents of the electric and acoustic guitar prepared in such ways are the composer and guitarist William Hellermann, and the improvisers Keith Rowe, David Toop, Frith, Peter Cusack, Gerry Fitzgerald, Mike Cooper, Eugene Chadbourne (who also plays a modified dobro) and Henry Kaiser and Kevin Drumm. Other new playing techniques involve additional microphones, movable bridges and hand-held slides (including the country music 'bottleneck'), scordatura of one or more strings, percussive playing on the body (as in flamenco), and acoustic feedback (pioneered by Hendrix and the improviser Derek Bailey in the late 1960s).

(ii) Others. Bowed strings are probably the group of instruments to which modifications were applied earliest, but paradoxically they received less attention in the 20th century. Adaptations to the instruments themselves, such as scordatura tunings and the use of the mute, and non-standard performance techniques – for example, playing *col legno*, making percussive effects on the body and producing harmonics – have long since been accepted. Luigi Russolo's *arco enarmonico* was a new form of bow designed to eliminate the need for fingering. Electrical amplification of bowed strings was introduced and quite extensively explored in the 1920s and 1930s and, especially since efficient contact pickups became available (including some that are built into special bridges), has become widespread in most types of music. A number of electric bowed string instruments have been devised with soundboards (bodies) of reduced size, or no soundboards at all (*see also* ELECTRONIC INSTRUMENTS, §I, 2((i)(c)); the similar STROH VIOLIN, though itself not electrified, was designed for use in the recording studio.

Other experiments in the adaptation of instruments of the violin family have included the mechanically operated modified string instruments (including two six-string violins with flat bridges for ease of executing three-note chords) constructed by Erich Doerlmann for Herbert Eimert's ballet score *Der weisse Schwan* (1926), and Harry Partch's 'adapted viola' (1928–30) with a cello fingerboard, designed for playing microtonal music. New instruments have been constructed with different compasses and size–compass relationships: shortly before 1920 Léo Sir built six such instruments to complement the standard four (they were used in Honegger's *Hymne pour dixtuor à cordes*, 1920); and Carleen Maley Hutchins and Frederick A. Saunders of the Catgut Acoustical Society of America have devised a set of eight instruments (*see* NEW VIOLIN FAMILY) which have had some success (Henry Brant featured them in *Concert for True Violins*, 1966); single instruments designed to extend the compass of the normal violin are the Violino grande and Gunnar Schonbeck's treble violin (tuned a 4th higher). Ken Parker has constructed a ten-string double electric violin for the Indian violinist Lakshinarayana Shankar, in which two separate bodies with five strings each are mounted on a convex support; the strings can be tuned to cover a range from that of the double bass up to the violin. Jon Rose has modified a number of bowed strings: his instruments, which have additional strings (including sympathetic strings), bridges and fingerboards, include a ten-string 'double violin' whose two bodies are placed end to end on an extended neck, and a violin and cello with 19 strings. Violins have been made from metal, transparent or coloured perspex (for rock musicians); experimental lopsided instruments have been built, and violins, mandolins and guitars have been constructed from two-ply sheets of wood that are assembled from used matchsticks (some 10,000–12,000 per instrument) with the burnt heads retained for decoration.

Around 1920 Carlos Salzédo devised many new techniques for the harp, including glissandos and the use of various kinds of plectra; Anne LeBaron has prepared her harp with sheets of paper and crocodile clips. Electric harps and specially-designed pickups are manufactured; Zeena Parkins has played an electric harp of her own design.

4. WIND.

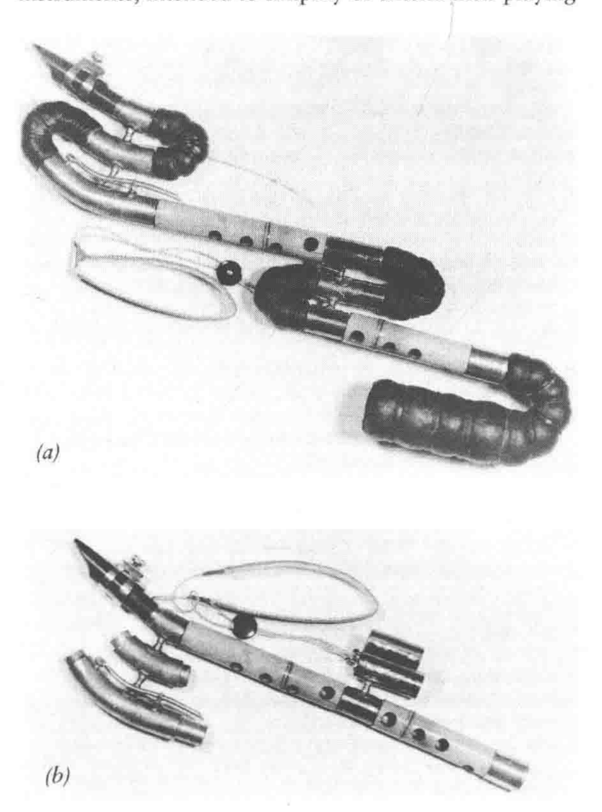
(i) Brass. Modifications to brass instruments in the 20th century largely fell into three categories: the use of newly invented mutes; the use of 'wrong' mouthpieces; and alterations to the structure of an instrument. A number of new types of mute were introduced in jazz and dance bands in the early years of the 20th century, including a tin-can mute for a cornet (1917), various home-made mutes (used, notably, by the Original Dixieland Jazz Band), the 'wa-wa', aluminium 'hat' (modelled on the Derby bowler hat worn by musicians) and the 'plunger' (which in its original form was a rubber sink plunger without the handle); the last gives a very vocal quality to the sound and was pioneered in the 1920s by, among others, the trumpeter Bubber Miley. John Silber has explored a variety of new mutes for the trombone, including flat discs, found objects and several that incorporate tuned organ reeds. Reeds have also been added to mouthpieces: Silber has used many types of single-reed mouthpiece and another trombonist, Vinko Globokar, has played on different reeds and other mouthpieces; a bassoon reed has been fitted to the French horn by Gordon Mumma and in the Tromboon devised for 'P.D.Q. Bach' by Peter Schickele.

Modification of an instrument by rearranging the tubing or removing or adding sections has been explored by several virtuoso brass players. In *Tubassoon* (1979) Melvyn Poore features quadrophonic amplification of four open sections of the tuba, controlled by the valves and played with a bassoon reed; he has also played the tuba with a clarinet mouthpice and an oboe reed. The tuba player Zdzisław Piernik has created an instrument with multiple bells, which somewhat resembles an experimental trombone invented by Adolphe Sax in the mid-19th century, having seven tubes with individual bells, and six valves. The improviser George Lewis has treated his trombone by removing sections while playing. In *Bolos* (1962) by Jan Bark and Folke Rabe special effects are produced by hitting the mouthpiece of a trombone with the palm of one hand, blowing through a separate mouthpiece and removing the slide so as to produce a

'vacuum smack'. The distinctive uptilted bell of Dizzy Gillespie's trumpet (originally the result of an accident) was adopted by the trumpet section of his orchestra to compensate for the downwards angle of the instrument when the players were reading from a score.

(ii) Woodwind. Woodwind instruments have been less often subjected to dismantling and rearrangement than brass, though Globokar's *Discours IV* (1974) calls for three performers playing a single clarinet body with three mouthpieces, and Evan Parker devised a similar Communal Blown Instrument in which a selection of wind mouthpieces are fitted to a single large tube with a horn. Special effects are obtained by using mouthpieces separated from their instruments, such as a double reed or the top joint of a single-reed instrument, and wind instruments with the mouthpiece, reed or top joint removed have been played somewhat in the manner of brass instruments (the first occurrence of the latter technique is probably in the part for sarrusophone in the opening of Ravel's opera *L'heure espagnole*, 1907–9).

The saxophone was the basis of several new instruments of an experimental nature: the jazz saxophonist Roland Kirk specialized in playing two unusual variants – the Manzello (a curved soprano, similar to the Saxello) and a modified Stritch (a straight alto) – simultaneously with a normal instrument; slide saxophones were briefly popular in the 1920s and 1930s and several modern versions have been made, including Paul Lytton's Lyttonophone; and Jim Sauter and Don Dietrich have created a composite saxophone by playing on two instruments with the rims of the bells touching. New designs for woodwind instruments, intended to simplify or extend their playing



2. *Multi-variables Steckbambuphon by Hans-Karsten Raecke, 1977: (a) bass version; (b) soprano version*

techniques, include the 'logical bassoon' with electric action, the slide Vermeulen flute, several new systems of keywork devised by Robert Dick, wind instruments that control small synthesizers, such as the Lyricon, Electronic Valve Instrument (later marketed by Akai, together with the saxophone-like EWI) and Yamaha's WX series, and the fanciful variants, one of which (fig.2) can be assembled in different ways, invented by Hans-Karsten Raecke. Flutes and pipes have been made of materials such as plastic and (increasingly) bamboo, and David Toop devised a combination of the Mirliton and a duct flute, in which a live wasp, imprisoned in an enclosed compartment, provides a drone. Devices added to woodwind instruments to modify their sound include the occasional improvised mute, and electronic devices which process the signal the instrument produces (such devices are widely used with other instruments, particularly the electric guitar, but octave multiplier and divider circuits are primarily intended for use with wind instruments).

Extended performance techniques have been thoroughly explored by woodwind players. Flutter-tonguing has become common, and other techniques, such as unorthodox cross-fingerings, multiphonics, split notes, circular breathing, and humming, singing or growling while playing, are becoming increasingly so. Key noise is specified in a number of works, the earliest of which was probably Varèse's *Density 21·5* (1936).

5. PERCUSSION. A percussionist typically does not specialize in a single instrument, but learns more neutral finger and stick techniques that can be applied to any resonant object, which can just as easily be a found object or a newly invented instrument. During the 20th century the greatest expansion of resources was in the area of percussion; many of the instruments and performance techniques that are now standard in the symphony orchestra were first introduced up to the 1930s in jazz, variety performances, the music hall, accompaniments to 'silent' films and so on. This expansion can be divided into several areas: in addition to the modifications to be considered here, there are the enormous range of noisemakers and 'found' instruments required in some experimental works (for examples of which *see* SOUND EFFECTS), the adoption and integration into the orchestra of many non-Western instruments (a process that has gone on for several centuries), the development of new instruments such as the flexatone, musical saw and vibraphone, and the recent evolution of ELECTRONIC PERCUSSION used primarily in rock music.

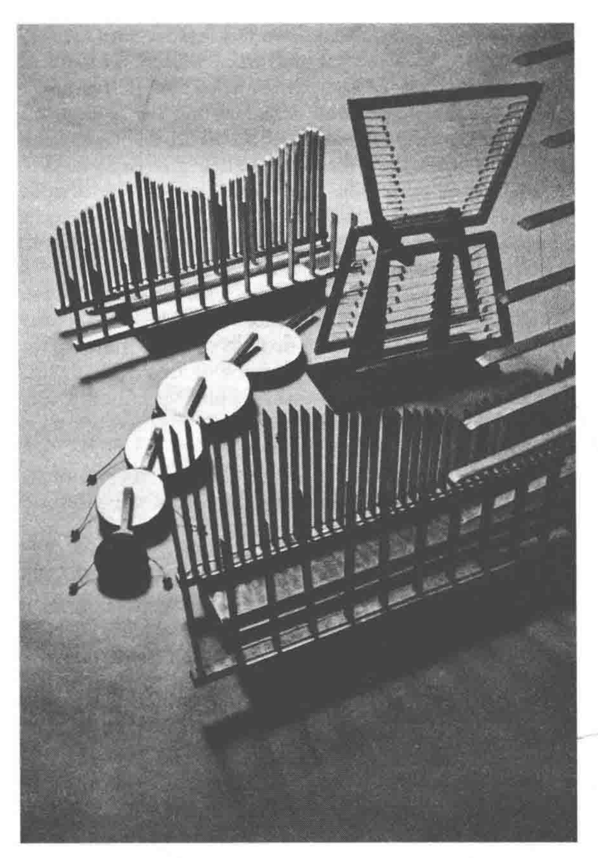
Familiar instruments have been used in many contexts as the source of new sounds, ranging from the 'rimshot' on drums, which first became popular in the 1920s, and the 'water gong' devised in 1937 by John Cage, to bowed cymbals and vibraphone keys, cymbals inverted on drum skins and the great variety of sounds obtained from a large Paiste tam-tam (160 cm diameter) activated by a battery of different objects in Stockhausen's *Mikrophonie I* (1964) (the sounds are also modified and amplified electronically). Substantial amplification of smaller percussion was employed in several works performed by the solo percussionist Max Neuhaus in the mid-1960s.

New variants of existing percussion instruments may be considered in corresponding groups. Several new drums have been devised, such as the Geophone, a rotating drum containing sand, used by Messiaen and others; the Boobams developed by William Loughborough

which Henze has featured; and the Rototoms invented by Michael Colgrass in the 1960s, which offer the resources of a set of tuned drums that have been employed by Peter Maxwell Davies and other composers, as well as rock musicians. The sizzle cymbal and hi-hat, found chiefly in popular music and jazz, have been supplemented in improvisational contexts by cymbals made of scrap and found materials; Paul Burwell has cut small cymbals to square, elliptical and flower-like shapes, altering the ratio between the circumference and the size and therefore modifying the overtones they produce. Chimes and gongs have been made of unusual materials such as marble (Robert Erickson and Gunnar Schonbeck), stone (Carl Orff), glass (Annea Lockwood and the members of the Glass Orchestra), and bamboo, aluminium and steel (David Sawyer's Handchime). Modern versions of the musical glasses, as well as the struck Bouteillophone, are required in a number of 20th-century scores. Early in the century John Taylor & Co. of Loughborough constructed a set of cup bells (two and a half octaves) for the Dutch composer Daniel Ruyneman: Ruyneman's own Electrophone electric bells date from around the mid-1930s. Keyed percussion instruments are well-represented in the work of Harry Partch and other makers of microtonal instruments; in addition Ron George has built extended vibraphones, Schonbeck has made marimbas out of marble, and Christopher Charles Banta has specialized in building bass and contrabass marimbas with individual resonators. Various types of Lamellaphone have been adopted or constructed, including the Marimbula, which was specified by Cage in *Imaginary Landscape no.3* (1942) and more recently in works by Henze.

Whole families of percussion instruments have been devised and used by Lucia Dlugoszewski (fig.3) and large numbers individually by Mauricio Kagel for his theatrical works. Several new ergonomically efficient systems for mounting percussion kits have been constructed, including the Loops console of Ron George.

The enormously expanded battery of instruments with which contemporary percussionists are often surrounded is accompanied by an equally large selection of beaters and sticks, and this has often led to the 'wrong' sticks being used, either from choice or because there is no time for the player to change to the appropriate ones. Two types of stick devised in the 20th century are the jazz 'wire brush' of the 1920s (adapted from an outdoor fly swatter) and the 'superball mallet' (based on the eponymous ultra-resilient rubber toy ball) originally constructed in the early 1970s, which is ideal for unusual friction effects. Multi-stick techniques, the player using two or more sticks in each hand, have become quite common; a similar approach is adopted in the part for the tapered kidney-shaped Deri drum in Stockhausen's *Momente*, where a fast tremolo is executed by two sticks (held in one hand) pivoting round a third stick that is drawn across the skin of the drum to create a glissando.



3. Ladder harps and tangent rattles devised by Lucia Dlugoszewski and constructed by Ralph Dorazio, 1958–60

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Instrumentation and orchestration. The art of combining the sounds of a complex of instruments (an orchestra or other ensemble) to form a satisfactory blend and balance. The term 'orchestration' is often used to denote the craft of writing idiomatically for these instruments. 'To orchestrate' has also come to mean to score for orchestra a work written for a solo instrument or small ensemble. There have been many attempts to differentiate the terms 'orchestration' and 'instrumentation' since Berlioz juxtaposed the two in the title of his *Grand traité d'instrumentation et d'orchestration modernes* (Paris, 1843); in this context the two terms should be considered as inseparable aspects of a single musical concept. Instrumentation by itself is a more general term, denoting the selection of instruments for a musical composition, either as part of the composer's art or by the performers for a particular performance.

See ORCHESTRA; *see also* ARRANGEMENT. For a discussion of rock band instrumentation, *see* BAND (i), §VI.

1. MIDDLE AGES AND RENAISSANCE. Orchestration is a difficult concept to apply to medieval and Renaissance music, if only because there was no ensemble that corresponded to the modern orchestra, and because composers almost never (except in the case of specialized notations such as lute tablatures) specified their intended instrumentations. The usual modern sense of the term, to mean the exploitation of different instrumental colours for their symbolic meanings and aesthetic effects, seems to have been foreign to most of the period. Yet even in the Middle Ages there were stereotyped instrumentations – each with its own developing, diverging practical tradition and symbolical associations – in which can be seen the basis of many of the later principles of orchestration.

From the Middle Ages through the 15th century, three types of instrumental ensemble predominated in Europe. The trumpet band (trumpets and kettledrums) was used for signalling (*see* SIGNAL (i)) and ceremonies (*see* FESTIVAL, §2): it had a high prestige but, because of the limitations of the natural trumpet, a restricted musical usefulness. Soft or *bas* ensembles, consisting of a variety of bowed and plucked strings, woodwinds, portative organs, and so on, were used for indoor dancing and background music; such was the association of these instruments with secular activities that they were often prohibited in church (although, paradoxically, it is soft instruments that are most often depicted in angel-concert paintings). The loud band (*haut musique* or *alta*; *see* ALTA (i)) of shawms, later with slide trumpets or trombones, was used for dancing, processions and other outdoor music, and its symbolic associations were somewhere between the other two: loud bands seldom appear in angel-concert paintings, but because of their ceremonial history, they were the first type of ensemble allowed in church. There is relatively little evidence before 1500 for voices and instruments regularly performing together on composed polyphony; when it happened, the instruments were usually those of the loud band for church music, and the lute and/or harp for secular songs.

In the 16th century these categories persisted, but they became increasingly blurred as instrumental music developed as an amateur pursuit, and as instruments that were equally at home in loud and soft music, such as the cornett and the dulcian, became more widely used. The 16th century also saw the rise of families of instruments, identical except for size and therefore pitch (e.g. viols or recorders) that could be played together as a homogeneous consort. In some cases where the highest or lowest members of the family were impractical, the standard consort used a substitution (the trombone family, for example, was completed by cornetts in the treble). The *a cappella* choir, which dominated both church polyphony and secular song for the entire Renaissance, probably should be considered the archetype for all instrumental consorts. The consort ideal governed or influenced most of the known instrumentations of the 16th century, including the largest ensembles, such as the famous band of S Marco, Venice, under the Gabrielis (essentially a redoubling and expansion of the standard cornett-and-trombone ensemble), and those accompanying the Florentine *intermedii* (which consisted of combinations of various instrumental family groups). Recorded instrumentations that combine instruments promiscuously are rare (but *see* CONSORT for a discussion of the English mixed consort of the late 16th century and the 17th).

Professional instrumentalists of the Middle Ages and Renaissance were trained to play many instruments, and they were routinely called upon to switch several times over the course of a performance. The best ensembles and their directors thus had considerable flexibility of instrumentation, and in some cases, notably the *intermedii* orchestras, they worked this flexibility to magnificent effect. However, their criteria for choosing one instrumentation over another remain largely unclear. The richest testimony to the late-Renaissance director's thought processes is probably the third volume (1618) of Praetorius's *Syntagma musicum*, with its long and detailed instructions on how to combine the different families of instruments with voices in concerted sacred music; yet the advice always centres on practical concerns (range, loudness, comfortable keys, the ability to play more than one note at a time) and never on the aesthetic motives behind any choice of instrumentation.

Throughout the 16th century there are at least hints that certain instrumental colours were being used for symbolic effect: *intermedii* orchestras, for example, often used trombones to accompany Olympian and infernal scenes, reeds for shepherd scenes, trumpets for battle scenes, etc. But the influence of this kind of thinking outside theatrical music should probably not be overestimated; for most working ensembles, matters of tradition and practicality were paramount. The old distinction of *haut* and *bas*, the ideal of the matched consort, the grandeur to be achieved by multiplying and combining families and adding chordal instruments such as organs

and lutes, and the strengths and weaknesses of the individual instruments: some combination of these factors is sufficient to explain most of the normal instrumentations of the late Renaissance. And even to the end of the period and in the most distinguished ensembles, the desire for simple variety should not be discounted as a motivation: in 1586, for instance, Francisco Guerrero ordered the cathedral band of Seville to play their three verses of the *Salve regina* with shawms, cornetts and recorders, 'for having them always on the same instrument is annoying'.

2. BAROQUE ORCHESTRATION. The evolution of orchestration in the Baroque era was closely related to four musical developments: the establishment of new, large-scale forms in which instrumental groups functioned as the accompaniment for vocalists (opera, oratorio, etc.); the adaptation of the concertato principle for ensembles including soloists (concerto types, suites, etc.); the unprecedented improvement and growth in instrument making during the 17th century (strings in Italy, woodwinds in France); and the acceptance of keyboard instruments as regular members of orchestras where they were entrusted with the harmonic support of the repertory.

Opera became the leading stimulus in the transformation of the earlier consort-based instrumentation into a gradually standardized mixed ensemble of strings, woodwinds, brass (with percussion) and continuo. In 17th-century Italy lavishly orchestrated court presentations and public opera houses with modest accompanying ensembles flourished side by side. Instrumental settings of court operas were governed by a number of factors: the type of occasion (indoor or outdoor), the size of the hall, the availability of players, and the content of the libretto. The latter had considerable influence on developing stereotypes in orchestration.

The symbolic usages of the *intermedii* ensembles discussed in §1, above, continued to be employed. For *L'Orfeo* (1607), Monteverdi specified 42 individual instruments grouped in three categories: strings (10 *viole da brazzo*, 2 *violini piccoli alla Francese*, 2 *contra bassi da viole*); the *fundamenti* (continuo section: 2 harpsichords, 1 double harp, 3 *chitarroni*, 2 ceteroni, 2 *organi di legno*, 2 regals, 1 *basso de viola da brazzo*); and winds (1 *flautino all vigesima secondo*; 2 flautini, 2 cornetti, 1 *clarino con quatro trombe sordine*, 5 trombones. The presence of the *trombe sordini* (muted trumpets) suggests that timpani would also have been used (as constituents of the contemporary trumpet band). His fascinating orchestration fused the late Renaissance tradition used in *intermedii* and *pastorales* and the new concertato style (e.g. 'Possente spirto') with the Venetian *cori spezzati* principle, creating a uniquely colourful style of instrumentation for the ritornellos and sinfonias. Among the great variety of court operas produced before 1670, it seems that Roman and Florentine composers such as Filippo Vitali, Stefano Landi, Caccini, and Antonio Cesti – whose *Il pomo d'oro* (Vienna, 1668) utilized the largest recorded court orchestra – were the most inspired by Monteverdi's orchestral innovations. By way of contrast, Venetian public opera houses (where interest was focussed on the virtuosity of the singers and the ingenuity of the machines) tended to employ much smaller ensembles, typically comprising a small string orchestra with a continuo of two or three plucked string instruments and keyboards, with the occasional addition of recorders and other wind instruments. Contemporary printed librettos indicate the use of individual instruments for special effects both on and off the stage.

As the century progressed there was a general change in scoring. The distinction between the use of continuo accompaniment for the voice and of orchestral ritornellos to fill in the interludes between stanzas gradually disappeared after 1650. The orchestra began to participate in the arias, adding imitative exchange, echoes or embellished melodic lines. An ensemble of three (2 violins and continuo) or five parts (2 violins, 2 violas and continuo) became standard. During the last three decades of the century, composers introduced solo wind parts in arias, as well as the concerto style with various obbligato instruments. The trumpet became increasingly popular, and began to appear regularly as a member of the orchestra, in addition to its customary use for special effects on and off the stage. Trumpets were used either in opening sinfonias set usually for two trumpets and five-part strings, or in arias written for solo voice and trumpet(s) with continuo accompaniment. In the sinfonias the winds alternate with the strings in concertato manner, except in the opening and closing bars where they all play together. The arias mostly use solo voice, solo trumpet and continuo for the A section of the Da Capo form, contrasted often with a string accompaniment for the middle section.

The orchestration of oratorios and cantatas was less uniform. During the first half of the 17th century instrumental scoring for sacred and secular vocal music tended to be based on the availability of players. Monteverdi's late madrigals sometimes require two to four string parts with basso continuo; in *Il combattimento di Tancredi e Clorinda* (1624) he uses pizzicato and measured tremolo to express the dramatic nature of the text. In the mid-17th century, a three-part setting (two upper parts and basso continuo) became the standard formula for accompanying larger vocal works. For short cantatas and other brief vocal pieces composers selected freely from the instruments available. All types of orchestration were affected by the gradual transformation of the older polychoral setting of church music into the concerto style, in which a small solo group (concertino) competed with the larger tutti (ripieno) ensemble.

A remarkable exploration of methods of orchestration took place in Rome at the turn of the century. A small chamber band comprising four violins, two violas, cello, double bass and keyboard, was regularly employed by Cardinal Ottoboni to perform concertos for entertainment, and also to accompany opera, oratorios and cantatas, all under the direction of Corelli. For special occasions they became part of a greatly extended 'festival' ensemble comprising 33 strings with harpsichord, and occasionally a few winds (trumpets, oboes and bassoons). An example of this flexibility in scoring is Lanciani's *Amore e Gratitudine* (1690–91) which was given ten times at the palace; of these, eight performances used the regular chamber orchestra, but the remaining two were supported by the 40-member 'festival' band without basic alterations in the music. Nevertheless, the 'tutti' and 'soli' indications for accompanied arias in the manuscript score suggest an orchestral division into concertino and concerto grosso groups. It seems that the practice of orchestral subdivision was customary in Corelli's orchestra beyond purely instrumental works. In the manuscript of G.L. Lulier's serenata *Gloria, Roma, Valor* (1700), also

prepared for Ottoboni's musical establishment, the score indicates the individual concertino lines above the ripieno parts.

Rome was also the venue of Alessandro Scarlatti's mature musical output. Oboes, bassoons, trumpets and a four-part string group constitute the instrumental basis for his orchestration. In his orchestras after 1710 a standard string ensemble provides the accompaniment for the vocal solos; winds – in varied combinations – either take obbligato parts in arias or double the string parts in tutti writing. There are numerous special orchestral effects; e.g. a march in *Tigrane* where 'the oboes and bassoons play on stage, the violins in the pit in unison'; Policar's aria (with string support) in the same opera features an obbligato viola d'amore part; 'violoncello e leuto' make up the concertino with unison violins and continuo as the ripieno in an aria for Tigrane. As continuo arias gradually disappeared from Scarlatti's stage works, accompanied recitatives took over the dramatically charged scenes. The exchange between the vocalists and the chordal-melodic punctuation in the strings provided the model for accompagnato settings throughout the 18th century. Concerted accompaniments were also frequent in his oratorios, where the composer often employed string ensemble with a concertino of one or two solo violins against a concerto grosso or ripieno set for two violins, two violas and basso continuo.

The principle of contrast regulated the orchestration in Baroque concerto forms. Such contrast could be limited to placing the four-part string tutti against concertino of violins – a method preferred by Corelli in his multi-movement structures – or extended to various configurations of solo strings and winds, an approach perfected and brought to virtuose heights by Vivaldi. The emphasis on contrast spread to most instrumental forms; dance suites and overtures in particular display great diversity in orchestration, ranging from solo woodwind phrases echoing tutti passages, to entire middle sections in da capo dance movements given to a trio of two oboes and bassoon.

The last three decades of the 17th century saw the rapid spread of the new Italian vocal and instrumental forms to all the major European musical centres. An increasing number of Italian composers were offered positions in foreign courts; there they either rearranged earlier works or composed new pieces to suit the local conditions. Inevitably, the need for diversity created a much broader spectrum in orchestration than the one they had left behind in Italy. Court opera developed in two major new locations, Vienna and Paris, both with considerable instrumental resources. Under Emperor Leopold I, the Habsburg court developed a permanent musical establishment for opera and oratorio (the latter given during Lent) which was noted for spectacular productions throughout the Baroque era. Italian domination manifested itself in all aspects of the Kapelle: composers, singers, librettists and several instrumentalists were imports. What the musical content lacked in originality, was made up for in resources; in 1705 the Hofkapelle numbered 102 members (including the vocalists). All contemporary Italian devices in orchestration were put to use: tutti strings enlarged with oboes and bassoons, concerted arias and duets with a variety of instruments, woodwind trios in dances and other instrumental pieces, brass ensembles in large choral scenes, and echo effects. Among the more unusual settings is the final scene of Antonio Draghi's *Il riposo nelli disturbi* (1689): composed for double choir, the first choir is accompanied by three 'clarini' and two trumpets, while the second group uses three sections of violins, two cornetts, three trumpets and basso continuo. Draghi also showed a preference for brass instruments in his oratorios. Other unorthodox combinations include the use of the chalumeau in works by Ziani and Giovanni Bononcini. However, in Vienna, as in Rome, the strongly individualistic approach to orchestration declined dramatically after 1720 in favour of more uniform string-dominated groupings (with a few winds).

In contrast to the Italian dominance of the Viennese musical scene, the evolution of orchestration in France followed an independent path. Although the Parisian court had at its disposal considerable instrumental resources from the beginning of the 17th century onwards (the Grande Ecurie, the Chapelle, the Chambre and the 24 Violons du Roi), a recognizable 'French timbre' started to emerge only after the ascension to the throne of Louis XIV, and the appointment of Lully as *compositeur de la musique instrumentale* in 1653. French Baroque orchestration owes its individuality to the ballet, which remained the favourite theatrical genre throughout this period. In place of the Italian vocal and instrumental bel canto idiom and the emphasis on virtuosity in instrumental music, Lully underlined the contrast of timbres among the woodwinds, strings, the extended continuo group and the occasional brass instruments. When in 1672 he assumed the direction of the Académie Royale de Musique, Lully had fused the 24 Violons du Roi and the 'petits violons' into a full orchestra of over 40 members. To this he added woodwind and brass players from the Ecurie and several 'part-time' players of unusual (non-orchestral) instruments. The regular orchestra consisted of a five-part string group of instruments of the violin family; bass viol, theorbo and harpsichord; transverse flute, recorders in five sizes, oboes and *taille de hautbois*, and bassoons; and trumpets with timpani. In the string group, the violins took the highest part (*dessus de violon*), 3 viola parts filled out the middle, and the *basse de violon* (tuned a whole tone lower than the cello) performed the bass part. Woodwinds were given prominent parts, sometimes without the strings. Furthermore, Lully established an elite chamber ensemble, the *petit choeur*, the members of which were charged with the 'singing and accompanying of recitatives and ritournelles' and, in general, with the performance of the most demanding pieces. Having created this distinctive subdivision within the orchestra, Lully extended the principle of contrast into a permanent system of performing practice in the Académie which was taken up by Rameau and remained a constant feature to the end of the Baroque era. As well as in his ingenious application of the subdivisions of the orchestra, Rameau's importance as an innovative orchestrator lies chiefly in the well-drawn indications for individual instrumental use in his colourful scores and in his nature-related music, which ranges from solemn 'sun festivals', to bird songs, tempests and earthquakes.

17th-century England was slow to adopt continental musical customs. This reluctance was due partly to the political upheaval caused by the Civil War, partly to the abolition of the King's Musick during the Commonwealth, and partly to the preference of the music-loving public for the contrapuntal idiom of late Renaissance

vocal and instrumental works. Outside the court, very few of the aristocracy maintained a musical group large enough to include an orchestra. In addition, the new Italian violins, the essential component of the Baroque orchestra, became available in larger numbers in England relatively late, after 1660. Hence, regardless of the fact that about 100 musicians were engaged at court until 1642, a systematic orchestral practice did not evolve until the last decade of the century. In general, English composers dealt with orchestration in a more individualistic way than their Italian and French counterparts. On the one hand, court music – prompted by Charles II's preference for the French orchestral style – embraced the newly-organized band of the 24 violins (with a few additional winds), using it for entertainment, birthday odes, masques and other fashionable pieces, all played in the Lullian manner. On the other hand, the theatre provided English composers with an opportunity to exploit more unusual instrumentations. Though the infiltration of Italian concerted music increased from 1670 onwards, the English theatre orchestras, unlike those of the Venetian opera houses, were not dominated by the string group. Oboes, bassoons, recorders, transverse flutes, trumpets and timpani were the preferred instruments in larger productions together with a four-part string ensemble and harpsichord. For occasional music, a three-part setting was the standard arrangement in vocal pieces and instrumental interludes alike, while choral scenes used the tutti strings with trumpets or oboes. Certain characteristic patterns can be observed in the music of Purcell: vocal solos were often accompanied by two recorders or flutes and basso continuo; the trumpet appears as a favoured timbre, with a solo voice and continuo, or as a pair in conjunction with four-part strings and continuo for symphonies (sometimes two oboes, tenor oboe, bassoon and timpani were added to this grouping). A curious 'special effect' marked 'tremulo' occurs in the 'Prelude while the Cold Genius rises' in *King Arthur*.

In reference to foreign influences, one finds connections to the French style of orchestral subdivision in a number of scores written during the last decade of the 17th century: 'Grand Chorus' or 'play all' is contrasted with the term 'vers' for solo voice with small ensemble accompaniment in works by Eccles, Jeremiah Clarke, Daniel Purcell and Finger; and trio sections are scored for two oboes and bassoon, in the French style. Native experimentation with instrumentation for stage music and orchestral works was cut short by the successful introduction of Italian opera to English audiences (Giovanni Bononcini: *Camilla*, London première, 1706). The sensation caused by Handel's *Rinaldo* (1711) illustrates the shift in public taste towards the Italian style. Handel's orchestration, however, is not purely Italian: elements from the French tradition (extensive use of woodwind instruments) are mixed with the German interest in brass sound and spiced with 'special effects', all fused into a wide palette of timbres. In Handel's orchestral music the size and combination of instruments seem determined by the form and occasion. The concerti grossi were set for the Corelli-type string chamber group enlarged at times with solo woodwinds but a wind band of over 100 players performed the Music for the Royal Fireworks during a public dress rehearsal at Vauxhall Gardens. Handel's imagination for instrumental hues came to the fore in his operas and oratorios. There his basic orchestra of strings, woodwinds, a select brass group and continuo adhered to the Italian concerto subdivision: the ripieno section played the introductions and ritornellos in arias and duets, whereas the vocal accompaniment was assigned to the smaller (concertino) group, comprising mostly strings. Recorders and flutes continued their traditional role in pastoral scenes; exceptional virtuosity appears in the transverse flute writing of *L'Allegro, il Penseroso ed il Moderato*, where the soprano and the solo flute imitate bird calls over a light continuo accompaniment. As in Italy, brass instruments are usually added to the choir in dramatic scenes and there are numerous instances where brass sounds are used to signify danger, death or conspiracy. Two examples of 'special effects' used by Handel are the carillon (a keyboard instrument on which hammers strike bells or metal plates) in *L'Allegro* and the harp mixed with the mandolin in *Alexander Balus* to suggest an exotic oriental sound.

New Italian forms were introduced in Germany by Schütz following his two visits to Venice during the early part of the 17th century, but his attempts to create a broader base for a truly German Baroque instrumental sound were all but eradicated by the ravages of the Thirty Years War. Germany's artistic recovery (after 1670) coincided with the gradual spread of Italian and French styles in orchestration. Orchestras were traditionally employed at courts, in wealthy independent cities and by the larger congregations of the Lutheran churches. The activities of the *Collegium musicum* societies of German universities increased the public's awareness of contemporary music and helped to create a demand for permanent instrumental groups in smaller centres by the end of the Baroque period. While Munich, Dresden, Berlin and the courts in the far eastern provinces demonstrated a strong dependence on Italian customs, the western and northern regions showed a varying level of interest in the musical style of France: young composers such as Georg Muffat, Johann Fischer, J.C.F. Fischer and J.S. Kusser were sent to Paris to learn the 'new' violin technique and subsequently composed in the latest fashionable contemporary forms.

Major court orchestras averaged between 14 and 20 players in size, though this number was sometimes increased for festive occasions. The orchestra of the publicly supported Hamburg opera was the only ensemble in the independent cities comparable in size to that of the Académie Royale de Musique. The larger court bands of Brunswick, Hannover and Stuttgart had enough flexibility to perform orchestral works and concertos, accompany operas and other vocal pieces, and play dance music for the ballet. The standard German Baroque orchestra contained all the wind and string instruments (with some percussion) regularly used in Italian and French orchestras, and the resulting mixed style of orchestration is characteristic of late Baroque instrumental practice in Germany. The Italian virtuoso concertino-ripieno orchestration functioned alongside the French multi-level *petit choeur-grand choeur* division, often employed alternately for consecutive movements or arias in the same piece. Recurring ideas include a solo violin with solo voice over a basso continuo accompaniment, with or without strings; flutes used as a contrast against the tutti orchestra or as unaccompanied instrumental colour in arias; and muted double-reed and brass instruments. After 1700 pizzicato

became a widely used device, sometimes involving the complete string section, at other points the cello section or the double basses alone.

Bach's experimentation with unusual timbres and newly designed instruments resulted in seemingly endless combinations. In his orchestral works he increased the number of concertino players and scored for a greater diversity of solo instruments (e.g. Brandenburg Concertos nos.1 and 2). In scoring for the 'quiet' instruments (transverse flute, bass viol, etc.) the entire ensemble was considered as a concertino with additional continuo accompaniment (Brandenburg Concertos nos.3 and 6); hence there was no need for doubling. Furthermore, he transferred the violin-dominated solo concerto idiom to the harpsichord, thereby elevating that continuo instrument to solo status in the orchestra and establishing the keyboard concerto as an independent form. Bach's most ingenious scoring can be found in his large-scale vocal works, written mainly for the Lutheran church service. He maintained variety, often in accordance with the dictates of the text, by mixing contemporary (French, Italian) performing customs with the earlier polychoral technique, thus creating a rich source of vocal and instrumental colours to be played by solo and tutti ensembles within the available subdivisions. His diverse instrumentation included, in the woodwinds: the transverse flute, recorder, *flauto piccolo*, four types of oboe (including da caccia, taille, and d'amore) and bassoon; in the brass: horns, trumpets and timpani, and trombones, to which the *corno da tirarsi*, *tromba da tirarsi* and *cornetto* are added; and the strings were extended to include the violino piccolo, viola d'amore, *violetta*, bass viol, violoncello piccolo and viola pomposa. For a more detailed discussion of his use of continuo instruments, see Dreyfus (1987).

An examination of Baroque orchestration would be incomplete without a brief mention of Telemann's contribution to the subject. In his preface to *Der Harmonischer Gottes-Dienst* (1725–6) he reiterated most of the above described principles of instrumental usage relative to vocal accompaniment: when and how to combine the solo obbligato part with the ripieno and, as a reference to performance practice, the double meaning of dynamic signs, i.e. *f* = loud/tutti, *p* = soft/solo. Furthermore, it is generally accepted that the orchestration of his later works serves as a transition towards the galant style through colourful timbre combinations within a lighter texture that placed the emphasis on the melodic line.

3. 1750 TO 1800. The change of style in instrumental music which occurred towards the middle of the 18th century naturally affected methods of orchestration. Under the influence of the Italian opera overture and the prevailing aristocratic taste, composers came to adopt a style of writing that emphasized a single melodic line, often based initially on the major or minor triad, and relied on crisp rhythms in *allegro* movements. There was not, however, a complete break with the past. Fugal movements or movements containing extensive fugato writing, occur, often as finales, in the works of Richter, Monn, Wagenseil, the two Haydns and Dittersdorf, and may be said to reach their climax in the finale of Mozart's 'Jupiter' Symphony (no.41). The clarity of Baroque orchestration was maintained, so much so that often the strings are in two-part harmony, with first and second violins in unison and violas an octave above the cellos. The reason for treating the violas in this way can hardly be the alleged incapacity of viola players, since they were expected to be as nimble as the other strings. The purpose is obviously to add a greater clarity to the bass line, as an organist might by adding a 4′ stop on the pedals. The practice of writing figured basses gradually disappeared during the second half of the 18th century, though it is still to be found in C.P.E. Bach's symphonies and continued in London for some time (e.g. in symphonies by J.C. Bach and Boyce). A keyboard instrument, however, remained an essential part of the orchestra and presumably supplied the missing harmonies when the texture was in two parts.

Many of the earlier symphonies are written for an orchestra of two oboes, two horns, bassoons and strings, sometimes with the addition of a single flute and sometimes with two flutes replacing the oboes. As late as 1788 Mozart, in the first version of his G minor Symphony (no.40, K550), was writing for an orchestra of this size. These limited resources provided fewer opportunities for contrast than the larger Baroque ensembles, but the principle of contrast was still observed, though it operated in a rather different way. Oboes doubled the violins in a tutti and intervened from time to time as soloists. Doubling, however, was not consistent, and a further use for oboes and horns was found in the provision of a harmonic background, either sustained or emphasizing the beats in a tutti. When four horns were used, for example in occasional symphonies by Vanhal, Haydn (nos.13, 31, 39 and 72) and Mozart (nos.18, 19, 25 and 32), an even richer background was possible, particularly if the two pairs of horns were crooked in different keys. Bassoons, at first used merely to double the bass, became more and more independent: like the oboes and horns they could contribute to the harmonic background, and a single bassoon could share solo passages with the other woodwind. Mozart in particular delighted in writing for flute and bassoon two octaves apart. Passages for wind alone, in contrast to the strings, for example in Haydn's 'Military' Symphony (no.100), are common, as they had been in the early part of the century, but more characteristic is the occasional appearance of one or more wind instruments from the ensemble.

The introduction of the clarinet, in an improved form, added to the resources of the woodwind family, but it was not until the later years of the century that it became generally available. Apart from concertos (e.g. those by Carl Stamitz) the earlier composers showed little understanding of the instrument's capabilities and tended to treat it like a variety of oboe, to which indeed it was often an alternative. The writing for clarinets in Mozart's 'Paris' Symphony (K297/300*a*, 1778) shows no evidence of the sensitive approach to be found in his works a few years later. In the five symphonies from Haydn's Second London Set which include clarinets there are isolated solo passages (notably in nos.99 and 103) but relatively little idiomatic writing, though shortly afterwards he wrote effectively for the instrument in *The Creation* (1798).

An early example of arpeggios in the lower register of the clarinet occurs in the Andante of the overture to J.C. Bach's *Temistocle* (1772), written for Mannheim. There are three clarinets here, described as 'clarinetti d'amore'. The notation is for instruments in D, with the third instrument written in the bass clef and transposing up a 9th in accordance with a convention of the time. Since,

however, the arpeggios for the third instrument go down to written C (sounding *d*) it seems probable that the parts, in spite of the notation, are actually for clarinetti d'amore in G, the key of the movement. Later effective examples of arpeggios in the lower register occur in the introduction to Haydn's *The Creation* and the Trio of the Minuet in Mozart's Symphony in E♭ (no.39, K543). Arpeggios covering a wider range are common in concertos and in pieces like the aria 'Parto, parto' in Mozart's *La clemenza di Tito* (1791), where the clarinet obbligato is played by an instrument with an extension of a major 3rd to the bottom of its compass. It may have been a growing appreciation of the tone-colour of the lower register of the clarinet that induced composers to replace it on occasion by the basset-horn.

In an ensemble consisting of woodwind, horns and strings there were no serious problems of balance; it was obviously felt, however, that the high trumpet parts written by earlier composers would disturb this balance. Such parts were still being written in England by Boyce as late as the 1770s, but continental composers preferred to avoid the higher register and to use trumpets mainly to reinforce a tutti, though the limited number of notes available imposed some uncomfortable restrictions when the music modulated away from the tonic key. When Mozart provided additional accompaniments for *Messiah* in 1789 he suppressed or rewrote all Handel's trumpet parts, though he originally thought of retaining the obbligato in 'The trumpet shall sound'. A natural consequence of the change of style was that trumpeters lost the art of playing florid parts in the high register. Horn players did not suffer the same fate. Passages of extreme difficulty, both at the top and at the bottom of the compass, occur in a number of late 18th-century works, for example in Haydn's Symphony no.51 (*c*1772), where in the Adagio the first horn (in E♭) rises by step to the 22nd harmonic (sounding *a♭''*) and the second horn descends to the note sounding B♭. Mozart made less extravagant demands but did not exclude virtuosity, for example in Fiordiligi's aria 'Per pietà' in *Così fan tutte* (1789). Timpani, as in the past, were normally, but not invariably, associated with trumpets. Composers discovered that both trumpets and timpani could be used quietly, as well as to reinforce a sonorous tutti. In the Adagio of Haydn's Symphony no.102 both the trumpets and the timpani are muted, though they are required to play *forte* as well as *piano*. An effective use of *piano* timpani, without trumpets, is at the end of 'Et incarnatus' in Haydn's *Theresienmesse* (1799).

Until the invention of the valve trumpet in the 19th century a flexible and homogenous brass ensemble was hardly possible. Gluck, in *Orfeo ed Euridice* (1762), followed the old tradition of associating cornetts with trombones; but by that time the cornett was virtually obsolete, and Gluck had to replace the instruments with clarinets when he revised the work for Paris in 1774. The reintroduction of trombones into opera was natural at a time when composers sought to intensify the impact of drama. Hence Gluck used them in *Orfeo* to give extra emphasis to the Furies' cries of 'No' and to create a striking contrast with the harp and pizzicato strings which accompany Orpheus. Trombones are also associated with the Furies in *Iphigénie en Tauride* (1779) and similarly with the statue and the powers of Hell in the final scene of Mozart's *Don Giovanni* (1787). As instruments which had long been used in the church, they were equally suitable for scenes of a solemn or ritual character, such as the march that opens the second act of Mozart's *Die Zauberflöte* (1791) and the aria 'O Isis und Osiris' which follows. In church music and oratorio their main function was to support the altos, tenors and basses of the chorus.

By the end of the 18th century the treatment of the woodwind, whether it included clarinets or not, had acquired a subtlety unknown to the earlier symphonists. The master of this art was Mozart, not least in his piano concertos. The instruments engage in dialogue with each other or with the solo pianist. Phrases are nonchalantly passed from one to the other, so that the instrumental colour is constantly shifting and changing. The horns, though less prominent as soloists, participate in this activity. This subtlety extended to opera; the entry of the horns in the aria 'Dove sono' in Mozart's *Le nozze di Figaro* (1786) has an emotional force far exceeding the simple means employed. Gluck had already shown how instruments could interpret what the characters in a drama were feeling or even what was in their subconscious minds. In *Orfeo* a wind instrument echoes the singer's cry 'Euridice' – a clarinet (chalumeau) in the original version, an oboe in the revised version for Paris. The plaintive appoggiaturas for oboe in Agamemnon's air 'Peuvent-ils ordonner' in *Iphigénie en Aulide* (1774) show Gluck's instinct for choosing the right instrument, as does the flute solo in the D minor Ballet of the Blessed Spirits in the Paris *Orphée* which drew from Berlioz the exclamation 'Quel poète!'. Haydn's approach was on the whole more direct; but the oboe solo at the end of the introduction to his Symphony no.104 is very much in Gluck's vein, and the influence of opera is apparent also in the recitative for solo violin in Symphony no.7 ('Le midi'), to which C.P.E. Bach's Symphony in F (1776) supplies a parallel. Haydn had a gift for vivid illustration, for example 'La tempesta' (beginning quietly) at the end of his Symphony no.8 ('Le soir') or the lion's roar – on trombones, bassoon and double bassoon, with trills for the strings – in *The Creation*. Equally vivid are the loud whoops for trombones in the hunting chorus in *The Seasons* (1801) – a type of writing that one associates more with Verdi; and in the finale of the Symphony no.68 the bassoons, generally regarded in the 18th century as serious instruments, are treated as clowns.

The emphasis on dramatic expression in operas of the second half of the 18th century led to a more extensive and detailed indication than formerly of dynamics, notably in the operas of Jommelli and Traetta. Abrupt alternations of *piano* and *forte*, sharp accentuation (*sforzando*) and the use of crescendo and diminuendo were characteristic of a new style of orchestral writing. The style immediately affected the composition of symphonies, and the crescendo, frequently used at the beginning of a movement, became a feature of performances at Mannheim, as well as being used by composers elsewhere, for example by Haydn in his Symphony no.1 and by Gossec in his op.3 no.6. It is unusual, however, to find distinctions of dynamics between one part of the orchestra and another; if a solo is marked *piano*, for example, the accompaniment is not normally marked *pianissimo*. Brass instruments usually have the same dynamics as woodwind and strings, and a good balance must have depended on verbal direction at rehearsal.

4. 19TH CENTURY. The 18th-century legacy to nascent Romanticism was significant. With Haydn and Mozart an increasingly standard orchestral force based on pleasing symmetries of voice, colour and number had taken shape, most progressively with the addition of the clarinet to the woodwind section. There arose a repertory of primarily orchestral devices – the so-called 'Mannheim' effects, drone figures to signify rusticity, the pairing of horns in 5ths to suggest pastorality, the use of fugue as a proffer of academic credentials, the association of brass and janissary percussion with military and by extension political activity, the monologues and conversations of the Mozart concertos – which began to be known and used well beyond their initial spheres of influence. Composers for the Italian lyric stage recognized the connection between character and instrumental timbre, as well as the possibilities of applying the vocal bel canto style to orchestral parts; the French had seen and heard remarkable exercises in the deployment of large instrumental and vocal forces by considerations of space, speed and volume. The new intersections of artistic enterprise fostered the notion of an essentially poetic use of the orchestra, one that emphasized the obvious correlations between visual and audible colour.

Both economic prosperity and the need to address sweeping demands for increased capacity on every musical front stimulated a new burst of activity in instrument manufacture that included both the perfection of rudimentary mechanics and the invention of whole new families of instruments. Innovation in instrument manufacture kept pace with composers' demands and in turn stimulated compositional advances. Chromatic mechanisms for the woodwind instruments (most notably the Boehm system, as perfected by the Triébert family for oboe, by H.E. Klosé and L.-A. Buffet for the clarinet, and by Almenraeder and Heckel for the bassoon) emerged in the 1830s and 40s. Piston- and rotary-valved brass instruments were introduced to the orchestra in the late 1820s and commonly adopted within a decade. A chromatic harp was made possible by Erard's double-action pedal mechanism of 1810. Instruments of the violin family were built with longer necks and fingerboards, a higher bridge, and increased tension of the strings to obtain a more powerful sound; use of the Tourte bow eventually became universal. The Romantics' fascination with classical antiquity resulted in antique cymbals and Middle-Eastern percussion being brought into the orchestra (and not a few suggestions of what was understood as the Greek and Roman heritage); military bandsmen, often simultaneously engaged as orchestral wind players, made use of a bewildering variety of old and new families of instruments.

Beethoven's many advances in orchestration were studied and absorbed by subsequent composers. Some notable effects are his melodic use of timpani in the Violin Concerto and scherzo of the Ninth Symphony, the separating of the double bass and cello lines in the 'Eroica' and the scherzo of the Fifth, and the birdcalls and other descriptive elements in the 'Pastoral'. Heroic ideals necessitated the enlargement of the orchestral force, which soon routinely included piccolo, double bassoon and three trombones. In the funeral march of the 'Eroica' Symphony Beethoven fashioned a noteworthy internal cross-reference with the use of percussive rhythmic figures in the accompanying strings to suggest a drum tattoo; in the Fourth Piano Concerto he engaged the performing force in an overt conversation, harnessing orchestration to evoke voice, gender and the suggestion of some unknown narrative. (This kind of thinking resonates strongly in Robert Schumann's Piano Concerto in A minor, 1841–5, where the piano takes a primarily 'feminine' role and the orchestra a 'masculine' one: almost certainly intended to suggest the voices of Clara and Robert themselves.) The addition of vocal soloists and a choir for the finale of the Ninth Symphony (1822–4) marked a turning point in orchestral sound, purpose and possibility.

Schubert's last two symphonies, the 'Unfinished' (1822) and the 'Great' C major (1825–8), could not have greatly influenced the earliest Romantic efforts owing to their temporary disappearance; yet they came to be known to both Schumann and Mendelssohn by the late 1830s and may well have had an impact on those composers' subsequent works. Schubert's orchestral technique evolved from a simplistic, almost naive approach in his scoring of the Fifth Symphony (1816; no clarinets, trumpets or timpani) to the sophisticated orchestrational details (string tremolo, haunting interjections of the trombones and so on) that serve as agents of a prevailingly psychological argument in the 'Unfinished'. In the 'Great' Symphony he again redefined orchestral possibility, with unprecedented washes of bold, homogeneous tutti sonority, the full integration of the trombones, and the refined delicacies of the slow movement, epitomized by the duo of cellos and oboe, and the gentle horn motif. The immediate repercussions of Weber's *Der Freischütz* (1821) were substantial, notably by virtue of the opera's success in defining intersections of dramatic, scenic and orchestral effect: e.g. the Samiel motif played by the timpani and by pizzicato double bass beneath tremolo strings, the use of horns to depict hunting, and the pair of piccolos used to evoke the supernatural.

Given its often prosaic strategies of accompaniment, Italian opera was a surprisingly fertile proving ground for imaginative deployment and combinations of instrumental voices. In the orchestral introduction to a singer's SCENA, an extended instrumental solo with cadenzas might accompany the vocalist's entrance and continue into the recitative, e.g. the music for horn and harp which precedes Giulietta's 'Oh! quante volte' from Bellini's *I Capuleti e i Montecchi* (1830). The familiar 'Rossini crescendo' is primarily a matter of orchestration; the cello episode from the overture to Rossini's *Guillaume Tell* (1829), another milepost in the association of orchestral and human voice, was reflected in such passages from Verdi's work as the opening of *La Traviata* and the love scene in Act 1 of *Otello*. The economics of grand opera required, above all, ongoing novelty, as much from the orchestra as from stage machinery and scenic tableaux. In *Les Huguenots* (1836) Meyerbeer called for a viola d'amore (played in the first performance by Chrétien Urhan, who was also the viola soloist for Berlioz's *Harold en Italie*) and bass clarinet; he used saxhorns in *Le prophète* (1849). The increasing degree of violin virtuosity also had its effect on writing for strings, as instructions such as pizzicato, *con sordino*, *sul ponticello* and *col legno* became common in orchestral parts.

Berlioz, Mendelssohn and, to a lesser extent, Schumann profited as much from each other in defining the Romantic orchestra as they did from their predecessors. Berlioz,

with his rare blend of curiosity, observation and passionate commitment to innovation, was the most progressive of the three. His approach to orchestral deployment grew naturally from his interest in expanding the ideals of the symphonic genre, typically for narrative or dramatic effect. Already in the *Messe solennelle* of 1824 the trumpets of the Day of Judgement are unleashed; by the *Grande messe des morts* (1837) the same material is presented by four brass choirs, one placed at each corner of the performance space, thus articulating what he later called his 'architectural' approach. The list of progressive details in the *Symphonie fantastique*, Berlioz's first symphony (1830), is formidable: the troubled cello and double bass heartbeats at the start of the *idée fixe*; the two harps in the waltz movement; the echo dialogue between the english horn and an offstage oboe, and the 'distant thunder' of timpani in the pastoral scene; the clarinet evocations of the Beloved in both the fourth and fifth movements; and the bone-rattling *col legno* in the witches' dance. The finale's splendid opening with eerie and grotesque effects of muted *divisi* tremolo strings, wind glissandos and wolfish brass with stopped-horn echoes confirms the arrival of a persuasive new approach to orchestral sonority. Of these originalities, perhaps the most quickly absorbed were the multiple *divisi* writing for strings (also essayed by Mendelssohn) and the expansion of the woodwind from pairs to triples and quadruples with the addition of the piccolo, the english horn and the E♭ clarinet. The extent of the influence of Berlioz and French grand opera on Wagner is most audible in the opening gesture of the Prelude and the english horn solo in Act 3 of *Tristan und Isolde*. More subtle features of Berlioz's style are the increasing association of timbre with gender (e.g. the voices of Harold, Romeo and Juliet) and the quintessentially French decoration of the night musics in *Roméo et Juliette*, *Les Troyens* and *Béatrice et Bénédict*. Equally original and provocative is the 'once upon a time' opening of Mendelssohn's *Midsummer Night's Dream* overture (1826), whose four chords for high woodwind seem to define how the combination of harmony, contour and registration can instantly evoke a narrative context; his elfin, lunar brush stroke carries through the overture and much of the later incidental music. Similarly evocative approaches are to be found in the descriptive overtures, most notably *Die Hebriden* (first performed 1832) and the spectacular scenic world of *Elijah* (1846). In the symphonies Mendelssohn adopted a somewhat more conservative stance, but all three major works (the Reformation Symphony, 1830, rev.1832; the Italian Symphony, 1833, rev.1834; and the Scottish Symphony, 1842) embrace the idea of orchestration to emphasize programmatic context. Tradition has it that Schumann's understanding of orchestral possibility was rudimentary or flawed – and Chopin's non-existent – but at the very least both composers demonstrated the particular poetry to be found in the interaction of a solo pianist and orchestra.

By the time Romanticism was in full flower, in the 1830s, it was necessary to take stock of the modern orchestra and to theorize its very concept. The first treatises on the new crafts of 'instrumentation' and 'orchestration' were by the French bandmaster Jean-Georges Kastner (1837, 1839) and by Berlioz (1843). Both men described the ambitus and acoustic properties of the available instruments and presented cases of their effective use by way of published musical examples in score. Berlioz emphasized the work of the composers he most revered – Gluck, Spontini and Beethoven – along with a few passages of his own; Kastner, meanwhile, described how the celebrated *Tuba mirum* from Berlioz's *Grande messe des morts* had been constructed. Richard Strauss translated Berlioz's work into German, appending new examples from later composers (1904–5), and Widor described his own treatise (1904) as an updated supplement. Other important texts (notably Gevaert, 1863; Ebenezer Prout, 1876; Rimsky-Korsakov's *Principles of Orchestration*, 1913) followed the same general strategy. As the 19th century progressed, orchestration came to be understood as it is today: on the one hand, the disciplined knowledge of the construction and technical character of the individual instruments, readily learnt from manuals and directly from orchestral musicians; on the other, the body of thought concerning orchestral purpose, effect and philosophy, best learnt from the detailed study of published scores by innovatory composers. As textbooks the treatises served their purpose well (as in the case of Bruckner, who learnt his trade from books); as essays in aesthetics they were conspicuously less coherent. This latter might be said, too, of Wagner's florid but uninformative musings on the orchestra's role in music drama.

What is important about the treatises is how they tend to assume an entirely new, major step in the compositional enterprise, one that takes place after completion of a bar-for-bar draft playable at the keyboard. Operas, for instance, usually existed in vocal score long before the final full score and parts were ready; composers talked of having nearly finished a work, with only the orchestration left to do. So conceived, 19th-century orchestration amounts to a dialectic between the initial composition of passages with a particular scoring in mind, and the craft of subsequently distributing the rest among the available force. It could scarcely have been otherwise, given the multitude of different instruments (and transposition schemes) available to the symphonist, who now needed a fundamentally different compositional process than that which was required to compose a work for keyboard, chamber ensemble or strings alone. The second edition of Berlioz's orchestration treatise (1855) included a new essay on 'The Conductor's Art', recognizing another basic change: the transfer of authority for the transmission of orchestral works to another party. The daily interaction between chapelmaster and musicians was lost, and the conductor now shaped and in some respects finished the work according to his own sense of its sound and structure and the performance traditions of his orchestra. The notation of full scores became correspondingly more detailed, with instructions directed as much to the conductor as to the individual players.

Liszt, who came to symphonic composition in the late 1840s, was initially constrained by the modest size of the Weimar court orchestra (fewer than 40 players) and by his own inexperience; for a time August Conradi and later Joachim Raff assisted him in expanding short scores for full orchestra. But by the time of his orchestral masterpiece, *Eine Faust-Symphonie* (1854), he was able to muster a full force to excellent and decidedly personal effect, notably in the delicate and much admired chamber textures of the 'Gretchen' movement. Likewise in the 1850s Verdi developed a recognizably personal orchestral

idiom, characterized largely by multi-octave doublings and great fertility in rhythmic distribution of the standard, repeated-note accompaniments of Italian tradition. The density of the notation tends to mask the subtlety of the result, a delicacy of nuance accomplished through staccatos, rests, and a prevailing soft dynamic: Verdi frequently admonished his conductors to do nothing with the orchestra that would impede expression onstage. Even the most explosive segments of the Requiem (1874) embrace a clarity of orchestral gesture seldom achieved in contemporaneous works of corresponding size.

Wagner's revolutionary redistribution of the orchestral force proceeded along two distinct avenues: the weaving of intricate orchestral counterpoint into a foundation of string sonority on the one hand, and the block opposition of large homogenous choirs, or bands, on the other. The brass were especially appropriate to the subject matter of the *Ring* (first performed 1876), with its dominant themes of heroism and strife and its frequent allusions to the nether regions; the result was a prevailing sonority of ponderous low-register brass, including not only bass trumpet, bass trombone and contrabass tuba, but also the specially designed choir of Wagner tubas. By contrast the unfulfilled longing of *Tristan und Isolde* is established largely by way of the melancholy double-reed sonorities; its ecstacy and night-time passion, by the strings. In sheer numbers the Wagnerian orchestra constitutes a quantum leap from a few dozen to nearly a hundred players, the size assumed by many later composers to be the orchestral norm. The post-Wagnerian composers Bruckner, Saint-Saëns and Franck, all of whom were organists, sensed and carried forward a correlation between Wagner's manipulation of the orchestral choirs and the registration of the pipe organ. Bruckner retained a strong reliance on the horns and low brass, notably in the Adagio of his Seventh Symphony (1881–3), the lament on Wagner's death with its celebrated climax for four Wagner tubas and conventional bass tuba. Brucknerian textures are often defined by string tremolo and pizzicato, the latter frequently outlining bass ostinato patterns over which various contrapuntal strategies are played out, but there is a concomitant effort to escape Wagnerian density in a search for clarity and sobriety of expression.

Brahms's practice combines an essentially Beethovenian approach to orchestral size and purpose with a pianist's understanding of multi-octave ambitus (e.g. Third Symphony, first movement) and bimanual juxtaposition (Second Symphony, second movement). The unmistakable, characteristic Brahms sound is achieved through a sensuous blend of interlocking melodic solos and duos supported by richly figured accompaniments rooted primarily in the strings. His considerable store of orchestral originality, e.g. the horn solo with violin obbligato at the close of the Andante of the First Symphony (1862–76), the triangle in the scherzo of the Fourth (1884–5) and the unprecedented sonorities of the solo work in the Double Concerto for violin and cello (1887), is put more to the service of structural rigour than glamorous display. But his copiously decorated final cadences achieve as climactic an effect as any in the century.

Late Romantic composers committed to nationalist ideals or the programmatic genres tended to proffer orchestral analogues of popular practice in which castanets, tambourines and guitar effects flavoured the ubiquitous Spanish rhapsody, and all manner of village band imitations – notably woodwinds in parallel 3rds – were intended to suggest the presumed simple pleasures of rustic life. Orchestrational device joined dance patterns, modal inflection and native language in the coding of nationalism. Late Romantic programme music relied heavily on orchestration for its effect, as in the willowy solo violin figure used to evoke the narrator in Rimsky-Korsakov's *Sheherazade* (1888), the clash of arms in Tchaikovsky's fantasy overture *Romeo and Juliet* (1869, rev. 3/1880), countless manifestations of bad weather and surges of a river or the sea.

Mahler and Richard Strauss shared an affinity for minutely detailed, copiously inked scores of broadly Wagnerian approach. Mahler's work is particularly compelling in its extremes, as in the shrieking cries of the Fifth Symphony (first performed 1904) or, at the other end of the spectrum, the childlike naiveties, such as the use of jingles and the absence of trombones and tuba in the Fourth (first performed 1901). He left a particularly personal stamp in the use of the then dangerously emblematic birdcalls, distant military trumpets and village bands; most memorably, perhaps, with the *Frère Jacques/Bruder Martin* round begun by double bass and solo bassoon in the darkly comic 'Hunter's Funeral Procession' movement of the First Symphony (first performed 1889). Strauss's orientation in the tone poems and symphonies is mostly programmatic (e.g. the tittering of *Till Eulenspiegel* and the majestic pipe-organ climax of Zarathustra's ascent) and, in the case of the symphonic cowbells and alphorns, occasionally excessive. But whatever their artistic merit, these kinds of passages made possible his orchestral triumph: the unmistakable silver of *Der Rosenkavalier* (1911), cast by the glockenspiel, high woodwinds and strings, and the three soprano roles, is in many ways an apt summary of the 19th century's aspirations. By the turn of the century, Debussy had begun the wholesale rethinking of compositional materials that resulted in yet another orchestral identity, one that is profitably compared with the work of the impressionist painters (see §5 below). His techniques constituted the aural equivalent of the fast-changing spectrum of 20th-century thought, and opened up new possibilities for composers just as some had begun to suspect, wrongly, that the riches of the hundred-piece orchestra had been thoroughly mined.

Matters of 19th-century orchestration and its history continue to provide fuel for debate in contemporary performance of that era's repertory. One question is the degree to which performers should feel welcome to adjust orchestration to account for later mechanical improvements and the changing taste that favoured the 'big orchestra' sound. The precedent was set early on, notably with Wagner's inclination to rescore passages in Beethoven's Ninth Symphony to achieve better balance. Recordings of the great orchestras and conductors of the latter half of the 20th century suggest that the custom of 'completing' natural horn and trumpet parts in the Beethoven symphonies with pitches available on the valved successors continues to be widespread. Where local or inherited performance custom begins to diverge from the best interests of the composition remains a matter for scholarly study and deliberation among historians, players and conductors. These issues were particularly engaged in the recordings of the 1980s and 90s by Roger Norrington, John Eliot Gardiner and other

avatars of the performing practice movement. They revealed to many listeners how attention to a composition's original conditions of orchestral size, layout, mechanics and techniques (along with attention accorded to the composer's metronome markings) might result in fresh understandings of its context and meaning. At the very least they demonstrate the remarkable evolution of the relationship between the composer and the orchestra that the terms 'instrumentation' and 'orchestration' attempt to define.

5. IMPRESSIONISM AND LATER DEVELOPMENTS. Perhaps the most original orchestration of the later 19th century is that which can be related to the movement in the visual arts known as Impressionism. Here the colours of the orchestra complement the other aspects of composition on more or less equal terms. Fragments of the sound spectrum are juxtaposed, rather than merely blended, and this may happen even within the compass of a single melody or motif. Without entering into semantics, it is fair to say that this type of scoring gives an impression of its musical object at least as much as Monet's famous *Impression* does of a sunrise. It is entirely appropriate that many paintings by the Impressionist school were listed in the private collection of Chabrier, who in his kaleidoscopic orchestral pieces, such as *España* (1883) and *Marche joyeuse* (1888), provided some of the earliest examples in this manner. Mahler, though generally applying his colours in broader strokes, well knew how to exploit the occasional dab of unexpected timbre, and his scherzos (as in the Fourth Symphony of 1900) often contain sudden and brilliant shifts of colour and texture.

The evolution of tonal harmony at about this time, with its expansion of resources and its loosening of the structural and semantic ties of diatonicism, allowed other aspects of sound, including instrumental colour, a far greater prominence. Composers began to recognize that it was not only the melodic, harmonic and rhythmic features of a musical form that could legitimately claim the listener's prime attention; agogics, dynamics and timbre began to be manipulated more consciously and more prominently. Again the obvious instances provide an apt correlation, for the most strikingly virtuoso handling of these formerly neglected 'parameters' is found precisely in the work of those composers most intimately concerned in the dissolution of diatonic harmony, Debussy, Schoenberg, Webern and, in his highly individual way, Busoni.

In the *Prélude à l'après-midi d'un faune* (1894) Debussy showed himself acutely responsive to the sensual properties of instrumental sound; it is hard to study the work's opening bars without seeing in them a refined development of Weber's orchestral thinking. The fine textural distinctions in the string writing achieved by using solos and subdivisions of the groups owe something to Berlioz and Wagner (see the string distributions in *Lohengrin*, for example), and the application of colour is often frankly impressionistic, but the evocative blends themselves are entirely within the Romantic tradition. Debussy's *Nocturnes* (1899) were in this respect an important step forward. A sense of melodic, harmonic or rhythmic purpose is entirely absent from the steadily moving chords and wispy arabesques of *Nuages*; texture and timbre are heavily relied on to convey not merely the required atmosphere but the whole of the composer's intentions. The fading percussion at the close of *Fêtes* foreshadows many a 20th-century composer's emancipation of 'noise' (Milhaud, Stravinsky, Bartók, Varèse, and eventually electronic music). In *Sirènes* Debussy used the additional colour of a wordless women's chorus, though here it is clearly programmatic – an uncharacteristic 'literalism' which obscures appreciation of the voices' timbral qualities. This idea, too, was taken up by later composers, for example by Ravel in *Daphnis et Chloé* (1912) and by Milhaud in *Les choéphores* (1915–16) and *L'homme et son désir* (1918). Debussy's later orchestral works are notable less for their colouristic innovations than for their elaboration of the figurational role of each instrument – an interest which may have come to him from the Russians in general and from Rimsky-Korsakov in particular.

Wagner, Debussy and Mahler seem to have been the predominant influences on the orchestral technique of Schoenberg. In *Pelleas und Melisande* (1903) and *Gurrelieder* (1911) the orchestration is both adventurous and ambitious, the latter work bringing into play a multitude of performers. More significantly, it is primarily with Schoenberg's name that the concept of the *Klangfarbenmelodie* (melody of sound-colours) is associated; in 'Farben' (no.3 of Five Orchestral Pieces, 1909) there is a minimum of melodic, harmonic and rhythmic activity, and the interest centres on the alternations and manipulations of blended instrumental colour. The piece is, in other words, a logical successor to Debussy's *Nuages*. If 'melody' is defined as 'that continuous aspect of music claiming the listener's chief attention', one can understand both the special application of the term to tone-colour and the peculiar conditions that must be accepted by a composer wishing to replace 'pitch melody' by 'timbre melody'. As was to happen later with dodecaphonic music's avoidance of all diatonic suggestions, in 'Farben' Schoenberg could impose his new concept only through a ruthless negation – the withdrawal of anything likely to be construed as a melody of pitches. Webern's view of the matter was more positive; he wanted to integrate the rapid play of colours with existing compositional techniques, whether his own (Five Pieces, 1913; Symphony op.21, 1928) or Bach's (arrangement of *Ricercar a 6 voci*, 1935).

Although it is sometimes claimed that the 20th century has its own characteristic orchestral constitution – *The Rite of Spring* has often been cited as paradigmatic – the actual practice of composers has not supported this view, which arises rather from the relative stability of the orchestra's structure as an institution. It owes this stability more to its role in the furtherance of 19th-century music and traditions than to developments in 20th-century orchestral thinking. Composers of conservative inclinations, and especially those working within the symphonic tradition, have hesitated to question conventional norms of orchestral format and balance, their innovations being restricted to the gradual judicious addition of new timbres (further pitched and unpitched percussion instruments, the piano, previously neglected members of woodwind families, and to some extent instruments borrowed from alien cultural forms, such as the military band).

The reversion to Classical and pre-Classical models in 20th-century music led some composers to reduce the scale of their orchestral forces; other factors contributing to this tendency were considerations of economy (notably in the works composed by Stravinsky after 1913) and the exploration of new varieties of orchestral balance. It was

the latter that caused Stravinsky to dispense with violins and violas in his *Symphony of Psalms* (1930), though it is possible to find precedents for this in 19th-century music: violins are not used in Méhul's *Uthal* (1806) or in Brahms's A major Serenade op.16 (1859), and Fauré's exclusive reliance on lower strings in the first two sections of his Requiem (1887) anticipates Stravinsky's work still more closely.

For many composers the abandonment of Wagnerian orchestral forces was followed by a fundamental redistribution of timbral balance on a far greater scale than the minor adjustments of the *Symphony of Psalms*. For Stravinsky himself *The Rite of Spring* (1913) gave way to the wind-dominated *Renard* (1915) and the pitched percussion sonorities of *The Wedding* (1923); Webern followed the vast forces of his Six Pieces (1910) with the attenuated solo textures of the Five Pieces (1913), although even in the earlier pieces his instrumentation had already become characteristically rarefied; and Varèse retained little more than the luxuriant percussion department of the immense *Amériques* (1921) orchestra for his subsequent *Hyperprism* (1923), paving the way for the exclusively percussive *Ionisation* of 1931. Arguably Schoenberg had led the way with his scaling-down of the orchestra to a mere 15 solo instruments in the First Chamber Symphony op.9 (1906), where the instrumental writing suggests a debt to Wagner's *Siegfried Idyll* (1870).

Chamber orchestras became increasingly common in music written during the first decades of the 20th century. Sometimes, as with Schoenberg's work, the smaller ensemble proved a more flexible medium for the articulation of a richer than normal polyphony. Sometimes allusions were intended to the 'classical' sonorities of the 18th century. That trend was far from unknown in the 19th century, which had its divertimentos and serenades for wind or strings (Dvořák, Grieg, Gounod), but in the 1920s and thereafter the classicizing tradition became central to the music of Stravinsky, Hindemith, Bartók and many others. Sometimes there might be reference to typical forms of early jazz ensemble (Stravinsky, Copland and Hindemith again provide examples, along with Milhaud and Weill), though more often the instruments were freely selected to make up unprecedented combinations (Varèse, and many works by Ives and Milhaud). In the extreme case of heterodoxy, composers would build their own instruments, as Russolo did, and later Partch. From the 1930s onwards new electronic instruments began occasionally to enter the orchestra, especially the ondes martenot (Honegger, Varèse, Messiaen) and the theremin (often in film music).

The further anti-conventional impetus of the years immediately after 1945 was reflected in a widespread rejection of the symphony orchestra in favour of mixed groups of soloists. This reaction was perhaps fuelled by the evidence of recent history, which indicated a regression by most leading composers – Schoenberg, Stravinsky, Hindemith, Bartók – towards more conservative, even 19th-century, ways of writing for orchestra. For a challenge to that tradition, composers looked back to such works as Schoenberg's *Pierrot lunaire* (1912), which in some cases offered a direct model in using an ensemble as an effective foil to the voice (Boulez's *Le marteau sans maître*, 1953–5; Barraqué's *Séquence*, 1955). Since timbre was now to be treated as a primary musical variable, the instrumentation of a piece began to be seen as essential and unique: that tenet underlay Stockhausen's and Feldman's works of the 1950s and 60s. Paradoxically, however, the foundation of performing groups to play the new repertory resulted in a new kind of conformity, centred on a core of 14 or so soloists representing all the usual orchestral instruments. Ligeti's works show elegant solutions to the severe problems of balancing such a formation.

However, the rejection of larger resources was not complete. Indeed, some orchestras, particularly those affiliated to European broadcasting organizations, positively encouraged experiment in the 1950s, 60s and early 70s. Instrumental groupings might be separated to produce spatial effects, as in Stockhausen's *Gruppen* (1955–7); earlier works using similar techniques had to wait until this period to be performed complete, for Ives's Fourth Symphony (1910–16) was not heard until 1965, nor Schoenberg's *Die Jakobsleiter* (1917–22) until 1961. Other possibilities included electronic transformation of instrumental sound (Stockhausen's *Mixtur*, 1964), alteration to the norms of orchestral placement (Boulez, Berio, Barraqué, Brant, Nono), movement of soloists on stage (Boulez, Musgrave), presentation of the orchestra as theatrical spectacle (Birtwistle, Stockhausen, Kagel), introduction of ancient, exotic or fringe instruments (Kagel, or, in a spirit more of local colour, Henze and Takemitsu), addition of electronic music on tape (Nono, Boulez, Babbitt), use of quarter-tones (Nono), addition of voices (Stockhausen, Berio) and re-centring the orchestra on wind and percussion (Messiaen, Birtwistle, Reich). Even in works for relatively conventional forces, these last three composers tended to conceive of the orchestra as a group of distinct choirs, rather as Stravinsky had done in works from *The Rite of Spring* to *Agon*, and so to maintain a tradition of block-style orchestration quite contrary to 19th-century practice.

No less powerful a condition of late 20th-century orchestration was, however, continued adherence to 19th-century models as exemplified in the works of latter-day symphonists (Henze, Davies, Schnittke), and from the 1970s onwards, in the music of less conventional composers (Berio, Feldman). Meanwhile those composers such as Stockhausen, who had little concern to integrate themselves within normal concert life, moved right away from the orchestra. This change, which made the orchestra again an essentially traditional institution, was precipitated in part by an increasing need for economy, since unconventional orchestration normally requires extra players and extra rehearsal time. Radical innovation in the 1980s and 90s was maintained mainly by smaller ensembles, and only where funding was still generous (as at Boulez's research institution, IRCAM, which fostered a large repertory of works with computer-controlled electronic transformation) or else when a prominent composer could command the resources of several ensembles (e.g. Reich's *City Life*, with urban sounds reproduced on samplers). Against the tide, Lachenmann, Holliger and some other composers have continued to expand orchestral resources by exploiting unconventional instrumental techniques. Composers such as Berio, Boulez, Knussen and Benjamin have also found the standard orchestra to be a continuing source of new sonorities and an abiding vehicle for creative virtuosity.

6. POPULAR MUSICAL THEATRE. Orchestration for American musical theatre in the 20th century grew, like the

form itself, from both European-style operetta and popular theatre such as vaudeville. The former derivation used a reduced version of a 'legitimate' orchestra; the latter, a flexible scoring capable of rendering the new vernacular rhythms. Early masters of the two styles were respectively Victor Herbert (*Babes in Toyland*, 1903; *Naughty Marietta*, 1910) and Frank Saddler (*Very Good Eddie*, 1915; *Oh, Boy!*, 1917).

The 1920s and 30s saw the consolidation of the rhythm section – piano, drums, bass, occasionally guitar (as in jazz bands, which in fact were sometimes hired by name for theatre pits: e.g. the Red Nichols band for Gershwin's *Girl Crazy*, orch. Bennett, 1930) – as a foundation for the orchestra for jazz or dance shows. Such shows also employed saxophones (usually doubled by the clarinettists), unlike the operetta-style musicals. The two formats were of course often mixed and modified. In the course of maintaining a busy schedule, the best orchestrators (Saddler, Robert Russell Bennett, Hans Spialek) learned to utilize their players' special abilities. Woodwind players eventually had to double on more instruments, and not just those of like family: there was for a time a vogue for bass oboe, even oboe d'amore (both used in *Oklahoma!*, orch. Bennett, 1943), as well as alto flute and basset-horn. Two-piano teams, a popular attraction of the time, participated in the theatre as well; Kern's *The Cat and the Fiddle* (orch. Bennett, 1931) had three. Violas, their stereotypical 'oompahs' absorbed by the rhythm section, were (and are) sometimes omitted altogether; at other times, particularly in the absence of a piano, a second desk of violas was added to provide a more audible beat and a solid middle range.

With orchestrators' credits featuring more prominently in the playbills of the 1940s, each production began to seek more of an individual sound. This was the era when Bennett created a consistent sound for the big Rodgers and Hammerstein shows using non-doubling 'operetta' woodwind, harp and no piano, which he (with Philip J. Lang) continued to exploit into the 1950s for Lerner and Loewe as well. Ted Royal (*Brigadoon*, 1947) and Hershy Kay were important new names during this period, while Spialek (*Babes in Arms*, 1937; *The Boys From Syracuse*, 1938) withdrew from Broadway, to return for the revival of Rodgers and Hart's *On Your Toes* in 1983. The late 1950s marked the end to this approach as the doubling reed section became universal and newer voices in orchestration brought new sounds into the pit: notably Sid Ramin, Irwin Kostal (both of whom orchestrated *West Side Story*, 1957, to Bernstein's specifications), Ralph Burns, Eddie Sauter and Robert Ginzler. Ginzler, in particular, had his trademark sounds, such as high-pitched close harmony in the woodwind (*Bye Bye Birdie*, 1960; *How to Succeed in Business without Really Trying*, 1961). More and more, unique orchestral complements were tried: no string section (*No Strings*, R. Rodgers, orch. Burns, 1962); no upper strings (*110 in the Shade*, H. Schmidt, orch. Kay, 1963; *Anyone can Whistle*, S. Sondheim, orch. Walker, 1964); and special timbres such as the lute, cimbalom, accordion, double bassoon or harmonica.

As amplification gradually became universal it affected the sound of theatre orchestration, despite orchestrators' general determination to maintain an acoustically valid balance: vocal projection became less crucial, and the newer popular sounds affected scoring. A pioneer in this respect was the orchestration for *Promises, Promises* (B. Bacharach, 1968), with its studio-style use of microphones and rebalancing of the pit. This was the work of Jonathan Tunick, who came to be particularly associated with Stephen Sondheim, having orchestrated most of his works since 1970. From the 70s onwards, theatre orchestration has been characterized by the trend towards smaller and smaller orchestras, and the increased use of electronic instruments (including synthesizers, not only for distinctive colour but to replace absent instruments). Other orchestrators who have come to prominence during this period include William David Brohn (*The Secret Garden*, 1991; *Ragtime*, 1996), Billy Byers (*City of Angels*, 1989), Michael Gibson (*My One and Only*, 1983; *Kiss of the Spider Woman*, 1990) and Michael Starobin (*Sunday in the Park with George*, 1984). Outside the opera house the full orchestrations of earlier times are now heard mostly in special circumstances, such as concerts devoted to restoration and preservation.

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Instrumentenkunde (Ger.). *See* ORGANOLOGY.

Instrumentos de madera (Sp.). *See* WOODWIND INSTRUMENTS.

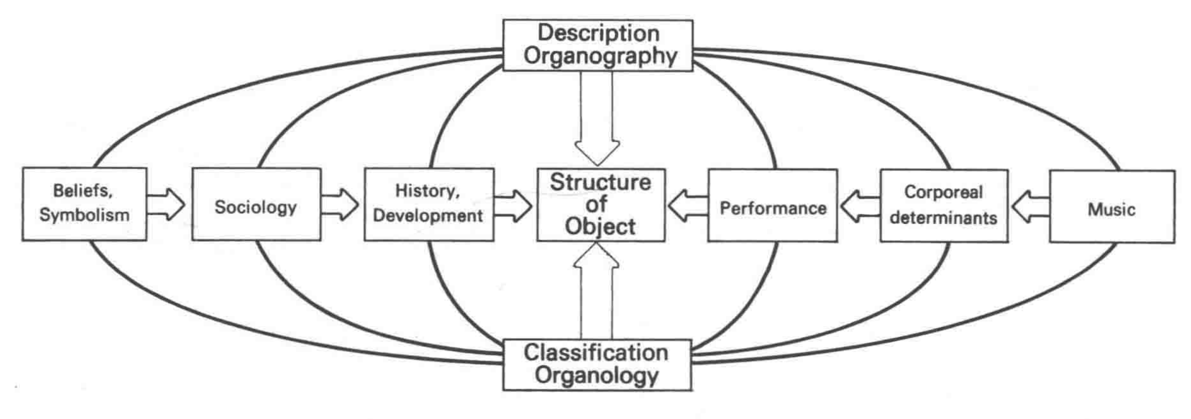
Instruments, classification of.

1. Introduction: the classification scheme of Hornbostel and Sachs. 2. Precursors. 3. Extensions. 4. Other 20th-century approaches. 5. The study of classification systems. Appendix.

1. INTRODUCTION: THE CLASSIFICATION SYSTEM OF HORNBOSTEL AND SACHS. 'Musical instrument' is a self-explanatory term for an observer in his own society; it is less easy to apply on a worldwide scale because the notion of music itself in such a wide context escapes definition. Hornbostel (1933, p.129) advised that 'for purposes of research everything must count as a musical instrument with which sound can be produced intentionally', and wrote of sound-producing instruments, or, for short, sound instruments. The German word 'Instrumentenkunde' and its English equivalent 'organology' avoid the issue by taking the reference to sound or music for granted. Hood (1971, p.124) distinguished between organology and organography, intending the distinction to separate description plain and simple from the body of knowledge that bears on problems of taxonomy and on the principles that at one time or another have served as bases for systems of classification. Both have in common a concern for structural detail.

The flow chart (fig.1), mapping currents of ideas about musical instruments, places construction (material, design) at the centre, as the common ground and link between organography and organology. The three rectangles to the right refer to intrinsically musical aspects, those to the left to contextual ones. Lateral arrows lead to the centre of the diagram, while curved lines bypassing the centre indicate that a classification might treat details of construction as secondary in importance. For the collector of musical instruments concerned primarily with the objects themselves, or for the performer in his own native music, some of the headings in the diagram must seem far-fetched, yet any one of them could serve as a major criterion for classification in any of the 5000 languages of the world. Some classifications may be narrowly local, utilitarian or ethnic. Others are speculative in that they are derived from a cosmology and meet the challenge of universal applicability because the cosmology is itself implicitly universal.

The first classification of musical instruments suitable for worldwide use was devised by Victor-Charles Mahillon, curator of the instrument museum of the Brussels



1. Scope of the study of instruments as objects and as aspects of biological and social musical activity; 'corporeal determinants' refers to the player's body movements such as pulling, pushing, striking and lifting, tension and distension of muscles etc.

Conservatory, for his catalogue of the collection. Mahillon's catalogue, which began to appear in 1880, became the basis of several later systems, the most notable of which was that of E.M. von Hornbostel and Curt Sachs in their *Systematik der Musikinstrumente: ein Versuch*, published in 1914. This system eclipsed its predecessor and achieved a pre-eminence which it never lost, despite subsequent challenges, adaptations and developments. Hornbostel and Sachs were as concerned to establish an open-ended discussion ('ein Versuch') of the problems inherent in classifying musical instruments as they were to show how their own ideas could best be translated into practice. Their use of the Dewey decimal system heralded the important role of non-verbal symbols in years to come. The introduction to the classification, in which they discussed general principles and anticipated the criticisms that their practical system might invite, is printed in its English translation as an appendix to this article.

The classification proper, which follows on the introduction, includes definitions where terms are not self-explanatory (for full lists, *see* AEROPHONE, CHORDOPHONE, IDIOPHONE, MEMBRANOPHONE). The main headings up to the third digit of the numerical code give a comprehensive view of the classification, as follows:

1 Idiophones (80 entries)
11 struck idiophones
111 idiophones struck directly
112 idiophones struck indirectly
12 plucked idiophones
121 in form of a frame
122 in comb-form
13 friction idiophones
131 friction sticks
132 friction plaques
133 friction vessels
14 blown idiophones
141 blown sticks
142 blown plaques
2 Membranophones (43 entries plus 20 suffix entries)
21 struck drums
211 drums struck directly
212 rattle drums
22 plucked drums
23 friction drums
231 friction drums with stick
232 friction drums with cord
233 hand friction drums
24 singing membranes (kazoos)
241 free kazoos
242 tube- or vessel-kazoos
3 Chordophones (79 entries)
31 simple chordophones or zithers
311 bar zithers
312 tube zithers
313 raft zithers
314 board zithers
315 trough zithers
316 frame zithers
32 composite chordophones
321 lutes
322 harps
323 harp lutes
4 Aerophones (122 entries)
41 free aerophones
411 displacement free aerophones
412 interruptive free aerophones
413 plosive aerophones
42 wind instruments proper
421 edge instruments or flutes
422 reed pipes
423 trumpets

What must have seemed most curious to contemporaries of Hornbostel and Sachs in the Europe of 1914 was the size and scope of the class of idiophones. Although some of them were familiar from traditional music, other music hardly made use of them. Yet they were about to invade and conquer a large section of Western instrumentation, and by the 1970s the Hornbostel and Sachs classification appeared well balanced with respect to Western music of all kinds. The traditional threefold division into string, wind and percussion had found a rival.

2. PRECURSORS. Recent research has drawn attention to the need to view the Hornbostel and Sachs system, and others, in a historical perspective, including schemes in the ancient or classical societies of Greece, the Arab world, China, South Asia and elsewhere. For example, the traditional European threefold division into string, wind and percussion instruments derived from and was also at times an alternative to the twofold classification

evident in ancient Greek and early Christian thought. In Hellenic Greece, instruments were classified in two groups, the animate ('the human vocal') and the inanimate, with a further classification of inanimate instruments into string and wind, ignoring percussion. In later Hellenistic Greece the rhetorician Pollux (late 2nd century CE) distinguished a category of percussion instruments, which included plucked or beaten strings, and one of wind instruments, while the first three-category classification of wind, string and percussion was presented by Porphyry (242/3–*c*305 CE). The predominant structure of classification schemes from late Roman through the medieval and Renaissance periods into the 20th century was the three-category model presented by Boethius in the order of string, wind and percussion, though the two-category model of Pollux also showed some persistence. The vocal instrument continued to reign supreme until modern times, but the reputation of inanimate instruments, especially strings and winds, grew steadily.

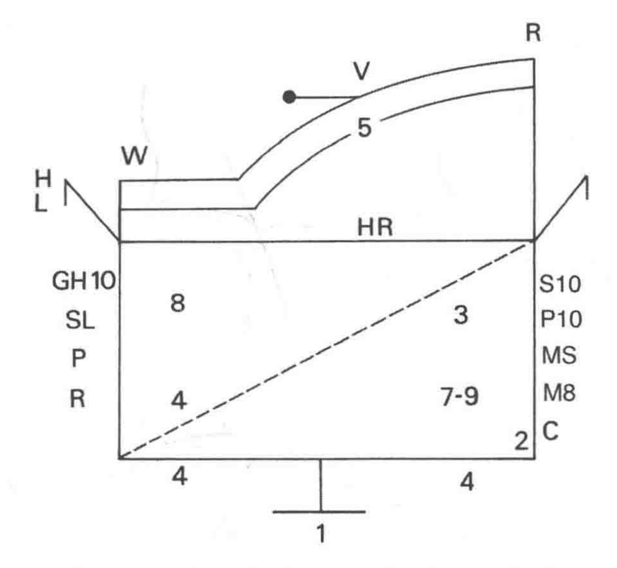
In the Arab world, orally transmitted taxonomy has survived which distinguished instruments according to myths of their origin and included wind, string and percussion instruments, but the theorist Al-Fārābī excluded percussion from his broad-ranging but basically twofold classification of string and wind instruments. Twofold and threefold Greek and Roman schemes persisted in European classifications for at least 1200 years though based on a different rationale. The fourfold Hornbostel and Sachs scheme somewhat resembles an ancient Indian scheme developed in the *Nāṭyaśāstra* treatise (2nd century BCE–6th century CE) which includes stretched strings, 'covered' drums, 'hollow' winds and 'solid' idiophones.

3. EXTENSIONS. The Hornbostel and Sachs scheme has been extended to encompass new types of instrument and changing views of the term 'instrument'. Galpin took note of the latest developments, adding a fifth 'genus' called 'electrophonic instruments' (1937, pp.29–30). Sachs, who called this group 'electrophones' (*SachsH*, pp.447–9, 467), divided it into three subcategories: (1) instruments with electronic action; (2) 'electro-mechanical' instruments (in which sounds produced in the usual way are transformed into electric vibrations by amplification through an electronic device); and (3) 'radioelectric', based on oscillating electric circuits (see Kartomi, 172–3). Hood (1971, p.144) named this category 'electronophones' whereas Sakurai (p.40) argued that 'electrophones' should not be regarded as one single group because they have heterogeneous primary resonators. The category became accepted in its broad outlines though it, and its terminology, have been loosely used. Logically it should include only instruments that actually produce sounds by electrical means (e.g. organs with electric action) as well as radioelectric instruments (such as synthesizers) that are characterized by their electric source of sound. Articles by Moorer (1977) and Risset and Wessel (1982) clarified the distinction between instruments that produce sounds electronically and those that simply process natural sounds. Bakan, Bryant and Li (1990) called their fifth category electronophones and divided it into synthesizers and samplers; instruments with electronic action were placed elsewhere. (*See* ELECTROPHONE.)

In the late 20th century the human voice was often considered to be a musical instrument and was used as such in some new compositions. The idea is very old (see §2 above); the Indian writer Nārada (between the 10th and 12th centuries) also included the singing voice, along with handclapping, among his five categories of instrument (*Saṅgīta-makarāṇḍa*). In 1980 Dale Olsen introduced the term 'corpophones' for instruments that are part of the human body.

4. OTHER 20TH-CENTURY APPROACHES. Critics of the Hornbostel and Sachs system point to the calculated lack of a uniform principle for determining the hierarchies within the different groups. Schaeffner's classification is invulnerable in this respect; indeed, he presented a system that was logically perfect and coherent. Schaeffner distinguished two main classes: vibrating solid substances and vibrating air. The class of solid substances is divided into three groups: non-tensile, flexible and tensile. At first glance it must seem odd that strings and membranes should be lumped together in the same group because of the susceptibility to tension that they have in common, but it will seem convincing to anyone who has seen the fingers of the left hand of an Iranian *tombak* player 'fingering' the drumhead: the juxtaposition of string and drum reflects not simply the cold logic of the system, but musical sense as well. There is indeed a significant link between classification and music. However, Schaeffner's system is rarely used.

Dräger matched the scope envisaged in the flow chart above (fig.1). He argued that he could not identify an instrument satisfactorily unless he took into account the



2. *'The notation indicates that the ntumpan has the external and internal shape of a bowl opening into a cylinder made of (5) wood, has a single head fastened by a H(oop) R(ing) and is played with two crooked sticks, is used in pairs (the pair is called atumpan), is tuned by W(etting) the heads and by means of tuning pegs [black dot with stem], supporting V lacing, to a R(elative) pitch of H(igh) and L(ow). The drums are held in a slanting position by a stand. The pair has the following Hardness Scale ratings: Loudness, 8; Pitch, 3; Quality, 4; Density, 7–9; Technique, 4; Finish, 1; Motif, 4. They are associated with a G(roup) of H(igh) social status that values them at 10, they S(ymbolize) the soul of ancestor drummers and a tree, are honoured with L(ibations), have magic P(ower), and R(itual) is involved in their manufacture and when they are played. S(ociety) values them at 10, the P(layer) values them at 10, the M(aker) of the drums is accorded a special S(tatus), their M(onetary) value is 8, they are indispensable in the life C(ycle) of man' (from Hood, 1971, pp.155–6)*

musical and also physiological functions that it was to serve. This led him to consider not only aspects of the object as they present themselves to the eye but also the many linkages that tie a musical instrument to the player's person. In addition, the description of the musical instrument was to include its acoustic potential. Dräger's ideas were logical extensions of the Hornbostel and Sachs system (Dräger was a pupil of Sachs). His *Prinzip* sketches the outlines of an ideal organology that would require for its application a wealth of data – a thorough understanding of musical practice, collectively, and the person of the player, individually – that are not available on a worldwide scale.

Hood, too, sought to go beyond organography and establish a genuine organology that would attend to 'particular techniques of performance, musical function, decoration (as distinct from construction) and a variety of socio-cultural considerations' (p.124). Towards this end he designed a 'symbolic taxonomy, inspired by the symbolic language of Labanotation [a method of dance and movement notation]'. His 'organograms', have occasionally been severely criticized (for a complex example, with Hood's reading of it, see fig.2); however, they do seem to appeal to a generation of scholars familiar with symbolic languages and diagrams and less committed than their elders to verbalization.

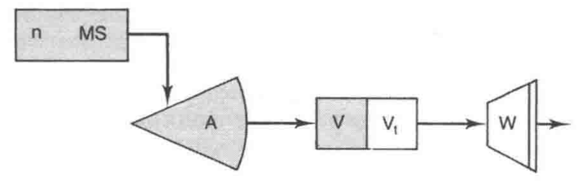
A significant trend in organology since the 1960s has been towards emancipation from the musical instrument as an object, for the sake of a deeper understanding of the musical instrument as aspect (see Reinecke, p.177). Reinecke gave an example of what such a change of approach might mean, and the kind of classification that might emerge from it, by showing how four classes of instruments – trumpet instruments, flute instruments, bells and gongs ('ringing metal'), and string instruments – could correlate with the following set of four emotional stereotypes: first, the aspect of awe, of catastrophe, that describes awareness (conscious or otherwise) of the limited power of humankind, of one's being subjected to destiny, in short, the opposite to the possession of 'superior force'; second, the aspect of the category 'life', of fertility and resurrection, in short, the opposite of death; third, the aspect of authority, as (acknowledged) power to which one must bow; and fourth, the aspect of one's realization of the existence of order as a force, of harmony that corresponds to the emotional aspect of wisdom, insight and foresight. Such correlations were foreshadowed in the work of Sachs (1929) and Schaeffner (1936). Reinecke's approach is in line with the tendency in the social sciences to formulate questions and seek explanations in the function of a phenomenon rather than in its structure. The mechanical and acoustic structure of the musical instrument thus becomes part of a parcel of information embracing a whole cluster of relationships. In fig.1 this requirement is reflected in the fact that the lateral arrows converge on the object instead of emanating from it.

The practical completion of Dräger's multi-faceted classification scheme awaited the development of the computer, which made possible the extension of the boundaries to encompass any criteria that a researcher might find useful. By the 1970s the day-to-day collection and storage of data about musical instruments had begun to benefit from the new technologies of the computer and the hologram. Malm (1974, pp.119ff) developed a project 'Musinst' that called for the collaboration of musical instrument collectors in a commonly agreed programming of their material in the computer language of the IBM 360 Assembly System. He considered the hologram to be an important tool. Instead of the static view of a two-dimensional photograph that presents the same image from whatever angle it is viewed, a hologram reveals different elevations of the holographed object when the viewer changes position in relation to the viewing screen, as if he or she were actually moving around the real object. The close integration between hologram and computer banks of data envisaged by Malm came to fruition in the work of Ramey (1974), who developed a computer-dependent multivariate information storage and retrieval system based on the schemes of Hornbostel-Sachs and Dräger, and identifying 'morphological', 'acoustic' and 'anthropological' data.

Like many of his contemporaries, Herbert Heyde contributed to a shift away from limited-character classification, adopting a historical approach based on the structural, functional and mensural aspects of instruments and including factors related to the player's body as well as mechanical and electronic ones. Likewise, Tetsuo Sakurai modified the Hornbostel and Sachs scheme to include primary resonators and secondary vibrators. René Lysloff and Jim Matson developed a 'multidimensional scalogram analysis' graphic method based on 37 variables grouped according to characteristics of the sounding body, the substance (supports, attachments), the resonator, sympathetic vibration, the sound instigator, the player–instrument relationship, the performance context, and the sound context and tuning.

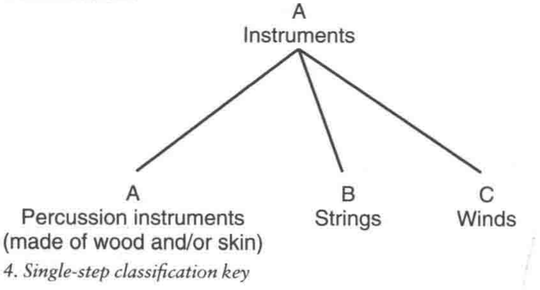
Scientific ideas and methods influenced the study of musical instruments in other ways. Stockmann (1971; see also Elschek and Stockmann, 1967 and Becker, 1969) used the language of information theory and introduced cybernetic models. Although he acknowledged the value and usefulness of systematics in organology, he found that it prevented or at least made more difficult the development of a typology proper (1967). Systems are static; they proceed from sharp divisions and categories that must provide for any contingency and be valid for all instruments – even imaginary ones. Stockmann also questioned the excessive concern with structural criteria that has prevailed in classification systems for musical instruments, because those criteria neglect functional relations that may render meaningless a system that limits itself to merely physical characteristics. He said of the new typological method that 'typological differentiation, that is, the isolation of variants, groups of variants and types, centres on a very simple, selective principle, namely the presence or absence of certain characteristic criteria' (1967, p.21). Typologists, in fact, 'proceed like the computer and scan the totality of the data they want to compare as to whether certain criteria do or do not occur'. Inevitably typologists require special graphic symbols to cope adequately with a multitude of phenomena. Elschek's elaborate tables of symbols (1967) account in minute detail for morphological and ergonomic features. A high proportion of Elschek's signs are iconic – tending, that is, to portray the phenomenon represented.

Heyde distinguished between 'natural' and 'artificial' systems of classification. The former take into account the historical genesis and development of the instruments; the latter are based on any arbitrary viewpoint that



3. Systematic diagram by H. Heyde of a bullroarer (hatching indicates elements located in the player's body): n (Nervales Steuerelement): control and stimulation (here anthropomorph, i.e. in the central nervous system); MS (Energiemengensteuerung): control and direction of energy, mainly with regard to loudness, pitch and timbre; A (Anregar): activating element that provides the necessary energy (here muscle activity); V and V_1; (Vermittler): intermediary between A and W (here the arm and hand gripping the string, V, and the string itself, V_1); W (Wandler): element receiving input from A and transforming it into audible output (here the rotating slat)

disregards 'genetic' factors. He included the Hornbostel-Sachs and Dräger systems in this second category. Heyde believed that modern systems generally identify the chain of elements by which a musical instrument translates into acoustic energy (i.e. sound) the nervous (or mechanical or electronic) energy that the musician (or machine or electric current) applies to the instrument. But the source of energy was itself occasionally used as a principle of classification.

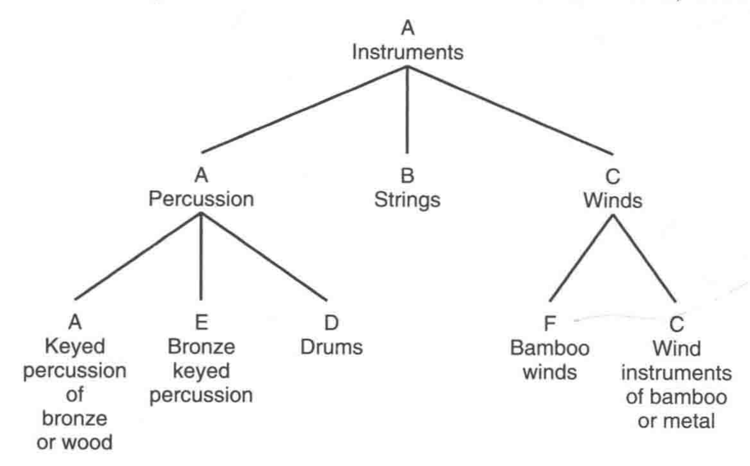


4. Single-step classification key

Heyde's system allows for as many as 11 elements in the analytical diagram of an instrument; one relatively simple instrument, the bullroarer, belongs to Heyde's quarternary order, i.e. has four elements (fig.3). Heyde's terminology and flow charts appeal to the expert in cybernetics. Nevertheless they deserve to be studied by the layman: they are extreme examples of the replacement of ordinary language by new scientific symbols arranged in diagrams. Heyde claimed that his own system was 'natural', i.e. genetic, in that he could correlate the number of elements in an instrument with its place in a cultural-historical sequence.

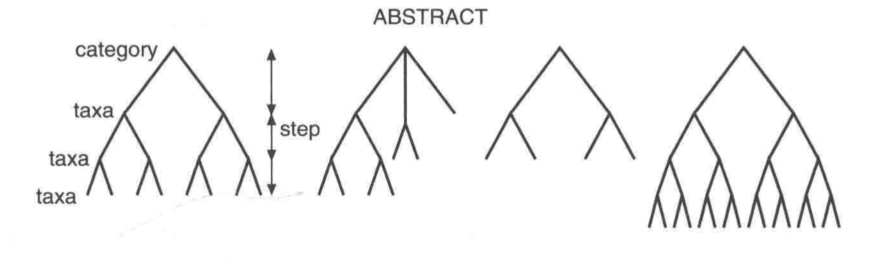
The desire, evident in Heyde's book, to place musical instruments in some kind of evolutionary sequence had already found strong expression in Sachs's *Geist und Werden der Musikinstrumente* (1929). Sachs derived his conclusions from a study of the worldwide distribution of musical instruments, reinforced where possible by archaeological and prehistoric evidence, ethnological theories and, for the more recent strata, historical facts. On the basis of these data he distinguished 23 strata. The earliest included instruments of universal distribution, such as corporeal percussion and rattling devices suspended from the body. The most recent, comprising the 2nd millennium CE, included instruments like the kettledrum, the *sanza* and certain lutes. Strata 1 to 12 represented the Stone Ages, 13 to 19 Antiquity, and 20 to 23 the Middle Ages. Hornbostel, in his study of the musical instruments of Africa (1933), reduced the original number of strata to seven, and Sachs himself (*SachsH*, pp.63–4) stated that 'for the purposes of this book, three will suffice: early, middle, and late'. Distribution studies and surveys rarely include information on the density of occurrence, either in relation to a limited area and society, or in worldwide terms.

5. THE STUDY OF CLASSIFICATION SYSTEMS. The first cross-cultural, historical and cognitive-structural study of classifications of instruments and the concepts of instruments which govern them was presented by Kartomi (1990) who argued that to classify objects such as musical instruments is a fundamental principle of human thinking and that society's or individual's classifications of instruments tend to express that society's or individual's cultural assumptions. Kartomi distinguished between societies whose beliefs, practices, histories and classificatory schemes have been perpetuated largely by oral transmission (many South-east Asian, Pacific and West African societies) and societies marked mainly by literary transmission (many societies in Europe, the Middle East, China and South Asia). Naturally much more historical source data is available for the latter. Some schemes are in a state of flux while others have persisted for centuries or even millennia. The data suggests that a culture or subculture normally has several co-existing ways of organizing information about musical instruments, ensembles or both, some of which may be based on a number of



5. Two-step classification key

6. Examples of downward classification in taxonomies; the term 'category' is reserved for the highest levels and 'taxa' for the lower steps



intersecting facets and others on single- or multiple-character steps of division. Some embody a culture's profoundest ideas or belief systems. In both kinds of societies classifications range from broad schemes (with few steps or categories) to close groupings (having a substantial number of steps). Late 19th- and early 20th-century comparative musicologists wrote for Western readership and therefore classified a society's instruments in a Western scholarly fashion rather than in native categories. Until recently, 20th-century classifications tended to be scholar-imposed, as in the case of Mahillon in Europe.

Scholar-imposed, or artificial, schemes normally take the form either of 'keys' (tree diagrams; see figs.4 and 5), with one 'character' (distinguishing feature) of division per step, or of 'typologies', applying more than one character or 'facet' (sharply defined aspect) for each step. 'Culture-emerging', or natural, schemes take the form of 'taxonomies' (fig.6), which apply one character of division at each step, or of 'paradigms', which apply more than one principle of division at each step. Both taxonomies and keys are based on downward classificatory thinking (logical division), starting from the general or abstract and moving to the specific, while paradigms are based on the horizontal and vertical intersection of facets. Typologies involve upward thinking, starting with the detail and moving to the more general or abstract. In the process of understanding a taxonomical problem, human beings continually alternate between upward, downward and lateral thinking, for example when trying to avoid inaccuracies, especially at the lower levels in downward schemes. Keys and typologies are schemes constructed for a particular semantic purpose, while taxonomies and paradigms grow from the individual cultural context and musical practice.

Oskár Elschek developed a method based on upward thinking, beginning by inspecting in detail the attributes of a group of objects (e.g. flutes) and classifying them according to increasingly higher levels of generality in order to isolate variants, groups of variants and types. He dubbed this method 'typological' and devised a set of special graphic symbols for it. Typologies, unlike keys, are based on a multi-character or multidimensional method of arranging objects according to the simultaneous intersection of categories, as exemplified in fig.7.

Taxonomies of instruments apply one character of division per step (fig.8), while paradigms are groupings based on the simultaneous application of more than one dimension of an object. Among the Tiboli in the southern Philippines, for example, it is necessary to include both solo instruments and ensembles in the one scheme because some instruments are played only solo and others only in ensembles (fig.9). Since the Tiboli apply three main dimensions in simultaneous intersection in their classifications, their mode of classificatory thought is paradigmatic. The empty cells in the paradigm indicate that the Tiboli never use their lute and bowed string ensemble in the 'strong' musical style, nor their gong, drum and stick ensemble in the 'gentle' musical style, and that instruments played 'with the breath' are always played singly, never in ensemble.

Native classification schemes became important sources only in the post-colonial era (after *c*1970), beginning with scholars such as Hugo Zemp (1971, 1978). In view of the preoccupation of organologists with the method of classification by logical division, it can initially be

	← SHAPE OF DUCT →				
	lengthened duct	obliquely cut duct	obliquely rounded out duct	plain duct	
without regulatable duct	A.1.	A.2.a.	A.2.b		open
	B.2.	B.3.a.	B.3.b.	B. 1.	stopped
with regulatable duct at lower end		C			

7. Three-dimensional typology of a European willow-bark flute

MUSICAL INSTRUMENTS			
PERCUSSION	WINDS	STRINGS	
		BOWED	PLUCKED

8. Sample taxonomy of instruments

surprising to learn that taxonomies and keys are not universally accepted as being the 'natural' way of classifying and that some societies have traditionally thought in terms of paradigms. There is no evidence that members of orally transmitting cultures such as the 'Are'are (Solomon Islands) or the Tiboli prefer to group instruments in rigidly ordered taxonomies by single-character division, though this mode of thinking is not foreign to them. We know that in many societies several parameters are taken singly or simultaneously into account when constructing taxonomies of instruments, which suggests that multifaceted division may be widespread.

The form of a scheme is related to a culture's hierarchial preferences for certain instruments. Thus, instruments that are highly valued in a culture are normally more intensively classified than the less-important instruments; for example, in some Javanese schemes, gongs and drums, which are at the top of the hierarchy, are more closely subdivided than other instruments.

In a scheme based on the mode of sound excitation, the classifier's or culture's attitude to the way in which sounds are excited on an instrument partly or largely determines the number and content of categories. For example, if members of a culture regard beaten and plucked instruments as having different modes of excitation, they will classify them into those two separate categories, while members of a culture that regards beating and plucking as similar performing actions will subsume them into one category. The classification by the Roman writer Boethius is an example of the former while the scheme of the Hellenistic author Pollux and the dominant Dan (Côte d'Ivoire, Liberia) and Kpelle (Liberia) schemes of West Africa are examples of the latter.

Though many schemes throughout the world take the form of logical division, in some cultures instruments are classified primarily on morphological and acoustic grounds, and in others they are divided mainly according to functional symbols of cosmic or spiritual ideas, sexuality, royal character and aplomb, or as vessels housing various spirits of nature or the ancestors. Classifications of instruments resemble each other across the cultures most closely when based on mode of sound excitation or the single, purely musical factors, and they differ most strongly from each other when based on broader social, religious, or other belief structures. When strict logic comes into conflict with the functionality or simple systematic convenience of a scheme – that is, when ambiguous categories cannot easily be avoided – logic usually falls by the wayside. If logic is used as the evaluative standard, the observer is put in the position of dismissing most inferences as deviant, faulty, or not up to standard. Sometimes, indeed, loose ends are useful in that they can be interpreted as evidence of diachronic processes, as unwitting preservers of elements of change in terminologies or structures.

Schemes that fulfil the requirements of strict paradigmatic form or logical division and schematic symmetry are rare in any culture, whether or not it has a literary or an oral orientation. Sometimes a scheme has developed spontaneously to illustrate a particular idea and therefore had no need to incorporate all the diversity of detail into a watertight symmetry, nor to account for possible loose ends. Sometimes it has expanded, contracted, or changed in some other way at some point, and maintained some old components alongside the new, giving it a somewhat illogical or inconsistent appearance. Nomenclatures and terminologies may have changed in meaning or have been attached to different instruments in the course of time. Ambiguous or contradictory titles of categories or other lexemes are sometimes comprehensible only when regarded as reflecting historical change.

Inconsistencies in a scheme, whether apparent or real, and even if unaccountable, are partly attributable to the fact that the very imposition of boundaries creates problems: borderline cases always arise when boundaries are imposed. By its very nature a given instrumentarium used in practice cannot be fitted into a perfectly logical classification scheme. The reason for this is the very expansiveness and the creativity of the human beings who conceive of, fashion, and continually change the form and meaning of instruments. Our human minds may need

	Solo instruments		Ensembles		
NAWA "played with the breath"	FEU: KEYOTUT: FLENDEG: S' LOLI: KUMBING:	(reed winds) (" ") (flutes) (") (jew's harp)			
T'DUK "played with the fingers"	DWEGEY: S' LUDOY: HEGELUNG:	(fiddle) (zither) (flute)	SETANG (zither with two players)	SEGUYUN (lute and fiddle)	LEMNOY 'gentle' musical style
TEMBOL "played by beating"	KLUTANG: S' LAGI SOTU: KLINTANG: T'NONGGONG SOTU: MEDEK DOL:	(percussion beam) (gongs) (gong chime) (drum) (stamping trough)		SEBELANG (gongs, drums, sticks and gongchimes)	MEGEL 'strong' musical style

9. Three-dimensional paradigm of Tiboli instruments and ensembles (based on Mora, 1987)

such schemes to assist us to comprehend a diverse body of objects or ideas and to aid memory. However, we must reconcile ourselves to the fact that perfectly logical schemes that deal adequately with all aspects of a body of data simply do not evolve in living cultures, since the primary aim is virtually never to comply with the requirements of strict logical division.

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APPENDIX

INTRODUCTION TO THE HORNBOSTEL-SACHS CLASSIFICATION SYSTEM

Treatises on systems of classification are by and large of uncertain value. The material to be classified, whatever it may be, came into existence without any such system, and grows and changes without reference to any conceptual scheme. The objects to be classified are alive and dynamic, indifferent to sharp demarcation and set form, while systems are static and depend upon sharply drawn demarcations and categories.

These considerations bring special difficulties to the classifier, though also an attractive challenge: his aim must be to develop and refine his concepts so that they better and better fit the reality of his material, sharpen his perception, and enable him to place a specific case in the scheme quickly and securely.

A systematic arrangement for musical instruments concerns first of all musicologists, ethnologists, and curators of ethnological collections and those of cultural history. Systematic arrangement and terminology are urgently needed, however, not only for collections of material, but also for their study and in its interpretation. He who refers to a musical instrument by any name or description he pleases, being unaware of the points which matter, will cause more confusion than if he had left it altogether unnoticed. In common speech technical terms are greatly muddled, as when the same instrument may be indiscriminately called a lute, guitar, mandoline or banjo. Nicknames and popular etymology also mislead the uninitiated: the German *Maultrommel* is not a drum, nor the English jew's (properly 'jaw's') harp a harp, nor the Swedish *munngiga* a geige ('fiddle'), nor the Flemish *tromp* a trumpet; only the Russians are correct when they call this same instrument, a plucked lamella, by the uncommitted term *vargan* (from Greek *organon*, 'instrument'). Homonyms are no less dangerous than synonyms: the word 'marimba', for instance, denotes in the Congo the set of lamellae usually called 'sanza', but elsewhere it denotes a xylophone. Ethnological literature teems with ambiguous or misleading terms for instruments, and in museums, where the field-collector's report has the last say, the most senseless terms may be perpetuated on the labels. Correct description and nomenclature depend upon knowledge of the most essential criteria for the various types – a condition which, as a visit to a museum will show, is hardly ever met. One will find, for instance, that oboes, even when still in the possession of the double reed which unmistakably proclaims them for what they are, are noted as flutes, or at best as clarinets; and should the oboe have a brass bell one may be certain of the label 'trumpet'.

A system of classification has theoretical advantages as well as practical uses. Objects which otherwise appear to be quite unrelated to each other may now become associated, revealing new genetic and cultural links. Herein will always be found the leading test of the validity of the criteria upon which the system is based.

The difficulties which an acceptable system of classification must surmount are very great, since that which suits one era or nation may be unsuitable as a foundation for the instrumental armoury of all nations and all times. Thus the ancient Chinese based their classification on material, distinguishing between instruments made of stone, metal, wood, gourd, bamboo, hide and silk; consequently, to them, trumpets and gongs, stone harmonicas and marble flutes, shawms and clappers, each belonged together.

Our own present-day practice does not amount to much more. Sound-instruments are divided into three major categories: string instruments, wind instruments and percussion instruments. This cannot be defended even on the grounds that it satisfies day-to-day requirements. A large number of instruments cannot be fitted into any of the three groups without placing them in an unnatural position, like the celesta, which, as a percussion instrument, is brought into close proximity to drums and so on. As a remedy one introduces a fourth group under the disconcerting heading 'miscellaneous' – in any systematic grouping an admission of defeat. Moreover, the current classification is not only inadequate, but also illogical. The first requirement of a classificatory system is surely that the principle of demarcation remains the same throughout for the main categories. Our customary divisions, however, follow two different principles, string instruments being distinguished by the nature of the vibrating substance but wind and percussion by the mode of sound-excitation – ignoring the fact that there are string instruments which are blown, like the Aeolian harp, or struck, like the pianoforte. The customary subdivisions are no better. Wind instruments are divided into woodwind and brass, thus giving a subordinate criterion of differentiation, namely, material, an unjustifiable predominance and flagrantly disregarding the fact that many 'brass' instruments are or were once made of wood, like cornetts, serpents and bass horns, and that in any case many 'woodwind instruments' are optionally or invariably made of metal, as flutes, clarinets, saxophones, sarrusophones, tritonicons etc.

The objections which can be raised against the crudity of the customary divisions are now familiar to organology (*Instrumentenkunde*), and in recent decades scholars have made more than one attempt to attain something more satisfactory. Leaving aside classifications which have owed their structure to the peculiarities of this or that collection, catalogues have latterly in general adopted a system which Victor Mahillon has used since 1888 for his comprehensive catalogue of the Museum of the Brussels Conservatory.

Mahillon takes the nature of the vibrating body as his first principle of division, and thus distinguishes between instruments (1) whose material is sufficiently rigid and at the same time sufficiently elastic to undergo periodic vibration, and named by him 'self-sounding instruments' (*instruments autophones*; for reasons which Sachs has explained in his *Reallexikon der Musikinstrumente*, Berlin, 1913, p.*195a*, we prefer the term idiophones); (2) in which sound waves are excited through the agency of tightly stretched membranes; (3) in which strings vibrate; and lastly (4) in which a column of air vibrates. Thus he distinguishes four categories: self-sounders, membrane instruments, string and wind instruments. Besides the uniformity of its principle of division, the system has the great advantage in that it is capable of absorbing almost the whole range of ancient and modern, European and extra-European instruments.

Mahillon's system of four classes deserves the highest praise; not only does it meet the demands of logic, but also it provides those who use it with a tool which is simple and proof against subjective preferences. Moreover, it is not so far removed from previously used divisions as to offend well-established custom.

It has seemed to us, however, that the four-class system stands in pressing need of development in fresh directions. Mahillon started on the basis of the instruments of the modern orchestra, with which, as an instrument manufacturer and musician, he was in closest contact, and it was these which gave him the initial challenge to work out his system. Then, as the collections of the Brussels museum grew under his direction, he explored over years of relentless effort the limitless field of European and exotic organology. Inevitably a newly acquired specimen would now and then fail to fit into the system, while certain subdivisions which figure importantly among European instruments – e.g. those of keyboard and mechanical instruments – assumed an unwarrantably prominent place. Mahillon had indeed been led, for the sake of the European instruments, to juxtapose categories which did not logically build a uniform concept. Thus he divided the wind instruments into four branches, (1) reed instruments (*instruments à anche*), (2) mouth-hole instruments (*instruments à bouche*), (3) polyphone instruments with air reservoir and (4) cup-mouthpiece instruments (*instruments à embouchure*). Consider too the drums, which he grouped as frame drums, vessel drums and double-skin drums; he consequently divided the skin drums corresponding to our side- and kettledrums – and likewise the *autophones* – into instruments of untuned pitch (*instruments bruyants*) and those of tuned pitch (*àintonation déterminée*). This is an awkward distinction, since a wide range of transitional sounds occurs between pure noises and noise-free tones; indeed, save for a few laboratory instruments, there are no sound-producers that can truly be said to yield either pure noise or pure tones, the sounds of all the usual musical instruments being more or less wrapped in noise. Mahillon later seems to have sensed this when he contrasted noise-instruments with those *à intonation nettement* or *intentionellement déterminée*; but the criterion is subjective and as a rule incapable of proof.

In general, Mahillon was right to subdivide the four main classes into 'branches' differentiated by playing action. Yet for string instruments it was a dubious procedure; a violin remains a violin whether one bows it with a bow, plays it pizzicato with the fingers, or strikes it *col legno*. Perhaps this seems a lopsided argument, since the violin is, after all, designed to be bowed. But there are other instances. One could cite instruments whose playing action has changed in the course of time but whose form has remained unaltered. This was the case, for example, with the ancient Celtic *crowd* [crwth], which can be proved to have been plucked in the earliest times, but which came to be bowed in the High Middle Ages: should the history of instruments therefore deal with it half in a chapter on plucked string instruments and half in one on bowed, although the instrument itself remains just the same? Then there is the psaltery, which is turned into a dulcimer (*Hackbrett*) when the player uses beaters; should one, in a collection, separate the psalteries, otherwise indistinguishable from each other, into two groups on the grounds that in one country of origin it was customary to pluck it but in another to beat it? Should I place the clavichord and the pianoforte side by side but house the harpsichord with the guitars because its strings are plucked?

All these considerations have persuaded us to undertake afresh the attempt to classify musical instruments. We were fortunate in having at our disposal as a ready-made base the large and extensively described collections of the Brussels museum out of which Mahillon's system had grown. At the same time we are aware that with increasing knowledge, especially of extra-European forms, new difficulties in the way of a consistent classification will constantly arise. It would thus seem impossible to plan a system today which would not require future development and amendment.

Like Mahillon, we accept the physical characteristics of sound-production as the most important principle of division; but even at this point considerable difficulties are met since acoustic physics has so far covered but the smallest fraction of the preliminary investigations. Thus inadequate research has yet been undertaken on the sound-production of the bullroarer, the vibratory manner in north-west American 'ribbon-reeds', the vibration events in bells, gongs, kettledrums, plucked drums, and wind instruments with free reeds and finger-holes. To such difficulties must be added others arising from the morphology of instruments. The problem of defining the term 'frame drum' (*tamburin*) for example, is scarcely capable of satisfactory solution; undoubtedly the typical frame drum represents a concise concept not to be disregarded in any classificatory system, but the transition between this and the pronouncedly tubular drum occurs without a break, often making it impossible to decide on the basis of shape whether a specimen belongs to the one kind or to the other.

Other obstacles in the path of the classifier are instruments showing adulterations between types (*Kontaminationen*). The fact of adulteration should be accounted for by placing such instruments in two (or more) groups. In museums and catalogues these cases will be arranged according to the dominant characteristic, but cross-references to other characteristics should not be omitted. Thus, among instruments of every class one may find rattling devices which belong to the inventory of idiophones – a feature which cannot be taken into account when placing the instrument in the classification. But where the adulteration has led to an enduring morphological entity – as when kettledrum and musical bow combine in a spike lute – it must have a place of its own within the system.

We must refrain from arguing our subdivisions in detail. Whosoever will check these critically, or test them in practice, will doubtless repeat the lines of thought which are not set out here, with minor variations of his own.

In classifications it is often customary to indicate the ranking of divisions within the system by means of specific headings, as especially in zoology and botany with expressions like class, order, family, genus, species, variant. In the study of instruments,

Mahillon himself felt this need and met it by introducing the terms *classe*, *branche*, *section*, *sous-section*; on Gevaert's advice he refrained from using the term 'family' on account of its widely known use for instruments of like design but of different sizes and pitches.

We consider it inadvisable to maintain consistent headings throughout all rubrics for the following reasons. The number of subdivisions is too big to manage without bringing in a petty superfluity of headings. Moreover, in any system one must leave room for further division to meet special cases, with the result that the number of subdivisions could for ever increase. We have purposely not divided the different main groups according to one uniform principle, but have let the principle of division be dictated by the nature of the group concerned, so that ranks of a given position within a group may not always correspond between one group and another. Thus terms like 'species' may refer in one case to a very general concept but in another to a highly specialized one. We therefore propose that the general typological headings be restricted to the topmost main groups, though one could, like Mahillon, speak of the four main groups as classes, of the next divisions (with a two-unit symbol [*zweiziffrig*]) as sub-classes, the next (three-unit) as orders, and the next (four-unit) as sub-orders.

We have refrained from providing a subdivision containing no known existing representative, save in cases where a composite type may be assumed to have had a precursor in a simpler type now extinct. Thus it can be assumed from analogy with numerous types that Man rubbed a solid, smooth block of wood with the moist hand before he ever carved a series of differently pitched tongues by cutting notches into the block, as in the friction block of New Ireland. Again, where the wealth of forms is exceptionally vast, as with rattles, only the more general aspects of their classification can be outlined in the scheme, and these will certainly require further elaboration.

In general we have tried to base our subdivisions only on those features which can be identified from the visible form of the instrument, avoiding subjective preferences and leaving the instrument itself unmeddled with. Here one has had to consider the needs not only of museum curators but also of field workers and ethnologists. We have carried the subdivisions as far as seemed important for the observation of cultural history and detail, though the plan of the whole classification makes possible its application to the material either summarily or in great detail as desired; general treatises and smaller collections may not require to follow our classification to its last terms, while specialist monographs and catalogues of large museums may well wish to extend it in further detail.

The application of our findings in describing and cataloguing is substantially facilitated by use of the Dewey numerical system (since the numerical arrangement for the Bibliographie Internationale of musical instruments applies only to European instruments, and is anyhow as inadequate as can be, we have planned our own numerical order independently). If those in charge of large collections who issue catalogues in the future decide to accept our numerical arrangement, it will become possible to find out at first glance whether a given type of instrument is represented in the collection.

The ingenuity of Dewey's idea lies in the exclusive use of figures, replacing the more usual conglomeration of numbers, letters and double letters by decimal fractions. These are so used that every further subdivision is indicated by adding a new figure to the right-hand end of the row; the zero before the decimal point being always omitted. Thus it becomes possible not only to pursue specification to whatever limits one desires and with never any trouble in the manipulation of the numbers, but also directly to recognize from the position of its last figure the ranking of a given term with the system.

It is also feasible in a row of numbers to divide off any set of figures by points. Say, for example, that it is a bell chime (*Glockenspiel*) which is to be coded and placed in the system. In the context of the system we are dealing with an idiophone, the class to which the initial code-figure 1 is allotted. Since the instrument is struck it belongs to the first sub-class, and so another 1 is added (struck idiophones = 11). Further addition of relevant code-figures produces the ranking 111 since it is struck directly; and then, as a struck-upon (i.e. percussion) idiophone, it earns a fourth figure, in this case 2 (1112 = percussion idiophones). Further specification leads to 11124 (percussion vessels), 111242 (bells), 1112422 (sets of bells), 11124222 (sets of hanging bells) and 111242222 (ditto with internal strikers) – obviously, everyone must decide for himself how far to go in a given case. Instead of the unmanageable number now arrived at, we write 111.242.222. The first cluster shows that we are dealing with an idiophone that is struck directly, while the second and third together imply that we are dealing with bells.

Common considerations among all instruments of a class – e.g. with membranophones the method of fixing the skin, and with chordophones the playing method – may be noted with the aid of figures appended to the essential code-number by a dash: the pianoforte would be entered as 314.122–4–8 and the harpsichord 314.122–6–8, because 8 represents the keyboard, 4 the hammer playing-action and 6 the plectrum playing-action, both instruments having the same main number indicating board zithers with resonator box.

Any of the subordinate criteria of division may, if desired, easily be elevated and treated as a higher rank in the classification, by switching the positions of figures. Thus, for a bagpipe in which chanter and drone are both of the clarinet type, the code-number would read 422.22–62, i.e. a set of clarinets with flexible air reservoir. But if, for instance in a monograph on bagpipes, one wished to especially distinguish these (i.e. chanter and drone) features, one could write 422–62:22, i.e. reed instrument with flexible air reservoir whose pipes are exclusively clarinets.

Conversely, in order to bring closer together groups which are separated in the system, it is possible to turn a main criterion of division into a subordinate one without destroying the system: one simply replaces the first relevant figure by a point (.) and then adds it after a square bracket (]) at the end of the number. Thus in the example of bagpipes, it might be important to specify these instruments as always polyorganic (i.e. composed of several single instrumental units) but with components which are sometimes clarinets and sometimes oboes; instead of 422–62:22 = reed instrument (*Schalmeieninstrument*), with flexible air reservoir, polyorganic, composed of clarinets, it might be preferable to write 422–62: . 2 = set of reedpipes (*Schalmeienspiel*) with flexible air reservoir = bagpipe, and then to differentiate further by writing 422–62: . 2]1 = bagpipe of oboes, or 422–62: . 2]2 = bagpipe of clarinets. (This use of the symbols – :] is slightly different from that of the Classification Bibliographique Décimale, but is nevertheless within its spirit. The rules are: the dash is employed only in connection with the appended figures listed in the tables at the end of each of the four main sections; subdivisions beyond these are preceded by a colon [thus 422–62 = reed instrument with flexible air reservoir, but 422–6: 2 = 422.2–6 = oboe with air reservoir]; subdivision answering to the omission of a figure is preceded by a square bracket.)

Other specifications applying to a subordinate group are suffixed to the code-figures of the latter, e.g. 422–62: . 2]212 = a bagpipe of clarinets with cylindrical bore and finger-holes.

These innumerable cases in which an instrument is composed of parts which in themselves belong to different groups of the system could be indicated by linking appropriate figures by a plus sign. One then avoids repetition of a number common to both such parts, writing this number once and following it with a point: a modern trombone with slide and valve would then appear not as 423.22 + 423.23, but as 4232.2 + 3, and similarly bagpipes composed partly of clarinets and partly of oboes, as cited above, would become 422.62: . 2]1 + 2.

In certain circumstances it may be necessary not only to rearrange the rankings of the concepts and create new subdivisions, but also to incorporate into the higher ranks of the classification some criterion which has purposely not so far been used. There is nothing to prevent this being done, and we should like to illustrate it by a final example, at the same time showing how we envisage the development of our system for special purposes. Let us imagine the case of a monograph on the xylophone. The system divides struck idiophones (111.2) by the shape of the struck bodies, thus: struck sticks (111.21), struck plaques (111.22), struck tubes (111.23) and struck vessels (111.24). Xylophones could fall into any of the first three, but the shape of the sounding bodies is here of little relevance – the transition from sticks to plaques being quite fluid – and so the fifth figure may be removed, and, if desired, added as]2 at the end. For the sixth figure we insert 2, if the description is to concern only multi-tone instruments, giving 1112. .2 = sets of struck idiophones (*Aufschlagspiele*). We must, however, exclude sounding bodies of metal, stone, glass etc., and must therefore create a subdivision according to material which the system does not already provide, thus:

1112. .21 = xylophone — sounding bodies of wood
1112. .22 = metallophone — sounding bodies of metal
1112. .23 = lithophone — sounding bodies of stone
1112. .24 = crystallophone — sounding bodies of glass.

Further stages in this classification of the xylophone would make use of morphological criteria significant from an ethnological point of view:

Classification
1112. .21.1 *Bedded xylophone*: the sounding bodies rest on an elastic foundation
1112. .21.11 *Log xylophone*: the foundation consists of separate logs; there is generally a shallow pit in the ground beneath the sounding bodies (found in Oceania, Indonesia, East and West Africa)
1112. .21.12 *Frame xylophone*: the bearers are joined by cross rods or bars
1112. .21.121 *Rail xylophone*: the frame hangs from the player's neck on a sling and is kept clear of his body by a curved rail (South-east, East and West Africa)
1112. .21.122 *Table xylophone*: the frame is borne on a trestle (Senegal and the Gambia)
1112. .21.13 *Sledge xylophone*: the sounding bodies lie across the edges of two boards (Central Africa)
1112. .21.14 *(Bedded) trough xylophone*: the sounding bodies lie across the edges of a trough- or box-shaped vessel (Japan)
1112. .21.2 *Suspension xylophone*: the sounding bodies lie on two cords without any other foundation
1112. .21.21 *(Free) suspension xylophone*: without case (southern Vietnam)
1112. .21.22 *(Suspension) trough xylophone*: with trough-shaped box (Myanmar, Java)

Rail xylophones and table xylophones are to be further subdivided thus: 1 without resonators; 2 with resonators; 21 with resonators suspended singly; 22 with resonators struck into a common platform. The resonators, in most cases gourds, often have holes sealed by a membrane, showing adulteration with 242 (vessel kazoos). Possibly the method of mounting the membranes (directly, or over a cone-shaped frame) will demand another subdivision. One can, however, dispense with adding another number since frame xylophones without resonators are unknown.

Appendix reprinted from Hornbostel and Sachs, 1914 (by permission of Limbach Verlag, Berlin), Eng. trans., 1961/R

KLAUS WACHSMANN/MARGARET J. KARTOMI (1, 4), MARGARET J. KARTOMI (2, 3, 5), ERICH M. VON HORNBOSTEL, CURT SACHS/R (appendix)

Instruments, collections of. Musical instruments are collected for many reasons – for use in performance, as objects of veneration or visual art, to furnish ethnological and historical evidence, to illustrate technological developments and serve as models for new construction, for financial investment and sale, and merely to satisfy curiosity. Amateur and professional musicians, wealthy aristocrats, religious and municipal bodies, schools and museums are among those who amass instruments for one reason or another. Criteria distinguishing successful modern collections include not merely size, but also quality and accessibility of holdings, condition and documentation of individual objects, and integrity or coherence of the whole. This article outlines the history of instrument collecting with attention to the motives and conditions that influence collectors, and deals with assemblages of musical instruments gathered intentionally and more or less permanently. Instruments awaiting dispersal (e.g. in a dealer's or maker's shop) or accumulated apparently by chance are considered only in passing.

1. The earliest collections. 2. Medieval. 3. Renaissance to 1800. 4. Since 1800. 5. List of collections.

1. THE EARLIEST COLLECTIONS. Assemblage and deliberate preservation of groups of instruments is an ancient but not a universal practice. Little evidence exists of large-scale collecting outside urban centres; nomads, subsistence-level tribes and those occupying hostile environments may not save instruments at all. Though Amerindians seldom preserved collections of instruments, descendants of the Aztecs still occasionally hoarded specimens of the *teponaztli* and *huéhuetle* in the 1950s. Elsewhere, particularly in settled societies where ensemble performance predominates, collections associated with worship or venerated in their own right are not uncommon; notable examples include New Guinean slit-drums, East African royal drums, and ceremonial instruments in Himalayan monasteries. Such groups may be of substantial size: the Tibetan monastery at Tin-ge owned at least 12 bone trumpets, four long trumpets, and hundreds of cymbals, drums, small bells, and other ritual noisemakers. Special ceremonies, taboos and skills connected with their manufacture and use reinforce the instruments' extra-musical connotations among non-literate societies; revered collections may thus be said to express a people's history and beliefs. But largely because of political factors and the greed of Western collectors many native assemblages have been dispersed, injuring continuity of traditional practices in affected areas such as central Java, where late 18th- and early 19th-century rulers of some principalities maintained three complete gamelans. Although national pride and affluence have led to re-establishment of collections in some former colonies, the most extensive repositories occur today in urbanized, literate societies with long histories of instrumental art music.

The oldest extant groups of instruments, dating back some 6000 years, do not represent consciously preserved collections. Late Roman and early medieval instrument groups, usually fragmentary and found in northern European mounds, may similarly be coincidental. Since relatively few ancient instruments survive, however, such small archaeological assemblages demand attention. Archaeological departments of art and history museums often include instruments that are not catalogued with the institutions' main instrument collections, but are accompanied by excavation data without which the objects might be valueless to scholars. A major responsibility of modern collectors is to obtain accurate documentation of their instruments and to transmit this information with the instruments should they change ownership; in this respect archaeological and ethnographic collectors generally have been conscientious.

Quite apart from accidental accumulation, the thoughtful collection of instruments is an ancient practice. History records the jealous guarding of many individual instruments, including even a fake 'lyre of Paris' that Plutarch mentioned as being kept in Troy in 334 BCE; references to collections are less common, but although well-known passages in 2 *Chronicles* and *Daniel* may be late and unreliable there is no reason to doubt that collections of instruments formed part of the sacred property both of Solomon's temple and of Nebuchadnezzar's band. The Second Temple seems to have owned a small orchestra of lyres, harps, horns, trumpets, oboes and cymbals, and there is much evidence of earlier collections used in ritual and entertainment.

Besides collecting instruments for ensemble performance, many ancient peoples hoarded apotropaic (evil-averting) and votive instruments for inclusion at burials. Cult instruments brought together to be entombed constitute the oldest extant true collections. Tutankhamun's tomb (*c*1352 BCE) yielded pairs of trumpets and sistra, but most Egyptian burial collections consist only of jingles or votive clappers. Of greater interest to musicians is an assemblage excavated in 1972 from the 2100-year-old tomb of a Chinese noblewoman near Changsha, Hunan province. This includes models of performers playing miniature instruments, as well as real instruments in a state of fine preservation. The Elgin auloi and fragmentary lyre now in the British Museum, from a 5th-century BCE Athenian tomb, were likewise once playable. Despite topical inscriptions such as occur on bronze ceremonial instruments excavated in 1955 from the 5th-century BCE tomb of the Marquis of Cai, Shouxian county, Anhui province, such interred collections were probably never intended to be seen again in this world.

After the destruction of instruments ordered by Emperor Qin Shihuang (221–210 BCE) China again became the home of remarkable collections intended for use in performance. Unlike Indian courts, where small ensembles predominated despite the wealth of instruments available, Tang court ministries and conservatories of music involved hundreds of musicians playing about 50 kinds of instruments, often in large orchestras. The cosmopolitan Tang court conservatory (established 714 CE) collected not only the finest Chinese instruments but also foreign ones brought from trade centres as far west as Bukhara, gifts to the music-loving Emperor Xuan Zong (712–56). In quality and quantity, as well as in geographical scope, his repositories dwarfed any known in Europe for nearly the next 1000 years. Some idea of those holdings may be gained from the dozens of superbly decorated instruments still preserved at the Japanese Imperial Treasury of Shōsōin at Nara; many of these were played by foreign musicians at the unveiling of a Buddha at Tōdaiji temple in 752.

Under the Song dynasty (960–1280) some Chinese shrines employed as many as 120 *qin*, 120 *se*, 200 *sheng*, 20 oboes and percussion. In 1114 the emperor continued the practice of instrument exchange on a grand scale by sending to Korea a collection that included ten sets each of stone chimes and bells.

2. MEDIEVAL. Despite ample iconographic evidence of the many types of instruments assembled at medieval European music centres and despite extant descriptions of occasional large ensembles, we know of no permanent instrument collections of the Middle Ages that approached in size those of contemporary east Asia. Those European instruments that were held in highest regard were complex, rare and probably outside the mainstream of musical activity. There seem to have been no significant collections as such during the earlier Middle Ages. Instrumental music had been discouraged for religious reasons, but even in Islamic Spain, where by 755 Córdoba under the caliphate had become an important music centre, instruments appeared only in small groups except on extraordinary occasions. Since solo and small ensemble music predominated there was no reason to assemble large numbers of instruments for use in performance as in China, and few medieval nobles could afford to employ more than a handful of musicians. While the Church Fathers' censure of secular musical pleasures might not have been taken too seriously, little energy was spent in preserving what could be considered mere tools. Apart from such things as church bells, only those few instruments that found their way to treasuries among other objects valued for appearance, precious materials, or historical associations were saved intentionally. It is likely that the musicians' plain, perishable tools, of which itinerant players seldom owned more than they could carry, simply wore out.

Gradually the rise of polyphony created a demand for more and better-blending instruments. Ceremonial performance called for loud wind instruments like those owned by London's Goldsmiths' Company band, enriched in 1391 by purchase of new trumpets, clarions, shawms, a bombard and a bagpipe – perhaps, with some drums, a guild's typical collection. Domestic music required softer instruments; in 1425 the Parisian Jacques Duchié owned 'harps, organs, vielles, gitterns, psalteries and others, all of which he knew how to play'. Contemporary writers frequently mentioned amateur virtuosos; Sollazzo in Simone Prodenzani's *Il Saporetto* (*c*1400), who could play any instrument, may have had authentic counterparts who owned a variety of instruments. The court musician's status had much to do with the formation of collections, for example at the Burgundian court where noble children took lessons on richly decorated instruments from Philip the Bold's 28 musicians (1367). Yet there is no evidence that groups of the loveliest instruments were set apart from ordinary use to be appreciated as art objects.

3. RENAISSANCE TO 1800. The flourishing of instrument collections during the Renaissance, especially in Italy, is best understood in the context of collecting in general. With increasing wealth and ease of travel, collectors gathered great numbers of exotic objects both for amusement and instruction. Competition led to ostentation, since according to Matarazzo 'it belongs to the position of the great to keep horses, dogs, . . . court jesters, singers and foreign animals', and the largest number of different specimens was most impressive. The contemporaneous development of idiomatic instrumental music elevated the status of instrument makers, who in some towns were protected by professional guilds. Growth of instrument families in all pitch ranges made it desirable to obtain complete consorts, adding new varieties as they became fashionable. Fulfilling aristocratic demands for instruments of utmost magnificence, makers produced art objects worthy of display in private *musei* and *Wunderkammern*; an impression of these studios survives in the intarsias that lined Federigo da Montefeltro's studios at Urbino and Gubbio. By commissioning elegant instruments towns and churches joined the nobility and rich merchants in demonstrating prosperity and good taste. All these factors encouraged instrument collecting.

With important exceptions noted below, most of the Renaissance and Baroque collections have become dispersed. Some idea of their contents can be gained from various published inventories and descriptions. A 1503 inventory of Isabella of Castile's royal alcázar reveals about 20 instruments, some old and broken, a modest assemblage used mainly in performance. A century later Philip II's royal palace in Madrid boasted not only 136 wind, 44 string and 11 keyboard instruments, but also ten Chinese instruments (1602 inventory; the collection,

part of which Philip inherited from his aunt, Queen Mary of Hungary, was dispersed through sale a few years later). Wind instruments likewise far outnumbered strings at Henry VIII's Westminster (1547 inventory), where Philip van Wilder had in his charge about 320 instruments (not counting gilt horns, drums and the like), including 40 keyboards. Raymond Fugger's music chamber in Augsburg held (in 1566) nearly 400 instruments, including over 100 flutes and recorders, about 140 lutes and many violins and harpsichords by famous makers, gathered from all over Europe. The Berlin court orchestra owned (in 1582) 72 instruments, 60 of them wind, while Archduke Ferdinand II of the Tyrol's collections (1596) comprised over 230 costly instruments, nearly 80% wind. Ferdinand's personal collection, now at the Vienna Kunsthistorisches Museum, was kept at his Ambras residence near Innsbruck. French 16th-century collections were far less impressive, but Jean de Badonvilliers, councillor to François I, left a number of string and keyboard instruments at his death in 1544. A 1603 inventory of the Hengrave Hall collection survives; in that year the royal collection provided violins for Queen Elizabeth's funeral.

Woodwind instruments usually outnumbered strings in Renaissance repositories, but have not survived in such profusion. Wooden flutes and reed instruments, being cheaper and offering less opportunity for decoration than strings, were considered less worth preserving when they became obsolete; they were also harder to modernize (ivory ones were more precious and often elaborately carved, but less useful in performance; hence they survive in relatively high numbers). Wind instruments in sets often belonged to repositories heavily drawn on by professional performers. The Kassel Hofkapelle inventories of 1573, 1613 and 1638 record loans to the count's musicians; there and elsewhere it appears that valuable, decorated keyboard instruments seldom left their usual chambers (hence more harpsichords and organs occur in inventories than one might expect since one or more might have had to be kept wherever music was often performed). These stationary, seldom loaned instruments are more likely than most to have become 'collectors' items'.

Only gradually did connoisseurs evolve the concept of a collection as a work of art, capable of displaying internal harmony and of expressing its owner's taste. Private collectors rather than institutional buyers were mainly responsible for developing this attitude, and Italy in particular was full of collectors. Venice boasted Agostino Amadi, Luigi Balbi, Marco Contarini (whose collection passed to the Correr family and parts of which came to the Paris and Brussels conservatory collections), Leonardo Sanudo and Catarino Zeno; in Bologna lived Ferdinando Cospi; in Ferrara, Antonio Goretti; in Florence, Ridolfo Sirigatti; in Padua, Enea degli Obizzi (whose collection is now in the Vienna Kunsthistorisches Museum); in Rome, Michele Todini and Athanasius Kircher; and in Milan, Manfredo Settala. Finally, there were the more renowned d'Este, Sforza and Medici families. According to Bottrigari, Isabella d'Este's nephew Alfonso II kept his collection in two great chambers where his musicians played; the instruments were arranged by category, and separated according to whether they were played or 'different from those . . . usually made today', and included Vicentino's *arcicembalo* and a set of crumhorns (possibly those now in the Musée des Instruments de Musique, Brussels).

In Spain and Portugal, noteworthy collections belonged to the Duke of Calabria at Valencia and to Queen Mary of Hungary. Northwards were the private holdings of Jean Baptiste Dandeleu, Caspar Duitz, Hendrick van Brederode, and Constantijn Huygens. Hans Burgkmair's *Triumphzug* illustrates instruments from Maximilian I's Hofkapelle. A certain Felix Platter owned instruments in Basle.

In 1659 Elias Ashmole received a Guinea Coast drum from Johan Tradescant the younger, whose 1656 Musaeum Tradescantianum catalogue records several African and Indian drums under the heading 'Warlike Instruments' (a Guinea drum and a fragment of a side-blown horn remain in the Ashmolean collection, Oxford); similar instruments had been illustrated by Praetorius (*Theatrum instrumentorum*, 1620). Athanasius Kircher's museum at Rome contained instruments discussed in his *Musurgia universalis* (1650); and Filippo Bonanni, curator of Kircher's collection from 1698, drew on Kircher's text as well as Marin Mersenne's *Harmonie universelle* (1636–7) for his own *Gabinetto armonico* (1722). Michele Todini's *Dichiaratione della galleria armonica* (1676) describes his own idiosyncratic collection, which included curious instruments of his own design; his extraordinary harpsichord flanked by figures of Polyphemus and Galatea survives in the Metropolitan Museum of Art, New York. Todini exhibited his collection publicly, and Winternitz believed that it might have constituted 'the first museum exclusively devoted to musical instruments'.

Of particular interest later in the Baroque era were the keyboard instruments in collections of Cosimo III and Ferdinando de' Medici (supervised by Bartolomeo Cristofori after 1716), Cardinal Ottoboni and Queen Maria Barbara de Braganza. In England Sir Samuel Hellier assembled a distinguished collection in the mid-18th century including the Stradivari violin now known by his name; the greater part, however, he sent to his country house so that his estate workers could enjoy orchestral music-making – an early example of the provision of sets of instruments for workers' recreation which became common with 19th-century industrialists. By that time it was common for collectors to obtain antique instruments at public sales.

Some outstanding 18th-century musicians were collectors. The celebrated castrato Farinelli owned several precious keyboard instruments (nicknamed 'Coreggio', Rafael', 'Titian' and so on), some inherited from Queen Maria Barbara; his testament (1782) specifies that his collection, formed for playing domestic music, should be perpetually preserved in good order along with his music library for the exclusive enjoyment of devoted musicians. Bach at his death owned 19 instruments estimated at nearly a third of the entire value of his estate. Curatorial responsibilities may have stimulated other notable composers of instrumental music. In 1673 Henry Purcell was apprenticed to John Hingeston, Charles II's instrument keeper, as an unpaid 'keeper, maker, mender, repayrer and tuner of the regalls, organs, virginalls, flutes and recorders and all other kind of wind instruments whatsoever'; ten years later Purcell succeeded Hingeston. One of Haydn's contractual responsibilities as Vice-Kapellmeister the Esterházys was to look after the instruments and order new ones for the prince's orchestra. Vivaldi's duties

at the Pio Ospedale della Pietà included the purchase of instruments.

4. Since 1800. The French Revolution sounded the death-knell of aristocratic hoarding. From then on middle-class utilitarian ideals underlay the evolution of public collections, first shown by the ambitious 'collection of antique or foreign instruments and also for those in present use which by virtue of their perfection may serve as models' proposed for the new Paris Conservatoire by the 1795 National Convention. Regrettably, most of the treasures inventoried for the *Commission temporaire des arts* perished as firewood during the winter of 1816, and it was not until 1864 that the Conservatoire's museum began with the acquisition of 230 instruments from Louis Clapisson. In Edinburgh John Donaldson, holder of the University Chair of Music, assembled a collection of old and unusual instruments and acoustical apparatus (perhaps the first to be brought together for scholarly study and academic teaching) and built a museum (1859) still in use for this purpose. This was followed in the 1870s by the creation of the Brussels Conservatory's museum from the private collections of F.-J. Fétis, Victor-Charles Mahillon and others; then in 1888 came the acquisition of Paul de Wit's first collection by the Berlin Königliche Hochschule für Musik. Perhaps the oldest institutional collection still thriving is that of the Gesellschaft der Musikfreunde in Vienna, begun in 1824 with the acquisition of F.X. Glöggl's instruments and administered in trust since 1938 by the Kunsthistorisches Museum; this repository holds both the Ambras and Obizzi collections, combined by Julius Schlosser in 1916 to form the Sammlung alter Musikinstrumente.

By the 18th century the notion of musical progress had become tied to technical improvement in instrumental manufacture. Growing concern with design standards for mass-produced goods led in the 19th century to the founding of museums of decorative arts in which old instruments occupied an honoured place; London's Victoria and Albert Museum is an example. Loan exhibitions encouraged competition among makers and confirmed the importance of exposing foreign models; one instance is the gamelan that so impressed Debussy at the 1889 Paris Exhibition. Temporary loan exhibitions enjoyed much popularity in England, where an important pioneering display took place in 1872 at the South Kensington (now the Victoria and Albert) Museum. Others followed, some producing useful catalogues: Milan (1881), London (Royal Albert Hall, 1885), Bologna and Brussels (1888), Vienna (1892), Chicago (1893), London (Crystal Palace, 1900), Boston (Horticultural Hall, 1902), and again London (Fishmongers' Hall, 1904). The Fishmongers' Hall catalogue explained the motive for such exhibitions: 'to enable all interested in music under its various aspects to contrast, as a fruitful means of instruction, its past with its present condition – to estimate its growth and development, and to observe what progress has been made in the work of the instrument maker'.

Darwinian theories of evolution, scientific interest in acoustics, easy contact with colonial areas and abundant funds encouraged 19th-century collectors whose holdings became the nuclei of many museum collections. Some museums emphasized educational objectives while catering for middle-class tourists with a taste for the exotic; others became archival, veritable Noah's arks of primary source material for research. Many institutions inherited problems as well as benefits from the acquisition of instrument hoards offered by amateurs whose wealth and enthusiasm usually offset their understandable lack of discernment. Most private collectors were rich dilettantes with little musical knowledge; others were professional performers or instrument manufacturers; only a few were music scholars of the first rank. Yet so readily available were fine antiques during the 'golden age' of collecting (up to World War I) that, whether through careful search or mere luck, collectors of every level of sophistication accumulated and eventually gave to museums many significant instruments (as well as many fakes).

By the early 20th century the pace of acquisition had slowed, and museums did not always have clear objectives. Some important public collections were established, for instance in Leipzig, when thanks to the magnificence of with Henri Hinrichsen the state of Saxony was able to purchase the collection of Wilhelm Heyer of Cologne to create the Leipzig University Musikinstrumenten-Museum in 1926. In Berlin Curt Sachs (Director of the Collection at the Hochschule für Musik from 1920 to 1933) exploited the collection in his pioneering organological work. On the other hand, the cleric, collector and scholar Francis Galpin could find no museum in Britain that would accept his collection of 560 instruments – one of the first truly systematic organological collections – and it was acquired in 1917 by the Museum of Fine Arts, Boston, USA. Some museum collections stagnated, or in some cases added haphazardly to their holdings.

After World War II collections public and private found a new sense of direction, fostered by the early music movement hand-in-hand with flourishing research and publication in organology. The discovery of the novel sounds of period instruments in early music gave collections a new and vital purpose, either by directly providing instruments for performance, or indirectly by supplying the information needed by players and instrument makers to reconstruct new instruments giving the sounds it was believed the old would have produced. Measurements, drawings and organological publications now found a growing market.

The Galpin Society was formed in 1946, followed by the Gesellschaft der Freunde alter Musikinstrumente, the American Musical Instrument Society, the Association des Collectionneurs d'Instruments de Musique à Vent, and other societies. The impetus for these was provided by collectors; the main activity of the largest of these has been the production of scholarly journals.

In the second half of the 20th century private collections sprang up and flourished, held in check only by increased prices for historic instruments. As time passed, instruments of later periods were considered to be collectable, reflecting the fact that instrument designs have continued to evolve. Some private collections have since been dispersed at auction, some taken over by institutions. The better managed private collections have standards of care and documentation quite up to professional museum standards, and some private collections have been of outstanding importance, assembled with well-informed connoisseurship.

Public collections of instruments (as with other museum sectors post-World War II) placed a new importance on communication with wider audiences using improved display techniques and, latterly, the Internet. The emphasis on interpretation led to thematic rather than taxonomic

displays. Towards the end of the 20th century, museums installed sound or multimedia systems, and exploited computer interactive techniques.

At the same time, there was more thorough documentation, with catalogues becoming more analytical, seeking to distinguish between original material and design and later repairs and adaptations, and considering the cultural and social contexts of the original production of instruments, rather than just the technical means. Museum documentation increasingly recorded knowledge about provenance, former use, and the circumstances surrounding the making of instruments. Recognizing the importance of research and of reliable provenance data, some museum staff undertook field trips, acquiring sound recordings and information of kinds often lost when instruments are purchased through dealers or at auction.

Collectors, especially museums with a mission to preserve artefacts for posterity, became increasingly aware that the actual use of historic instruments in performance is not sustainable. In many cases playing and restoration resulted in damage or other loss of integrity. It was also realized that historic instruments as they have come down to us are not in the condition their makers left them, wood having shrunk and warped and metal having corroded and undergone changes in structure, and that the best contribution of early instruments is to serve as models for copying or to contribute data for new instruments based on the study of many originals. Specialist museums and some private collectors made instruments available for study by makers or published technical drawings.

The establishment of the formal teaching of organology and academic research at university collections in Edinburgh, Yale, Leipzig, South Dakota (Shrine to Music Museum, Vermillion), and Oxford (Ashmolean Museum, Bate Collection, Pitt Rivers Collection) took place in the second half of the 20th century. Some of the more important collections which were originally attached to conservatories have become state musuems. In these cases new buildings were often provided, including the impressive new museums in Berlin (1984), Paris (1997) and Brussels (2000).

The second half of the 20th century also saw a significant increase in co-operation, not only in exhibitions but also in professional activities. The Comité international des musées et collections d'instruments de musique (CIMCIM) was formed with members from 14 countries in 1960, becoming part of the International Council of Museums. In 1971 CIMCIM gave birth to the International Association of Instrument Collections, reabsorbed in an enlarged CIMCIM in 1975. The organization provides a forum for the exchange of professional experience and has produced publications of value to public and private collectors of instruments alike.

See also INSTRUMENTS, CONSERVATION, RESTORATION, COPYING OF.

5. LIST OF COLLECTIONS. This list includes collections containing 30 or more musical instruments, and occasionally those with smaller numbers of particularly significant instruments or with a specific theme. More archaeology and ethnography museums and mechanical instrument collections are cited than in previous *Grove* publications. Collections, whether institutional or private, are always in a state of flux: they grow and shrink, are bought and sold or absorbed wholesale into other collections, and they are sometimes dispersed. Information for this article was gathered between 1990 and 2000, and comes from several sources: from questionnaires answered between 1990 and 1995 for the *International Directory of Musical Instrument Collections* (IDMIC), sponsored by the Comité international des museés et collections d'instruments de musique (CIMCIM), and from a variety of published sources (see bibliography, below). In those instances where collections still known to exist did not respond to the IDMIC survey, the entry has been repeated from *Grove6*.

Detailed information about collections is also available from organizations such as the Galpin Society (Britain), the Gellschaft der Freunde alter Musikinstrumente (Switzerland), the Kommission für Instrumentenkunde der Gesellschaft für Musikforschung and the American Musical Instrument Society. The *IDMIC* is published and maintained on the worldwide web.

ALGERIA

ALGIERS. Musée du Bardo, Centre de Recherches Anthropologiques, Préhistoriques et Ethnographiques: 65 North African and Sarahan

ANGOLA

DUNDO. Museu do Dundo, Missão de Recolha do Folclоro Musical: 100 Central African, mainly from the Luanda district.

J. De Vilhena: 'A Note on the Dundo Museum of the Companhia de Diamantes de Angola', *JIFMC*, vii (1955), 41–3

LUANDA. Museu Nacional de Antropologia: 40 Angolan

ARGENTINA

BUENOS AIRES. Museo de Instrumentos Indigenas y Folclorico, Instituto Nacional de Musicologia 'Carlos Vega': 300 South American, esp. Argentine.

BUENOS AIRES. Museo Nacional del Hombre: 130 Latin American.

BUENOS AIRES. Museo Teatro Colón: 40 Western art, many string, incl. I.F. Blanco collection.

'Isaac Fernández Blanco Collection', *Violins*, xi (1950), 100

LA PLATA. Museo de Ciencias Naturales de la Plata: 200 South American.

M.E. Vignati and M.Y. Velo: 'Los instrumentos musicales del Museo de ciencias naturales de la Plata', *Primeros Jornados Argentinos de Musicologia* (1984)

LA PLATA. Museo Instrumentos Musicales 'Emilio Azzarini': 750 Western, native South American, and musical boxes.

Perfil de un museo musical: exposicion (1987); C.E. Rausa: *Instrumentos musicales Museo Azzarini, Universidad nacional de la Plata* (1994)

SAN SALVADOR DE JUJUY. Museo 'Carlos Darwin': 1500 archaeological, ethnological

AUSTRALIA

BRISBANE. Queensland Museum: 420 Australian, Asian and from the Pacific Rim.

L.M. Bolton: *Oceanic Cultural Property in Australia* (Sydney, 1980); M.J. Kartomi: *Musical Instruments of Indonesia* (Melbourne, 1985); L.M. Bolton and J. Specht: *Polynesian and Micronesian Artifacts* (Sydney, 1984–5)

NEDLANDS. Department of Music, University of Western Australia: many Asian, and European incl. J. Payton collection.

D. Casson: *Collection of Musical Instruments* (1974)

SYDNEY. Powerhouse Museum (formerly Museum of Applied Arts and Sciences): 600 European, some Chinese and Japanese; Australian violins.

B. Griffin and M. Lee: 'A Brief History of the Musical Instrument Collection of the Powerhouse Museum, Sydney', *CIMCIM Bulletin*, no.21 (1994)

AUSTRIA

GÖTTWEIG. Musikarchiv Stift Göttweig: 50 European, on loan from Benedictine Abbey, Göttweig.

GRAZ. Abteilung Kunstgewerbe, Landesmuseum Joanneum: *c*220 European art and traditional.

GRAZ. Diozesanmuseum: *c*40 European art and traditional.

GRAZ. Institut fur Affführungspraxis, Musikhochschule: bowed string instruments and pianos.

GRAZ. Landeszeughaus, Landesmuseum Joanneum: *c*240 military and accessories.

G. Stradner: 'Die Musikinstrumente im Steiermärkischen Landeszeughaus in Graz', *Trommeln und Pfeifen*, vi (1976), 7–36

GRAZ. Steierisches Volkskundemuseum, Landesmuseum Joanneum: *c*85 European art and traditional.

H. Sowinski: 'Steirische Volksmusikinstrumente', *Das Joanneum*, iii (1940), 188–102; G. Stradner: 'Volksmusikinstrumente in Steirischen Sammlungen', *Vorträge Graz und Seggau 1973–1977* (1977), 141–8; G. Stradner: *Musikinstrumente in Grazer Sammlungen* (1986)

INNSBRUCK. Kunsthistorische Sammlungen, Schloss Ambras: 11 16th- and 17th-century European art and traditional, 4 non-European.

L. Luchner: *Kunsthistorische Sammlungen, Schloss Ambras* (1959); A.P. Larson: 'Visit to Innsbruck's Schloss Ambras', *AMIS Newsletter*, xiv/1 (1985); *Für Aug' und Ohr: Musik in Kunst und Wunderkammern* (1999) [exhibition catalogue]

INNSBRUCK. Tiroler Landesmuseum Ferdinandeum: *c*240 European.

F. Waldner: 'Verzeichnis der Musikinstrumente in der Sammlung des Museum Ferdinandeum', *Zeitschrift des Ferdinandeums für Tirol und Vorarlberg*, lix (1915); W. Pass: 'Die Instrumentensammlung des Tiroler Landesmuseums Ferdinandeum', *ÖMz*, xxv (1970), 693–8; 'Die Musiksammlung', *Tiroler Landesmuseum im Zeughaus* (1973)

LINZ. Oberösterreiches Landesmuseum: *c*250 mainly European, incl. early string instruments and winds from Benedictine Abby, Kremsmünster.

O. Wessely: *Die Musikinstrumentensammlung des Oberösterreichen Landesmuseums* (1952); B. Wied-Heinzel: 'Die Musikinstrumentensammlung des Oberösterreiches Landesmuseums, eine Ergänzung zu Othmar Wessely', *Jb des Oberösterreichen Landesmuseums*, cxvi (1981), 149–70; P.T. Young: *Die Holzblasinstrumente im Oberösterreichischen Landesmuseum* (1997) [catalogue]

SALZBURG. Museum Carolino Augusteum: *c*450 mainly European.

K. Geiringer: *Alte Musik-Instrumente im Museum Carolino Augusteum Salzburg* (Leipzig, 1932); J.H. van der Meer: 'Die Kielklavier im Salzburger Museum Carolino Augusteum', *Salzburger Museum Carolino Augusteum Jahresschrift*, xii–xiii (1966/7–8), 83–96; K. Birsak: 'Die Holzblasinstrumente im Salzburger Museum Carolino Augusteum: Verzeichnis und entwicklungsgeschichtliche Untersuchungen', *Salzburger Museum Carolino Augusteum Jahresschrift*, xviii (1972); K. Birsak: 'Anmerkungen zu den Volksmusikinstrumenten im Salzburger Museum Carolino-Augusteum, besonders zur Bundanordnung der alpenländischen Zither', *Die Volksmusik im Lande Salzburg: Salzburg 1975*, 199–217; K. Birsak: 'Die Blechblasinstrumente im Museum Carolino Augusteum', *Salzburger Museum Carolino Augusteum, Jahresschrift*, xx (1976); K Birsak and G. Walterskirchen: 'Die Orgelinstrumenten im Salzburger Museum Carolino Augusteum', *Salzburger Museum Carolino Augusteum, Jahresschrift*, xxiii–xxiv (1977–8), 57–85; K. Birsak: 'Klaviere im Salzburger Museum Carolino Augusteum', *Salzburger Museum Carolino Augusteum, Jahresschrift*, xxxiv (1988); K. Birsak: *Salzburger Museum Carolino Augusteum: Museumsführer* (1996)

VIENNA. Kunsthistorisches Museum Musikinstrumente Sammlung: 1000 16th- to 19th-century European, incl. Innsbruck, Archduke Ferdinand of Schoss Ambras, Este-Obizzi, and Gesellschaft der Musikfreunde (loan) collections.

Gebäude der Kunstsammlung der Gesellschaft der Musikfreunde in Wien und ihres Conservatorium (1872); *Geschichte der K.K. Gesellschaft der Musikfreunde in Wien* (1912); J. von Schlosser: *Die Sammlung alter Musikinstrumente* (1920/R); V. Luithlen: *Saiteninstrumente (Klaviere, Streichinstrumente, Zupfinstrumente)* (1941); *V. Luithlen: Katalog der Sammlung alter Musikinstrumente*, i: *Saitenklaviere* (1966/R); G. Stradner: 'Die Geige in Wien', *Wiener Geschichtsblätter*, xl/2 (1985), 41–8; G. Stradner: *Sammlung alter Musikinstrumente* (1988); G. Stradner: 'Musik in Mantua' *Fürstenhöfe der Renaissance: Giulio Romano und die klassische Tradition* (1989), 266–73; *Die Klangwelt Mozarts* (1991); G. Stradner and others: *Klangführer durch die Sammlung Alter Musikinstrumente* (1993); W. Seipel, ed.: *Die Botschaft der Musik: 1000 Jahre Musik in Österreich* (1996) [exhibition catalogue, Palais Harrach]; R. Hopfner: *Streichbogen: Katalog* (Tutzing, 1998)

VIENNA. Museum des Gesellschaft der Musikfreunde: *c*100 on loan since 1938 to the Kunsthistorisches Museum, Vienna.

VIENNA. Museum für Völkerkunde: 7000 non-European, incl. part of Tagore (Indian), and Duke Franz Ferdinand d'Este collections.

A. Janata: *Aussereuropäische Musikinstrumente* (1961); A. Mais: *Volksmusikinstrumente der Balkanländer* (1969); A. Janata: *Musikinstrumente der Völker: Aussereuropäische Musikinstrumente* (1975)

VIENNA. Österreichisches Museum für Volkskunde: 200 mainly Austrian and alpine.

K.M. Klier: *Volkstümliche Musikinstrumente in den Alpen* (Kassel, 1956); K. Beitl: *Volksmusikinstrumente Neuerwerbungen der Sammlung Georg Kotek* (1979)

AZERBAIJAN

BAKU. State Museum of Azerbaijan Musical Culture

BELGIUM

ANTWERP. Etnografisch Museum: 300 African, Asian, Australian and Oceanian.

ANTWERP. Museum Vleeshuis: 500 mainly European esp. keyboards, incl. Steen Museum and Koninklijk Vlams Muziekconservatorium, Antwerp, collections.

P. Génard: *Catalogue du Musée d'antiquités d'Anvers* (1894); J. Douillez: *Stad Antwerpen: Oudheidkundige musea, Vleeshuis*, v: *Muziekinstrumenten* (1956), J. Lambrechts-Douillez: *Muziekinstrumenten van het Koninklijk Vlaams Muziekconservatorium te Antwerpen* (1967); J. Lambrechts-Douillez: *Antwerpse klavecimbels in het Museum Vleeshuis* (1970); J. Lambrechts-Douillez: *Catalogus van de Muziekinstrumenten uit de verzameling van het Museum Vleeshuis* (1981)

ANTWERP. Volkskundemuseum: 120 traditional.

BRUGES. Gruuthusemuseum

Checklist, *Glareana*, xxiii/2 (1974), 25–8; M. Awouters, I. de Keyser and S. Vandenberghe: *Catalogus van de muziekinstrumenten: Brugge Gruuthusemuseum* (1985)

BRUSSELS. Bibliotheca Wittockiana: 500 worldwide rattles.

I. Cammaert: *Le hochet à travers les âges et les continents* (1991)

BRUSSELS. Musée des Instruments de Musique, Conservatoire Royal de Bruxelles: 6000 worldwide esp. European art and traditional, incl. part of Tagore (Indian),

and Fétis, Contarini-Correr (17th-century Italian) and Snoeck (Low Countries) collections.

V.-C. Mahillon: *Catalogue descriptif & analytique du Musée instrumental du Conservatoire royal de musique de Bruxelles* (1880–1922/R); C.C. Snoeck: *Catalogue de la collection d'instruments de musique anciens ou curieux* (1894); C.C. Snoeck: *Catalogue de la collection d'instruments de musique flamands et néerlandais de C.C. Snoeck* (1903); V.-C. Mahillon: *Catalogue abrége du Musée instrumental du Conservatoire royal de musique de Bruxelles* (1912); *Exposition des instuments de musique des XVIème et XVIIème siècles* (1969) [exhibition catalogue]; *The Brussels Museum of Musical Instruments Bulletin* (1971–87); *Instruments de musique: XVIème et XVIIème siècles* (1972) [exhibition catalogue]; *Images de l'univers* (1974) [exhibition catalogue]; N. Meeùs: *Musical Instruments* (1974) [exhibition catalogue]; A. Caufriez: *La collection indonésian du Musée instrumental de Bruxelles* (1980); M. Haine and I. de Keyser: *Catalogue des instruments Sax au Musée instrumental de Bruxelles* (1980); M. Haine: 'Le Musée instrumental de Bruxelles: de prestigieuses collections', *Musique/Musiques*, iii (1983), 3–10; P. Mardaga, ed.: *Instruments de musique anciens à Bruxelles et Wallonie* (1985); A. Caufriez: *L'instrument de musique traditionnel ibérique* (1988); M. Awouters, J. Timans and A. Meurant: *Koninklijke instrumenten* (1991)

GHENT. Bylokemuseum: 55 mainly wind.

Y. Hollebosch-Van Reck and I. de Keyser: *Catalogus van de muziekinstrumenten* (1978)

GHENT. Seminarie voor Etnische Kunst: 100 from Africa, the Americas and Asia.

J. Vandenhoute and H. Burssens: *De Ethnographische verzamelingen* (1968)

GOOIK. Ontmoetingscentrum "De Cam" [Cultural Center for Traditional Music]: 300 Flemish.

H. Dewit: *Muziek op hakkebord en klompviool, volksmuziek te kijk* (1986); J. Baeten and H. Dewit: *Muziek van bij ons* (1993)

LIÈGE. Musée de la Vie Wallonne: 400 mostly Walloon traditional.

Les instruments de musique à Bruxelles et en Wallonie: inventaire descriptif (1992)

TERVUREN. Musée Royal de l'Afrique Centrale: 8000 mainly from former Belgian Congo.

E. Coart and A. De Haulleville: *Notes analytiques sur les collections ethnographiques du Musée du Congo* (1902); 'Enquête sur la vie musicale au Congo Belge, 1934-35', *Archives d'Anthropologie*, xi–xiii (1934–5); O. Boone: *Les xylophones du Congo Belge* (1936); O. Boone: *Les tambours du Congo Belge et du Ruand-Urundi* (1951); J. Laurenty: *Les cordophones du Congo Belge et du Ruanda-Urundi* (1960); J. Laurenty: *Les sanza du Congo* (1962); J. Laurenty: *Les tambours à fente de l'Afrique central* (1968); J. Laurenty: *La systématique des aérophones de l'Afrique centrale* (1974); M Brandily: *Instruments de musique ... chez les Teda du Tibesti* (1984); J. Gansemans: *Les instruments de musique du Rwanda* (1988); J. Gansemans: *Volksmuziekinstrumenten, getuigen en resultat van een interetnische samenleving* (1989); J. Laurenty: *La répartition géographique des aérophones de l'Afrique centrale* (1990); L. Verbeek: *Initiation et mariage dans la chanson populaire des Bemba du Zaïre* (1993); J. Laurenty: *Organologie du Zaire*, i: *Introduction et bibliographie*, ii: *Les sanza, le xylophones, les tambours à fente*, iii: *Les membranophones* (1995–6)

BENIN

PORTO-NOVO. Musée Ethnographique 'Alexandre Senou Adande': 150 Beninese

BOLIVIA

LA PAZ. Museo Nacional: Bolivian

BRAZIL

BELÉM. Museu Paraense Emílio Goeldi: 400 Brazilian.

E. Galvão: *Guia das exposições de antropologia* (1962, 4/1978)

RIO DE JANEIRO. Museu Histórico Nacional: 50 Brazilian.

J. Camêu: *Instrumentos musicais dos indígenas brasileiros* (1979) [exhibition catalogue]

RIO DE JANEIRO. Museo do Indio: 300 native Brazilian.

RIO DE JANEIRO. Museu Nacional: 1300 Brazilian.

SÃO PAULO. Museu Folclorico

O. Alvarenga: *Catálogo ilustrado do Museum Folclórico* (1950)

SÃO PAULO. Museo Paulista da Universidade de São Paulo: 200 Brazilian.

Revista do Museu Paulista

BULGARIA

BLAGOEVGRAD. Okräžen Istoričeski Muzej [Regional Historical Museum]: 75 Bulgarian.

HASKOVO. Okräžen Istoričeski Muzej [Regional Historical Museum]: 80 Bulgarian.

SOFIA. Institut za Muzika: 130 European art and traditional, African, Asian.

SOFIA. Nacionalen Etnografski Muzej na Bălgarskata Akademija na Naukite [National Ethnographic Museum of the Bulgarian Academy of Sciences]: 130 ethnological

BURKINA FASO

GAOUA. Musée Provincial du Poni: 60 traditional.

OUAGADOUGOU. Musée de la Musique: 100 Burkina Fasoan.

Art et artisanat Voltaïques (n.d.); *Dernières acquisitions* (n.d.); *Objets culturels voltaïques* (n.d.); *Témoignages culturels Voltaïques à Loudun* (n.d.); 'Exhibitions: Burkina Faso', *CIMCIM Bulletin*, no.40 (1999)

BURUNDI

GITEGA. Musée National de Gitega: Central African

CAMBODIA

PHNOM PENH. Musée National de Phnom Penh: Cambodian

CAMEROON

BAMENDA. Musée de Bamenda: 95 Cameroon.

FOUMBAN. Musée du Palais Royal: *c*100 Cameroon.

C. Geary: *Les choses du Palais* (1983); N.A. Njiasse: 'Funérailles traditionnelles du Munchili', *Revue Science et Technique* (1985); N.A. Njiasse: *L'ensemble artistique royal de Foumban* (1990); *Sonidos de America* (1995)

YAOUNDÉ. Musée de la Danse et de la Musique

CANADA

ARVA, ON. Henry Meredith collection: *c*1800, mostly brass winds.

CALGARY. Calgary Keyboard Center: 210 incl. Enedy and Garlick collections.

CALGARY. Glenbow-Alberta Institute: 950 Western and ethnological.

EDMONTON, AB. Provincial Museum and Archives of Alberta: *c*540 European, North American, Asian and African.

HAUTEVILLE, PQ. Musée de l'Amérique Française: *c*200 mostly Henri Dorion collection.

HULL, PQ. Ethnology Division, Canadian Museum of Civilization (formerly National Museum of Man): *c*1325 (1150 Native North American, remainder Latin American, Aisan, South Pacific and African).

B. Cavanagh: *Music of the Netsilik Eskimo: a Study of Stability and Change* (1982) [incl disc]; M.M. Lutz: *Musical Traditions of the*

Labrador Coast Inuit (Ottowa, 1982); R. Witmer: *The Musical Life of the Blood Indians* (Ottowa, 1982)

HULL, PQ. Ethnomusicology Programme, Canadian Museum of Civilization: *c*650 Western art, popular, traditional; Latin American, Western Asian, many Southeast Asian, Middle Eastern and African.

R. Carlisle: *Folk Music in Canada* (1974); R.W. Gibbons: *The CCFCS Collection of Musical Instruments: Canadian Centre for Folk Culture Studies* (1982–4); C. Bégin and C. Nebel: *Opus: the Making of Musical Instruments in Canada* (1992) [exhibition catalogue]

HULL, PQ. History Division, Canadian Museum of Civilization: *c*115 Western art, several non-Western.

KITCHENER, ON. Doon Heritage Crossroads (formerly Doon Pioneer Village): *c*40 Western.

MINESING, ON. Simcoe County Museum: *c*35 Western art.

MONTREAL. Redpath Museum, McGill University: *c*170 mainly Central African, also Middle Eastern, Asian, Oceanian and South American.

ST JOHN, NB. New Brunswick Museum: *c*75 Western (North American and European), African and Asian.

TORONTO. Royal Ontario Museum: over 300 European art incl. Richard Sugden Williams collection.

L. Cselenyi: *Musical Instruments in the Royal Ontario Museum* (1969); 'A New Gallery of Musical Instruments', *CIMCIM Newsletter*, no.12 (1985); C. Rogers: 'Early Instruments at the Royal Ontario Museum', *Musick*, xiii/2 (1991), 21–2

VANCOUVER. Museum of Anthropology, University of British Columbia: *c*660 worldwide, half Northwest Coast Native American.

VANCOUVER. Vancouver Museum (formerly Vancouver Centennial Museum): *c*207 worldwide ethnological, half Native North American.

VICTORIA, BC. Royal British Columbia Museum (formerly Provincial Museum): *c*420 Native North American.

YARMOUTH, NS. Yarmouth County Society Museum: *c*40 Western used locally

CENTRAL AFRICAN REPUBLIC

BANGUI. Musée Barthélémy Boganda: 65 Central African

CHAD

ABÉCHÉ. Musée National Abéché

CHILE

SANTIAGO. Museo Chileno de Arte Precolombino: 100 pre-Hispanic, 40 ethnological.

V.T. Mendoza: 'Musica precolombino en América', *Interamericano de musica*, iv (1938); J. Pérez de Arce: *La música en América precolombina* (1982) [exhibition catalogue]; J. Pérez de Arce: 'Cronología de los instrumentos sonoros del área extremo sur andina', *Revista musical chilena*, xl (1986), 68–124; J. Pérez de Arce: 'Flautas arqueológicas del extremo sur andino', *Boletín del Museo chileno de arte precolombino*, no.2 (1987); J. Pérez de Arce: 'Organología prehispánica de Chile', *Culturas prehispánicas de Chile*, ii (1993); *Musica en la piedra: musica prehispanica y sus ecos en Chile actual* (1995); *Sounds of America* (1995)

CHINA

BEIJING. Ancient Bell Museum, Great Bell Temple

BEIJING. Exhibition Hall, Cultural Palace of Nationalities

BEIJING. Palace Museum

CHANGSHA. Hunan Provincial Museum

HONG KONG. University Museum and Art Gallery

Gems of Ancient Chinese Zithers: Shum's Collection of Antique Qin from the Last Millenium (1998) [exhibition catalogue]

SHENYANG. Palace Museum

URUMXI. Xinjiang Uygur Autonomous Regional Museum

WUHAN. Hubei Provincial Museum

Chen Cheng Yi, Tan Wei-Si and Shu Zhi-Mei, eds.: *Two-Tone Set-Bells of Marquis Yi* (Singapore, 1994)

COLOMBIA

BOGOTÁ. José Ignacio Perdomo Escobar Collection

E. Bermúdez: *Catálogo: colección de instrumentos musicales 'J.I. Perdomo Escobar'* (1986)

BOGOTÁ. Museo Arqueológico y Ethnologico, Instituto Colombiano de Antropología: Colombian.

BOGOTÁ. Museo Organilógico Folklórico Musical: 110 Colombian.

MEDELLÍN. Museo Universitario: 80 Colombian

CONGO

BRAZZAVILLE. Musée National Congolais: Congoan

CROATIA

SPLIT. Etnografski Muzej u Splitu [Ethnographical Museum, Split]: *c*140 regional traditional.

ZAGREB. Etnografski Muzej [Ethnographical Museum]: *c*750 Croatian, Serbian, Slovenian, and Bosnian Herzegovinan, European traditional and Non-European.

B. Širola and M. Gavazzi: *Muzikološki rad Etnografskog muzeja u Zagreb* (1931) [catalogue]; J. Bezic and others: *Tradicijska narodna glasbala Jugoslavije* (1975) [catalogue]

ZAGREB. Muzej Grada Zagreba [Museum of the City of Zagreb]: 30 mechanical incl. Geresdorfer Foundation.

Automatofoni, muzicki automati (1963) [catalogue]

ZAGREB. Muzej za Umjetnost i Obrt [Museum of Art and Handicrafts]: *c*250 European art and traditional, incl. the Hrvatski glazbeni zavod collection.

ZAGREB. Zavod za Istraživanje Folklora [Institute of Folklore Research]: *c*120 Croatian

CUBA

HAVANA. Museo Nacional de la Music Afro-Cuban

CZECH REPUBLIC

BANSKÁ BYSTRICA. Literárne a Hudobné Múzeum [Literary and Music Museum]: 215 local art and traditional.

BRNO. Etnografický Ústav Moravského Zemského Muzea [Ethnographic Division, Moravian Regional Museum]: 490 worldwide.

BRNO. Moravský Zemský Muzeum [Moravian Museum]: 350 Eastern European.

BRNO. Technické Múzeum [Technical Museum]

A. Buchner: *Průvodce expozicí hudebních automatofonu 19. století* [Mechanical instruments] (*c*1975)

KRASLCE. Střední Průmyslová Škola Výroby Hudebních Nástrojů v Kraslicích [Secondary School for Musical Instrument Making, Kraslice]: 400 European.

OPAVA. Slezské Zemské Múzeum [Silesia Regional Museum]: 200 European many bowed.

PRAGUE. Muzeum České Hudby, Národní Muzeum v Praze [Museum of Czech Music, National Museum]: 2800 art, traditional.

Führer durch die Sammlungen des Museums des Königreiches Böhmen in Prag (1897); A. Buchner: *Průvodce výstavou české hudební nástroje minulosti v brnovském klášteře sv. Markety* (1950); A. Buchner: *Průvodce sbírkami hudebního oddělení Národního muzea, Praha, Velkopřevorský palác* (1954); A. Buchner: *Průvodce výstavou české hudební nástroje v Nelahozevsi*

(1959); *Hudební nástroje v Národním muzeu* (1970); E. Hradecký and others: *Catalogue expozice: národní muzeum, Praha* (1971); O. Oromszegi: 'Bassoons at the Národní Museum', *GSJ*, xxiv (1971), 96–101; *Museum of Musical Instruments* (1973); J. Keller: 'Píštělníci a trubaři' [Pipers and trumpeters], *Sborník Národního Muzea v Praze*, xxix/4–5 (1975), 161–243; M. Puklický: 'Die Holzblasinstrumente des Nationalmuseums Prag', *Holzblasinstrumente des 17. und 18. Jahrhunderts: Blankenburg, Harz, 1985*, 39–42; J. Keller: 'Antique Trumpet Mutes', *HBSJ*, ii (1990), 97–103; L. Kunz and V. Štajnochr: *Nástroje lidové hudby ve sbírkách pražských muzeí* (1990); B. Čížek: *Klavichordy v českých zemích* (1993); *300 Years with the Pianoforte* (1999) [in Cz., Eng., Ger.]

PRAGUE. Náprstkovo Muzeum: 730 Asian, Oceanian, African and American ethnological.

V. Kubica: 'Al-Id-al-Kabir', *Náprstkovo muzeum annals* (1973); V. Kubica: 'Africké rytmy', *Náprstkovo muzeum annals* (1979)

PRAGUE. Národní Technické Muzeum [National Technical Museum]: 110 automatic.

A. Buchner: 'České automatofony', *Sborník Národního muzea v Praze* (1957)

PRAGUE. Národopisné Oddělení [Ethnographical Department of the Historical Museum]: 400 Czech traditional.

PRAGUE. Vojenské Muzeum [Military Museum]: 100 mainly European signal

DENMARK

ÅRHUS. Købstadmuseet 'Den gamle by' [The Old Town]: 70 mainly Danish.

H. Nyrop-Christensen: *Klavier i 'Den gamle by'* (1965); H. Nyrop-Christensen: *Musikhistoriske Randbemaerkninger* (1983)

COPENHAGEN. Musikhistorisk Museum og Carl Claudius' Samling: 2200 art, traditional, ethnological and archaeological.

A. Hammerich: *Musikhistorisk Museum* (1911); G. Skjerne: *Carl Claudius' samling af gamle musikinstrumenter* (1931); M. Andersen: *Supplement zum katalog von Angul Hammerich* (1960); M. Müller: *Classical Indian Musical Instruments* (1969); M. Müller: *From Bone Pipe and Cattlehorn to Fiddle and Psaltery* (1972); M. Müller: *Trak & tryk & pust & sug* (1971); M. Müller: *Keramik med musik* (1974); M. Müller: *Musik og mennesker i Thailands bjerge* (1975); *Meddelelser*, i–iv (1980–94); A Norborg: *Musical Instruments from Africa South of the Sahara* (1982); *Flauto traverso* (1984); M. Müller: 'Musikhistorisk Museum og Carl Claudius' samling', *CIMCIM Newsletter* (1986) [special issue]; *Masser of messing* (1990); *Mandolin i Danmark* (1991); *The Power of the Harp* (1993); M. Müller and L. Torp: *Musikkens tjenere-instrument-forsker-musiker* (1998)

COPENHAGEN. Nationalmuseet, Etnografisk Samling: 2425 ethnological from all continents, incl. Lapland.

COPENHAGEN. Nationalmuseet [prehistoric and medieval collections]: 40 incl. 15 lures.

LYNGBY, COPENHAGEN. Dansk Landbrugsmuseum: 250 mainly European and Asian cowbells

ECUADOR

CUENCA. Museo de las Artes Populares de America: 120 Andean.

QUITO. Museo de Instrumentos Musicales 'Pablo Traversari'

Museo de instrumentos musicales 'Pedro Pablo Traversari' (1971); R. Rephann: *Catalogue of the Pedro Traversari Collection* (Wahington DC, 1978)

EGYPT

CAIRO. Mathaf al-Misri (Egyptian Museum): *c*90 ancient Egyptian.

H. Hickmann: *Catalogue général des antiquités égyptiennes du Musée du Caire: instruments de musique* (1949); L. Manniche: *Ancient Egyptian Musical Instruments* (Munich, 1975); R. Engelbach: *Introduction to Egyptian Archaeology with a Special Reference to the Egyptian Museum* (1988)

CAIRO. Museum of the Institute of Arabic Music: Egyptian art and traditional incl. historic ouds

ESTONIA

TALLINN. Eesti Teatri-Ja Muusikamuuseum [Museum for Music and Theater]: *c*600 Eastern European art, traditional.

Muzeij teatra i muzyki (1971); *Orelid ja osjapillid, pasunad ja parmupillid, muusikainstrumente Teatri-ja Muusika-muuseumis Tallinn* [Musical Instruments in the Theatre and Music Museum: Catalogue] (1978)

TARTU. State Ethnographic Museum of Estonian: *c*380 traditional.

J. Sööt: *Kuuekeelne kanel* (1990)

ETHIOPIA

ADDIS ABABA. Institute of Ethiopian Studies, Department of Ethnography and Ancient Arts, Addis Ababa University: 200 Ethiopian.

FIJI

SUVA, VITI LEVU. Fiji Museum: 120 Fijian

FINLAND

HELSINKI. Suomen Kansallismuseo: 800 European art, traditional and ethnological.

KAUSTINEN. Kausanmusikki Instituttti: 300 Finnish traditional.

TURKU. Åbo Landskapsmuseum [Provincial Museum of Turku]: *c*75 Finnish traditional and European.

TURKU. Sibelius-Museo: 850 European art and traditional, African.

The Swedish University of Turku/Åbo, Sibelius Museum: Guide (1963, many later edns)

VARKAUS. Mechanical Music Museum: 250.

FRANCE

L'AIGLE. Musée Marcel Angot: 90 worldwide.

ANGOULÊME. Musée Municipal: 225 prehistoric, African and from Madagascar.

ARLES. Muséon Arlaten: 120 mostly Provençal.

AVIGNON. Musée Calvet: 75 Provençal, European, African, and North and South American.

BAYONNE. Musée Basque: 38 Basque.

Bulletin du Musée Basque

BORDEAUX. Musée d'Aquitaine: 145 from Landes and Gironde regions, prehistoric, African and Asian.

BORDEAUX. Musée d'Ethnographie, Université de Bordeaux

S. Fürniss: *Instruments de musique et objets sonores* (1994) [catalogue]

BOURG-EN-BRESSE. Musée de Brou: 30 hurdy-gurdies.

La vielle en Bresse (1985) [exhibition catalogue]; L. Moyret: 'Les vielles de Jousé lo Ménétri', *Art et archéologie en Rhône-Alpes* (1986)

BOURG-LA-REINE. Aristide Wirsta collection: 100 French bows.

CANNES. Musée de la Castre et de la Mer: 300 European traditional, Central African, Asian, Polynesian and Central American.

CHARTRES. Musée des Beaux-Arts: *c*10 keyboards, on loan from Kenneth Gilbert collection.

LA COUTURE-BOUSSEY. Musée Jaques Hotteterre (formerly Communal d'Instruments de Musique à Vent): 240 wind.

F. Gétreau: 'Le Musée instrumental de La-Couture-Boussey', *Tourneurs sur bois et manufactures d'instruments à vents en Haute Normandie* (Paris, 1980), 18–19, 31–33

ECOUEN. Musée Nationale de la Renaissance: 20 Renaissance European transferred from Musée de Cluny.

E. du Sommerard: 'Classe xvi: instruments de musique', *Catalogue et description des objets d'art, de l'antiquité, du moyen âge et de la Renaissance exposés* (Paris, 1883); E.A. Grillet de Givry: *Notice sur les instruments de musique exposés au Musée de Cluny* (1914); E. Haraucourt: *Musée des thermes et de l'hôtel de Cluny: catalogue des bois, sculptés et meubles* (1925)

GIEN. Musée International de la Chasse: *c*60 horns.

IVRY-LA-BATAILLE. François Camboulive collection in Thibouville manufactory: 250 wind.

JENZAT, ALLIER. Les Amis de la Vielle de Jenzat, Centre de Recherche sur les musiques traditionnelles: from Berry-Bourbonnias and the Auvergne.

JENZAT, ALLIER. Jean Michel Renard collection: 250 cornemuses and related instruments.

LILLE. Musée Regional de l'Hospice Comtesse (formerly the collection of Joseph and Pierre Hel, violin makers): *c*80 European art.

A. Cordonnier and others: *La collection Hel, instruments de musique anciens réunis par deux luthiers lillois* (1990) [exhibition catalogue]

LOURDES. Musée Pyrénéen: *c*40.

LYONS. Musée Africain: 225.

LYONS. Eric Montbel collection: 112 mostly French bagpipes.

E. Montbel and A. Ricros: *Bouscatel, roi des cabretaires: les origines du bal-musette* (1984) [incl. disc]

MACON. Musée des Ursulines: 35 African.

E. Montbel: *Le roseau et la musique* (1988)

MARSEILLES. Musée Grobet-Labadie: 60 mostly Provençal.

MIRECOURT. Musée de la Lutherie: stringed instruments and bows.

MONTEBÉLIARD. Musée du Château: *c*70 prehistoric, European art, music boxes, African and Asian.

MONTLUÇON. Musée du Vieux-Château: *c*400 French hurdy-gurdies, bagpipes and fanfare.

NANCY. Musée Historique Lorrain: *c*40 incl. prehistoric, European art and traditional.

NANTES. Musée du Château des Ducs de Bretagne: 68 worldwide.

NICE. Musée d'Art et d'Histoire, Palais Masséna: 300 Provençal and Italian.

M. Thomas: *Clavecins et clavicordes: catalogue d'exposition* (1978); M. Foussard: 'Catalogue sommaire des guitares du musée instrumental de Nice', *Guitares: chefs-d'oeuvre des collections de France*, ed. T. Evans and others (Paris, 1980), 271–94; 'Un siècle de musique à Nice', *Nice historique*, ii–iii (1994)

NICE. Villa Beau-Site: Paul and Gisèle Tissier collection.

R. Covington: 'Musical Interlude', *Art & Antiques*, xvi/2 (1994), 42–7

PARIS. Bruno Kampmann collection: 350 wind, mostly brass, incl. some by A. Sax.

B. Kampmann: *Catalogue de la collection d'instruments de musique à vent: I* (1986); B. Kampmann: *Catalogue de la collection d'instruments de musique à vent: II*, Bulletin Larigot, no.1 (1991) [special issue]; B. Kampmann: *Catalogue de la collection d'instruments de musique à vent: III*, Bulletin Larigot, no.9 (1998) [special issue]

PARIS. Département des Antiquités Egyptiennes, Musée du Louvre: *c*130 ancient Egyptian.

PARIS. Département des Objects d'Art, Musée du Louvre: 20 European.

C. Ziegler: *Catalogue des instruments de musique égyptienne* (1979)

PARIS. Kenneth Gilbert collection: *c*10 keyboards, most on loan to Musée des Beaux-Arts, Chartres.

PARIS. Musée de l'Armée, Hôtel National des Invalides: *c*230 European military and accessories.

PARIS. Musée des Arts Décoratifs: *c*110 European.

PARIS. Musée de Cluny; see ECOUEN Musée Nationale de la Renaissance, above

PARIS. Musée de l'Homme: 8000 worldwide, especially Asian, Central African and Indian.

C. Sachs: *Les instruments de musique de Madagascar* (1938); A. Schaeffner: *Origine des instruments de musique* (1938/*R*); G. Dournon-Taurelle and J. Wright: *Les guimbardes du Musée de l'homme* (1978); G. Dournon: *Guide pour la collecte des instruments de musique traditionnels* (1981); G. Dournon: 'L'héritage muséographique d'André Schaeffner: les collections d'instruments de musique du Musée de l'homme', *RdM*, lxviii/1–2 (1982), 215–20; P. Sallée: *Musique de l'Afrique noire* (Metz, 1982); A. Schaeffner: *Le sistre et le hochet: musique, théâtre et danse dans les sociétés africaines* (1990)

PARIS. Musée de la Musique, Cité de la Musique, la Villette (formerly Musée Instrumental du Conservatoire National Supérieur de Musique): *c*4200 European and *c*300 extra-European; incl. Clapisson, part of Tagore (Indian), de Bricqueville, Tolbecque, André de Meyer and Geneviève Thibault de Chambure collections.

G. Chouquet: *Le Musée du Conservatoire national de musique: catalogue raisonné des instruments de cette collection* (1875, suppl. 1884/*R*, 1899, 1903); G. Thibault, J. Jenkins and J. Bran-Ricci: *Eighteenth Century Musical Instruments: France and Britain/Les instruments de musique au XVIIIe siècle: France et Grand-Bretagne* (London, 1973) [exhibition catalogue]; 'La facture instrumentale', *Metiers d'art*, x–xi (1980), 8–144; 'La plastique des objets du son: la somptueuse collection Thibault de Chambure', *Connaissance des arts*, no.345 (1980); F. Abondance [Gétreau]: 'Catalogue sommaire des guitares du Musée instrumental', *Guitares: chefs-d'oeuvres des collections de France*, ed. T. Evans and others (1980), 307–20; F. Lesure and others: *Musiques anciennes: instruments et partitions donnés à l'etat en paiement de droits de succession* (1980) [exhibition catalogue]; *Les instruments de musique, 1750–1800* (Saintes, 1982) [exhibition catalogue]; *Rameau: le coloris instrumental, Paris* (1983) [exhibition catalogue]; *La facture instrumental européenne: suprématies nationales et enrichissement mutuel* (1985) [exhibition catalogue]; J. Bran-Ricci, ed.: 'Instruments à archet de la collection G. Thibault de Chambure, entrés au Musée instrumental du Conservatoire national supérieur de musique de Paris', *Instruments et musique instrumentale* (1986), 225–37; F. Gétreau: *Instrumentistes et luthiers parisiens XVIIe–XIXe siècle* (1988); *Musée instrumental du Conservatoire national supérieur de musique de Paris: liste provisoire des pianos* (1989) [typescript]; F. Gétreau: *Inventaire descriptif des flûtes traversières: Musée instrumental du CNSM de Paris* (1989) [typescript]; *Musée de la musique: Handbook* (1995); F. Gétreau: *Aux Origines du Musée de la musique: le Musée instrumental du Conservatoire de Paris, 1793–1993* (1995); F. Gétreau: *Aux origines du Musée de la musique: les collections instrumentales du Conservatoire de Paris, 1793–1993* (1996); *Musée de la Musique: guide* (1997); M-F. Calas: 'Musée de la musique: a Museum in the Cité', *AMIS Newsletter*, xxvi/3 (1997), 1–4; *Violins, Vuillaume, 1798-1875, un maître luthier français du XIXe siècle* (1998) [exhibition catalogue]

PARIS. Musée National des Arts et Traditions Populaires: 3200 mainly French traditional.

Musée national des arts et traditions populaires (1969); C. Marcel-Dubois: 'The Objectives of Music and Musical Instrument Collections in a National Ethnological Museum', *Die Bedeutung,*

die optische und akustische darbeitung und die Aufgaben einer Musikinstrumentensammlung: Nuremberg 1969, 98–102; C. Marcel-Dubois and M. Pichonnet-Andral: *L'instrument de musique populaire: usages et symboles* (1980) [exhibition catalogue]; C. Marcel-Dubois: 'Le triangle et ses représentations comme signe social et culturel', *Imago musicae*, iv (1987), 121-36; *Musiciens des rues de Paris: Musée national des arts et traditions populaires* [exhibition catalogue] (1997)

PARIS. Musée National des Techniques, Conservatoire National des Arts et Métiers: *c*100 European incl. mechanical, tuning forks, metronomes and experimental sound objects.

Catalogue officiel des collections Conservatoire national des arts et métiers, ii: *Physique* (1905); *Catalogue du Musée du Conservatoire national des arts et métiers*, Z: *Automates, et mécanismes à musique* (1960)

PARIS. Musée de Radio-France

PARIS. Nelly Caron collection

N. Caron and D. Safvate: *Musique d'Iran: collection des traditions musicales* (1997)

PARIS. Patrick Delile collection: *c*100 French and American cornets and trumpets.

PARIS. Phonothèque Nationale: 400 instruments, music boxes, sound reproduction devices.

C. Cros and others: *De fil en aiguille, catalogue d'exposition* (1989)

PARIS. Yannick Guillou collection: *c*20 mainly keyboards.

C. Mercier-Ythier: *Les clavecins* (1990); A. and M.-C. Anselm: 'La collection Yannick Guillou', *Musique – Images – Instruments*, no.2 (1997), 116–48

PÉRIGUEUX. Musée du Périgord: 80 European, African, Near Eastern, Oceanian, Latin American and from Madagascar.

PERPIGNAN. Musée de la Casa Pairal: 277.

RENNES. Musée d'Art et d'Histoire: *c*80 French, African and Asian traditional.

SAINTE MAXIME. Musée du Phonographie et de la Musique Mécanique: 800 mechanical.

SAINT GERMAIN-EN-LAYE. Musée

M. Daubresse: *La musique au musée de Saint-Germain-en-Laye* (1912)

SAINT MICHEL-SUR-ORGE. Bachet collection: *c*50 created by the Bachet Brothers.

STRASBOURG. Musée des Arts Décoratifs: *c*60 regional art.

LE THORONET. Jacques Dudon [inventor] collection: 225 water, photosonic and acoustic.

J. Dudon: *La musique de l'eau* (1982); T. Nunn: 'Water and Light', *Experimental Musical Instruments*, iii/5 (1988); J. Dudon: 'Musiques harmoniques', *1/1 Just Intonation*, v/3 (1989), 10, 14–15

TOULOUSE. Musée Paul Dupuy: *c*60 European art and traditional.

TULLE. Musée du Cloître: *c*25 mostly free-reed, incl. P. Monichon collection.

P. Monichon: *L'accordéon* (Paris, 1971)

VERSAILLES. Musée et Domaine National de Versailles et de Trianon, Château: 2 harpsichords, J. Ruckers (1628 and 1706) and François Blanchet (1746)

FRENCH POLYNESIA

PAPEETE, TAHITI. Musée de Papeete: *c*25 from Pacific Islands, esp. Marquesan and Fijian.

A. Lavondes: *Catalogue des collections ethnographiques et archeologiques* (1966)

PUNAAUIA, TAHITI. Musée de Tahiti et des Iles: *c*40 regional

GABON

LIBREVILLE. Musée des Arts et Traditions du Gabon: *c*100 from Equatorial forest region.

P. Sallée: 'Les arts musicaux au Gabon', *Gabon: culture et techniques*, ed. L. Perrois and others (1969)

GAMBIA

BANJUL. National Museum: *c*35 Gambian

GEORGIA

TBILISI. State Museum of Georgia: 700 Georgian and other Caucasian.

D. Arakchishvili: *Opisanie i obmer narodnykh muzylak'nykh istrumentov* (1940)

TBILISI. Museum of Folk Instruments: 500 Georgian, other Caucasian, Eastern and Western European

GERMANY

ALBSTADT-EBINGEN. Musikhistorische Sammlung [Martin] Jehle, Stauffenbergschloss: 120 European esp. keyboards, and extra-European.

Schloss Lautlingen: die Schenken von Stauffenberg musikhistorisches Sammlung Jehle (1985)

APOLDA. Glockenmuseum: *c*100 European and East Asian bells.

AUGSBURG. Städtische Kunstsammlungen Augsburg, Maximilianmuseum: 31 European incl. Augsburg Stadtpfeiferei 16th- to 17th-century winds.

R. Eikelmann, ed.: *'Lautenschlagen lernen und leben': die Fugger und die Musik, Anton Fugger zum 500. Geburtstag* (1993) [exhibition catalogue]

BADEN-BADEN. Museum für Mechanische Musikinstrumente: 240 mechanical incl. Jan Brauers collection.

J. Brauers: *Museum für mechanische Musikinstrumenten, Baden-Baden* (Brunswick, 1982); J. Brauers: *Von der Äolsharfe zum Digitalspieler: 2000 Jahre die mechanische Musikinstrumente* (Munich, 1984); J. Brauers: *Mechanische Musikinstrumente* (1986)

BAD KROZINGEN. Sammlung Historischer Tasteninstrumenten Fritz Neumeyer: *c*50 keyboards.

R. Junghanns: *Historischen Tasteninstrumenten: Katalog der Sammlung Fritz Neumeyer, Bad Krozingen* (Waldkirch, 1985)

BAD SÄCKINGEN. Trompetenmuseum: *c*100 trumpets, incl. Ernst W. Buser (brass, woodwind and trumpet-subject images) collection.

E.H. Tarr: *Trompetenmuseum Bad Säckingen: Katalog* (1985)

BERLIN. Ägyptisches Museum: 90 ancient Egyptian.

C. Sachs: *Die Musikinstrumente des alten Ägyptens* (1921)

BERLIN. Museum für Völkerkunde: *c*7000 worldwide, founded by E.M. von Hornbostel.

Führer durch das Museum für Völkerkunde: die etnologische Abteilung (16/1914); C. Sachs: *Die Musikinstrumente Indiens und Indonesiens* (1915, 2/1923); K. Reinhard: *Klingende Saiten: Musikinstrumente aus drei Kontinenten* (1965) [exhibition catalogue]; K. Reinhard: *Trommeln und Trompeten* [exhibition catalogue] (1967); A. Simon: '100 Jahre Museum für Völkerkunde Berlin: musikethnologische Abteilung', *Basler Archiv*, xxi (1973), 359–75; H. Nixdorff: *Tönender Ton: Tongefässflöten und Tonpfeiffen aus Europa* (1974); *Volksmusik und Volksmusikanten* (1979) [exhibition folder]; *Musik in Afrika* (1983); U. Wegner: *Afrikanische Saiteninstrumente* (1984); T. de Oliveira Pinta: *Capoeira, Samba, Candomblé* (1990); A. Simon: 'The Department of Ethnomusicology at the Museum for Ethnography in Berlin', *The World of Music*, xxxii (1990), 113–16; A. Simon: 'Sammeln, Bewahren, Forschen und Vermitteln: die musikalische Traditionen der Menschheit in der Abteilung

Musikethnologie des Museums für Völkerkunde', *JbSIM*, xxvii (1991), 215–29

BERLIN. Musikinstrumenten-Museum: 2500 mainly European art instruments incl. Paul de Wit, C.C. Snoeck (Ghent), St. Wenzelkirche, Naumberg-an-der-Saale, Kaiser Wilhelm I, Fritz Wildhagen collections, and gifts from Meyerbeer, Weber, Mendelssohn, Joachim, Busoni, and other families.

O. Fleischer: *Führer durch die Sammlung alter Musikinstrumente* (1892); C.C. Snoeck: *Catalogue de la collection d'instruments de musique anciens ou curieux* (1894); C. Sachs: *Sammlung alter Musikinstrumente bei der Staatlichen Hochschule für Musik zu Berlin* (1922); C. Sachs: *Das Klavier* (1923); C. Sachs: *Kleiner Führer* (n.d.); A. Werner: 'Die alte Musikbibliotek und der Instrumentensammlung an St. Wenzel in Naumburg a.d.S.', *AMw*, viii (1926), 390–415; *Füher durch das Musikinstrumentenmuseum* (1939); A. Ganse, H.H. Draeger and K. Reinhard: *Führer durch das Musikinstrumentenmuseum: Abteilung III des Instituts für Musikforschung* (1939); A. Berner: *Die Berliner Musikinstrumentensammlung: Einfürhung mit historischen und technischen Entwicklung* (1952); I. Otto: *Musikinstrumentenmuseum Berlin* (1965) [exhibition catalogue]; I. Otto, ed.: *Das Musikinstrumenten-Museum Berlin* (1968); A. Berner: 'Das Berliner Musikinstrumentenmuseum und seine Zupfinstrumente', *Zupfmusik*, xxvii/1 (1974), 5–10; O. Adelmann and I. Otto: *Katalog der Streichinstrumente* (1975); D. Krickeberg, W. Rauch: *Katalog der Blechblasinstrumente* (1976); *Das Musikinstrumentenmuseum des Staatlichen Institut für Musikforschung: eine Einführung* (1978); D. Krickeberg: 'Die alte Musikinstrumentensammlung der Naumburger St. Wenzelskirche im Spiegel ihrer Verzeichnisse', *JbSIM* (1977), 7–30; G. Haase and D. Krickeberg: *Tasteninstrumente des Museums: Kielklaviere, Clavichorde, Hammerklaviere* (1981); *Wege zur Musik* (1984); D. Droysen-Reber: 'The New Musical Instruments Museum: its Activities and Concepts', *CIMCIM Newsletter*, no.12 (1985); D. Droysen-Reber and others: *Musikinstrumentenmuseum Berlin* (1986); D. Droysen-Reber, M. Elste and G. Haase: *Handwerk im Dienste der Musik: 300 Jahre Berliner Musikinstrumentenbau* (1987); D. Droysen-Reber and others: *100 Jahre Berliner Musikinstrumenten-Museum, 1888–1988* (1988); O. Adelmann: *Die alemannische Schule: archaischer Geigenbau des 17. Jahrhunderts im südlichen Schwarzwald und in der Schweiz* (1990, 2/1997); H. Rase, D. Droysen-Reber, J.H. van der Meer and others: *Kielklaviere: Cembali, Spinetta, Virginals* (1991); D. Droysen-Reber and others: *Museum of Musical Instruments, Berlin* (1996); D. Droysen-Reber: *Harfen des Berliner Musikinstrumenten-Museums* (1999)

BERLIN. Schloss Charlottenburg (formerly Schloss Leitzenburg)

Sophie Charlotte und die Musik in Leitzenburg (1987) [exhibition catalogue]

BIEBRICH. Musikhistorisches Museum Heckel-Biebrich: 150 winds, mainly bassoons.

W. Heckel: *Der Fagott* (1899, 2/1931); F. Groffy: *Musikhistorisches Museum Heckel-Biebrich: Fagotte* (1968)

BLANKENBURG IM HARZ. Zisterzienserkloster Michaelstein, Museum des Instituts für Auffürungspraxis: 450 (two-thirds string instruments) in Markneukirchen tradition.

Symposia zu Fragen des Musikinstrumentenbaus Blankenburg, Harz (1979–) [series of annual conferences]

BOCHUM. Städtische Musikinstrumentensammlung Grumbt, Haus Kemnade: *c*1500 European, traditional, and non-European.

F. Ernst: Catalogue in *Glareana*, xiv/1 (1965); *Historisches Musikinstrumentensammlung der Stadtbücherei Bochum* (1974); H. Grumbt and others: *Musikinstrumenten der Völker* (1976); *Musikinstrumentensammlung Hans und Hede Grumbt*, i: *Idiophone* (1993), ii: *Klarinetten und Saxophone* (1997); iii *Blechblasinstrumente (1999)*

BONN. Beethoven-Haus: *c*200. Instruments owned by Beethoven (keyboards, quartet by Cremonese makers) and Josef Zimmermann (Düren) collection of early winds.

P. Mies: 'Beethoven's letzter Flügel', *Verein Beethoven-Haus Bonn 1889–1964* (1964); J. Zimmermann: *Von Zinken, Flöten und Schalmeien: Katalog einer Sammlung historischer Holzblasinstrumente* (Düren, 1967); R. Weber: *Zur Restaurierung von Holzblasinstrumenten aus der Sammlung von Dr. Josef Zimmermann im Bonner Beethoven-Haus: Restaurierungsberichte mit Angaben zu Arbeitstechniken* (1993)

BORGENTREICH. Orgelmuseum

H. Reuter: *Orgelmuseum Borgentreich* (1985)

BREMEN. Übersee-Museum: 1365 worldwide.

A. Lüderwaldt: 'Musikinstrumente im Übersee-Museum Bremen', *Musik und Unterricht*, vi (1991), 60–62

BRUNSWICK. Braunschweigisches Landesmuseum: *c*90 European art and traditional.

W. Flechsig: 'Ostfalische Musikinstrumentenmacher des 18. und frühen 19. Jh', *Braunschweigische Heimat Zeitschrift*, no.48 (1962), 46–9, 89–96, 110–14, no.49 (1963), 9–16, 42–8, 83–9, 109–13, no.50 (1964), 9–14, 53–9; W. Flechsig: *400 Jahre Musikleben in Braunschweiger Land* (1974) [exhibition catalogue]

BRUNSWICK. Museum der Mechanischen Musik: 250 automatic.

BRUNSWICK. Städtisches Museum: *c*475 European and non-European, incl. donation from the Grotrian-Steinweg piano firm.

H. Schröder: *Verzeichnis der Sammlung alter Musikinstrumente im Städtischen Museum Braunschweig* (1928); D. Hecht: *Katalog der afrikanischen Sammlung im Städtischen Museum* (1968); G.-D. Ulferts: *Führer durch die Sammlung Historischer Musikinstrumente* (1997)

BUCHHOLZ. Uwe Bartels collection. *c*60 horns

Rund um das Horn (1982) [exhibition catalogue, Hamburg]; *Das Jagdhorn* (1985) [exhibition catalogue, Nuremberg]; 'Vom Jagdhorn zum Waldhorn', *Musik verbindet* (1988) [exhibition catalogue, Hannover]; *Kulturgeschichte des Hornes* (1989–1991) [exhibition catalogue: Recke-Westfalen, Rotterdam, Arnheim]

BUTZBACH. Butzbach Museum

P.T. Young: 'Letter From Europe', *AMIS Newsletter*, xxi/3 (1992)

CELLE. Bomann Museum: *c*70 European art and traditional.

CELLE. Hermann Moeck collection: over 1000 European and non-European. [See Göttingen, Musikinstrumentensammlung des Musikwissenschaftlichen Instituts, below, for Hermann Moeck Sr.'s collection.]

H. Sievers and G. Thembs: 'Bemühungen um die Sammlung Moeck', *ZI*, xvii (1962–3), 318–21

COLOGNE. Kölnisches Stadtmuseum: *c*400 European art and traditional, incl. first Paul Kaiser-Reka collection.

H. Hoyler: *Die Musikinstrumentensammlung des Kölnischen Stadtmuseums* (1993)

COLOGNE. Musikwissenschaftliches Institut der Universität zu Köln: *c*180 European, non-European, and keyboard mechanism models.

C. Dohr: 'Die Instrumentensammlung des musikwissenschaftliches Instituts zu Köln', *Die Musikinstrumentensammlung des Kölnischen Stadtmuseums*, ed. H. Hoyler (Kassel, 1993), 19–44

COLOGNE. Rautenstrauch-Joest-Museum für Völkerkunde: *c*1450 non-European.

A. Richter: '... historische und ethnologische Ausstellung musikalischer Instrumente', *Zeitschrift für Musikinstrumentenbau*, iii (1882–3)

CRAILSHEIM. Heimatmuseum: *c*100 string instruments and a few winds.

DARMSTADT. Musikinstrumentensammlung, Hessisches Landesmuseum: 110 mainly European incl. Hüpsch collection.

Grossherzogliches Hessisches Landesmuseum: Führer durch die Kunst- und historischen Sammlungen (1908); W. Beeh, ed.: *Musikinstrumente aus dem Hessischen Landesmuseum 16.–19. Jahrhundert* (1980) [exhibition catalogue]

EISENACH. Bachhaus: 470 incl. the Obrist collection.

E. Buhle: *Verzeichnis der Sammlung aler Musikinstrumente im Bachhaus zu Eisenach* (Leipzig, 1913, 4/1964); H. Heyde: *Historische Musikinstrumente im Bachhaus Eisenach* (1976); I. Domizlaff: 'Die Musikinstrumentensammlung im Bachhaus Eisenach', *Bulletin* (1978); *Siebzig Jahre Bachhaus Eisenach: Kleine Chronik* (1977); W. Wenke: *Historische Musikinstrumente im Bachhaus Eisenach* (1988)

ERLANGEN. Geigenbaumuseum Bubenreuth: 140 string instruments, especially Bohemian.

Bubenreuth und Umland: interessengemeinschaft Streich- und Zupfinstrumentenbau (1987)

ERLANGEN. Museum für Völkerkunde: *c*400 non-European.

ERLANGEN. Sammlung die Historische Musikinstrumente des Musikwissenschaftlichen Instituts, Universität Erlangen-Nürnberg

T.J. Eschler: 'The Collection of Historical Musical Instruments of the University of Erlangen: a Checklist', *GSJ*, xxxvi (1983), 115–25; T.J. Eschler: *Die Sammlung historischer Musikinstrumente des musikwissenschaftlichen Instituts der Universität Erlangen-Nürnberg* (Wilhelmshaven, 1993)

FÖHRDEN-BARL. Rolf Burseg collection: horns.

Rund um das Horn (1982) [exhibition catalogue, Hamburg]; *Das Jagdhorn* (1985) [exhibition catalogue, Nuremberg]; 'Vom Jagdhorn zum Waldhorn', *Musik verbindet* (1988) [exhibition catalogue, Hannover]; *Kulturgeschichte des Hornes* (1989–1991) [exhibition catalogue: Recke-Westfalen, Rotterdam, Arnheim]

FRANKFURT. Bengt Fosshag collection: 150 folk and traditional lutes.

FRANKFURT. Historisches Museum der Stadt Frankfurt-am-Main: *c*200 European.

P. Epstein: *Katalog der Musikinstrumente im historischen Museum der Stadt Frankfurt am Main* (1927)

FRANKFURT. Museum für Völkerkunde: 400 mainly non-European.

FRANKFURT. Peter Spohr collection: 300 transverse European and North American flutes.

K. Reichman and P. Spohr: *Flöten aus fünf Jahrhundert* (1982); P. Spohr. *Kunsthandwerk im Dienste der Musik* (1991) [exhibition catalogue]; K. Lenski and K. Ventzke: *Das goldene Zeitalter der Flöte, Frankreich 1832–1932* (1993)

FRANKFURT AN DER ODER. Staatliche Reka-Sammlung die Historische Musikinstrumente am Bezirksmuseum Viadrina: *c*400 incl. many bowed string instruments with original fittings.

Raritäten und Kuriositäten (1981); B. Kaiser-Reka: 'Die Staatliche REKA-Sammlung historischer Musikinstrumente', *Bulletin*, xiv (1978), 58–64; H. Heyde: *Historische Musikinstrumente: Reka-Sammlung Museum Viadrina, Frankfurt/O.* [1989]

FULDATAL. Mechanisches Musik-Museum

FÜSSEN. Heimatmuseum: *c*40 regional string instruments.

R. Bletschacher: *Die Lauten- und Geigenmacher des Füssener Landes* (Hofheim, 1978); A. Layer: *Die Allgäuer Lauten- und Geigenmacher* (Augsburg, 1978); C. Kahle: 'Die Instrumentensammlung des Füssener Heimatmuseums', *Jb des historischen Veriens Alt Füssen* (1982), 95–8

GARBSEN. Rolf Irle collection: 1300 worldwide sounding objects, incl. toys.

GOTHA. Museum für Regionalgeschichte und Volkskunde: *c*75 European.

GÖTTINGEN. Ethnographische Sammlung, Instituts für Völkerkunde der Georg-August-Universität Göttingen: 600 non-European, mainly African.

GÖTTINGEN. Musikinstrumentensammlung des Musikwissenschaftlichen Instituts, Georg-August-Universität Göttingen: 1400 European, African, ancient Egyptian, American and Oceanian incl. the Hermann Moeck Sr., Hans Hickmann, Kurt and Ursula Reinhard, and other collections.

K.-P. Brenner: *Musikinstrumente aus den Beständen des musikwissenschaftlichen Seminars der Georg-August-Universität Göttingen* (1986) [exhibition catalogue]; K.-P. Brenner: *Musikinstrumente Europas, Asiens und Afrikas aus den Beständen des musikwissenschaftlichen Seminars der Georg-August-Universität Göttingen* (1987) [exhibition catalogue]; K.-P. Brenner: *Erlesne Musikinstrumente aus der Sammlung Beständen des musikwissenschaftlichen Seminars der Georg-August-Universität Göttingen* (1989)

GOSLAR. Musikinstrumenten-Museum Walter Erdmann: *c*1000 worldwide.

HALLE. Händel-Haus: *c*600 mainly European art, esp. keyboards, incl. parts of the Neupert and Rück collections.

K. Sasse: *Das Händel-Haus in Halle* (1958); *Katalog zu den Sammlungen des Händel-Hauses* (1961–86); K. Sasse: 'Die Musikinstrumentensammlung im Händelhaus Halle', *Bulletin* (1978); K. Sasse: 'Das Händelhaus in Halle', *Neue Museumskunde*, xxii/2 (1979), 93–101; H. Heyde: *Historisches Musikinstrumenten des Händel-Hauses: Führer durch die Ausstellungen* (1983)

HAMBURG. Manfred Hein Collection: *c*60 natural and hunting horns.

Rund um das Horn (1982) [exhibition catalogue, Hamburg]; *Das Jagdhorn* (1985) [exhibition catalogue, Nuremberg]; 'Vom Jagdhorn zum Waldhorn', *Musik verbindet* (1988) [exhibition catalogue, Hannover]; *Kulturgeschichte des Hornes* (1989–1991) [exhibition catalogue: Recke-Westfalen, Rotterdam, Arnheim]

HAMBURG. Museum für Hamburgische Geschichte: 300 European art and traditional.

H. Schröder: *Verzeichnis der Sammlung alter Musikinstrumente* (1930); A. Pilipczuk: *Musikinstrumente in Hamburg* (in preparation)

HAMBURG. Museum für Kunst und Gewerbe: *c*300 mainly European art emphasizing Hamburg provenance, some non-European, collection founded by Friedrich Chrysander with Hans von Bülow, and Johannes Brahms, incl. permanent loan of Andreas and Heikedine Beurmann (150 keyboards, other string instruments, wind, electronic) collection.

H. Nirrnheim: 'Die hamburgischen Musikinstrumente', *Das Hamburgische Museum für Kunst und Gewerbe* (1902), 163–7; 'Bericht über Neuerwerbungen', *Jb des Museums für Kunst und Gewerbe, Hamburg* (1983–) [annual]; A.E. Beuermann: 'Tasteninstrumente aus der Zeit C. Ph. E. Bachs', *Der Hamburger Bach und die neue Musik des 18. Jahrhundert*, ed. H. Marx (1988); A. Pilipczuk: 'Instruments Old and New, Beaten, Plucked, Bowed, Blown: Catalogue of Musical Treasures in Hamburg', *German Research*, no.1 (1989), 10–13; *Bernard und François Baschet Klangskulpturen* (1993) [exhibition brochure]; A. Pilipczuk: *Automatenwelten: Frei Zeitzeugen des Jahrhunderts* (1998) [exhibition catalogue]; *Checklist of the Main Instruments of the Andreas E. Beuermann Collection at Hasselburg and Hamburg on the Occasion of the Visit of the Galpin Society, 1999*; A. Pilipczuk: *Musikinstrumente in Hamburg* (in preparation)

HAMBURG. Museum für Völkerkunde: European traditional and non-European.

Andere Völker verstehen lernen: Kurzführer durch das Hamburger Museum für Fölkerkunde (1986)

HANNOVER. Schuknecht Musikwissenschaftliches Museum für Selbstspielende Instrumente: 600 mechanical.

Fritz Wrede und der Drehorgelbau in Hannover (n.d.); *Mechanisches Singvögel* (n.d.)

HARBURG, DONAUWÖRTH. Fürstlich Oettingen-Wallersteinsche Bibliothek und Kunstsammlung, Schloss Harburg: 38 court art, central and south German, Austrian, also from Zisterzienserinnenklosters Kirchheim.

G. Hart: 'Musikinstrumente auf Schloss Harburg', *Glareana*, xxiii (1974), 38–9

HEIDELBERG. Völkerkunde-Museum der J. und E. von Portheim-Stiftung: 100 African, Asian and Oceanian.

HERSBRUCK. Deutsches Hirtenmuseum: 150 pastoral.

INGOLSTADT. Bayerisches Armeemuseum: military and Ingolstadt Frauenkirche collection.

G. Hart: 'Die Musikinstrumentensammlung im Schlossmuseum zu Ingolstadt/Donau', *Glareana*, xvii/1 (1968), 2–7

KIEL. Museum für Völkerkunde, Christian-Albrechts Universität zu Kiel: ethnological from Oceania, East Asia and Africa.

KISSLEGG: Neues Schloss: Willy Schneider collection.

M.H. Schmid: *Musikinstrumentensammlung Willy Schneider, Gesamtverz* (1990)

LEIPZIG. Museum für Völkerkunde: *c*300 non-European.

LEIPZIG. Musikinstrumentenmuseum der Universität Leipzig: 5000 mainly European art and traditional incl. Heyer, de Wit, Rudolf Ibach (keyboards), and Alessandro Kraus collections.

A. Kraus: *Musée Kraus à Florence: catalogue des instruments de musique anciens et modernes du Musée Kraus* (Florence, 1878); P. de Wit: *Perlen aus der Instrumentensammlung von Paul de Wit* (1892); P. de Wit: *Kurzgefaszter Katalog aller im musikhistorischen Museum von Paul de Wit vorhandelen Musik-Instrumente* (1893); A. Kraus, ed.: *Catalogo della collezione etnografico-musicale Kraus in Firenze: sezione instrumenti musicali* (Florence, 1901); P. de Wit: *Katalog des musikhistorischen Museums von Paul de Wit* (1903); G. Kinsky: *Musikhistorisches Museum von Wilhelm Heyer in Köln* (1910–13); H. Schultz: *Führer durch das musikwissenschaftliche Instrumentenmuseum der Universität Leipzig* (1929); P. Rubardt: *Führer durch das Musikinstrumentemuseum der Karl-Marx-Universität Leipzig* (1955, 2/1964); W. Schrammek: *Musikinstrumente aus dem Musikinstrumenten-Museum der Karl-Marx Universität: Einführung und Erläuterungen* (1970); W. Schrammek: *Museum Musicum* (1976); H. Zeraschi: *Geschichte des Museums* (1977); H. Heyde: *Flöteninstrumente* (1978); H. Zeraschi: 'Das Musikinstrumenten-Museum', *Bulletin* (1978); W. Gerstenberg: 'Souvenir of 30th May 1929: the Fiftieth Birthday of the Leipzig Museum of Musical Instruments', *CIMCIM Newsletter*, no.7 (1979); H. Henkel: *Kielinstrumente* (1979); H. Henkel: 'Musikinstrumenten-Museum der Karl-Marx-Universität, Leipzig: Geschichte und Aufgaben', *Neue Museumskunde: Theorie und Praxis der Museumsarbeit*, xxii/2 (1979); H. Heyde: *Trompeten, Posaunen, Tuben* (1980); H. Henkel: *Clavichorde* (1981); W. Schrammek: *Museum Musicum: historische Musikinstrumente* (1981); H. Heyde: *Hörner und Zinken* (1982); K. Gernhardt, H. Henkel and W. Schrammek: *Orgel-Instrumente, Harmoniums* (1983); H. Heyde: *Musikinstrumentenbau 15.–19. Jahrhunderts, Kunst-Handwerk-Entwurf* (1986); A. Michel: *Zithern: Musikinstrumente zwischen Volkskultur und Bürgerlichkeit* (1995) [exhibition catalogue]; E. Fontana, B. Heise: *Für Aug' und Ohren gleich erfreulich: Musikinstrumente aus fünf Jahrhunderten* (1998)

LEITZENBURG; see BERLIN Schloss Charlottenburg, above

LINDAU. F.W. Kalina Collection: mechanical instruments.

LINZ AM RHEIN. Musik Museum, Karl Fischer collection: *c*80 mechanical instruments.

LISSBERG, HESSEN. Musikinstrumentenmuseum Lissberg: *c*900 Western art, original and reproductions, incl. bagpipe collection.

LÜBECK. Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck, St. Annen Museum: 150 mostly regional string and brass, incl. 17th- and 18th-century instruments from St. Marienkirche.

G. Karstädt: 'Blasinstrumente des Barocks', *Musica*, iv (1950), 460–62; G. Karstädt: *Die Sammlung alter Musikinstrumente im St. Annen-Museum* (1959)

MANNHEIM. Landesmuseum für Technik und Arbeit: harmoniums and mechanical, part of Jan Brauers collection.

MARIENBURG, LOWER SAXONY. Schloss der Prinzessin Ortrud von Hannover: *c*30.

G. Hart: 'Musikinstrumente auf der Marienburg', *Glareana*, xxiv (1976), 11–13

MARKNEUKIRCHEN. Musikinstrumenten-Museum: 3000 mainly European, esp. Saxon.

Katalog des Gewerbemuseums Markneukirchen (1908); E. Wild: *Führer durch das Musikinstrumenten-Museum* (1967, 10/1988); *Musikinstrumenten-Museum Markneukirchen, Kreis Klingenthal, DDR* (1974); *Musikinstrumenten-Museum Markneukirchen* (1975); H. Seidl: 'Musikinstrumentenmuseum Markneukirchen', *Bulletin* (1978); F. Kuntze: 'Zum überlieferten Bestand an Blechblasinstrumente des 17. und 18. Jahrhunderts im Musikinstrumentenmuseum Markneukirchen', *Fragen der Streichinstrumente, Saiten und Stimmungen: Blankenburg, Harz, 1983*, 54–6; H. Jordan: 'Der Bestand historisches Holzblasinstrumente im Musikinstrumentenmuseum Markneukirchen', *Zupf- und Schlaginstrumente des 17. und 18. Jahrhunderts: Blankenburg, Harz, 1986*, 6–17; H. Eichler: 'Museum of Musical Instruments Markneukirchen', *CIMCIM Bulletin*, no.40 (1999)

MEININGEN. Musikgeschichtliche Abteilung, Staatliche Museum: *c*90 European art, mostly winds.

F. Weinitz: 'Die lappische Zaubertrommel in Meiningen', *Zeitschrift für Ethnologie*, xlii (1910), 1–4

MITTENWALD. Geigenbau- und Heimatmuseum: 50 string instruments.

'Das Geigenbau- und Heimat-Museum in Mittenwald', *ZI* (1929–30), 735–6; A.P. Larson: 'Visit to the Geigenbaumuseum in Mittenwald', *AMIS Newsletter*, ix/1 (1980); M. Seidel: *Geigenbaumuseum Mittenwald-Bayern* (n.d.); H.W. Klinner: *300 Jahre Mittenwalder Geigenbau* (1983)

MUNICH. Bayerisches Nationalmuseum: 340 European art and traditional.

K.A. Bierdimpfl: *Die Sammlung der Musikinstrumente des Baierischen Nationalmuseums* (1883); A. Ott: *Ausstellung alte Musik, Instrumente, Noten und Dokumente aus drei Jahrhunderten* (1951); *Musik im Bayern: Halbjahrreschrift der Geschichte für Bayerische Musikgeschichte*, xviii–xix (1975); D. Smith: 'Lutes in the Bavarian National Museum', *JLSA*, xi (1978), 36–44, 40–55; S.K. Klaus: 'Clavichorde, Kielklaviere und frühe Tafelklaviere im Musikinstrumentenmuseum im Münchner Stadtmuseum im Bayerischen Nationalmuseum und in der Bayerischen Staatsbibliothek, München', *Glareana*, xli (1992); 'Permanent Exhibition of Musical Instruments in the Bavarian National Museum, Munich', *AMIS Newsletter*, xxviii/3 (1999); B. Wackernagel: *Musikinstrumente des 16. bis 18. Jahrhunderts im Bayerischen Nationalmuseum* (1999)

MUNICH. Deutsches Museum von Meisterwerken der Naturwissenschaft und Technik: 1400 European, some non-European incl. Hans Hahn, Otto Haake, Georg Steingraeber and Carl Anton Pfeiffer instruments.

F. Fuchs: 'Der Aufbau der technischen Akustik [Musikinstrumente] im Deutsches Museum', *Deutsches Museum, Abhandlungen und Berichte*, xxxi/2 (1963); *Illustrated Guide through the Collections* (5/1971); *Deutsches Museum: Wegweiser durch die Sammlungen* (1972); H. Siefers: *Die Blasinstrumente* (1976); F. Thomas:

Musikinstrumente: Objekt und Demonstrationsverzeichnis (1978); H. Seifers: *Katalog der Blasinstrumente* (1980); F. Thomas: *Musikinstrumente: Studiensammlung* (1980); H. Henkel: *Besaitete Tasteninstrumente* (1994); B. Wackernagel: *Europäische Zupf- und Streichinstrumente, Hackbretter und Äolsharfen ... Katalog* (1997)

MUNICH. Musikinstrumentenmuseum Münchner Stadtmuseum: *c*5000 European art and traditional, non-Western incl. Georg Neuner and C.F. Colt (keyboard) collections.

A. Ott: *Ausstellung alte Musikinstrumente: Noten und Dokumente aus drei Jahrhunderten* (1951); C.F. Colt: *The Colt Clavier Collection, Silver Jubilee 1944–1969* (1969); M. Dreesbach: 'Das Münchner Stadtmuseum', *Bayerland*, i (1970); C.F. Colt: *Golden Jubilee 1944–1981* (1981); C.F. Colt and A. Miall: *The Early Piano* (1981); M.H. Schmid: *Die Revolution der Flöten Theobald Boehm 1794–1881* (Tutzing, 1981) [exhibition catalogue]; J. Hornsteiner and M.H. Schmid: *Katalog der Streichinstrumente* (1985) [typescript]; M.H. Schmid: 'Die Blockflöten des Musikinstrumentenmuseum München', *Holzblasinstrumente des 17. und 18. Jahrhunderts: Blankenburg, Harz, 1985*, 18–39; R. Weber: 'Liebesklarinetten im Münchener Musikinstrumentenmuseum', *Die Klarinette* (1986), 36–41; G. Joppig and K. Ventzke: *Hohes Holz: Oboen-Instrumente aus den Sammlungen Karl Ventzke und Gunther Joppig* (1989); G. Joppig: 'Fünfzig Jahre Musikinstrumentenmuseum in Münchener Stadtmuseum', *Das Musikinstrumente*, xxxix/10 (1990), 50–55; *150 Jahre Václav František Cěrveny & Synové* (1991) [exhibition catalogue]; S.K. Klaus: 'Clavichorde, Kielklaviere und frühe Tafelklaviere im Musikinstrumentenmuseum im Münchner Stadtmuseum, im Bayerischen Nationalmuseum und in der Bayerischen Staatsbibliothek, München', *Glareana*, xli (1992), 3–22; S.K. Klaus: *Studien zur Entwicklungsgeschichte besaiteter Tasteninstrumente bis etwa 1830 under besonderer Berücksichtigung der Instrumente im Musikinstrumentenmuseum im Münchner Stadtmuseum* (diss. U. of Tubingen, 1994); A. Varsány: *Checklist des Gesamtbestandes der nichteurope Musikinstrumente* (in preparation)

MUNICH. Staatliches Museum für Völkerkunde: non-European.

C. Sachs: *Die Musikinstrumente Birmas und Assams im Kgl. Ethnologischen Museum zu München* (1917)

MÜNSTER. Erbdrostenhof

H. Reuter: *Historische Tasteninstrumente im Erbdrostenhof* (1987)

NUREMBERG. Germanisches Nationalmuseum: 2500 European art, traditional and non-European, incl. the Rück, Neupert and Will Jansen collections.

'Die Sammlung musikalischer Instrumente im germanischer Nationalmuseum', *Anzeiger für Kunde der deutschen Vorzeit* (1860), 6–8, 44–6; H. Neupert: *Das Musikhistorische Museum Neupert in Nürnberg* (1938); F. Jahnel: 'Die Sammlung historisches Musikinstrumente Dr. Ulrich Rück dem Germanischen Nationalmuseum einverleibt', *Das Musikinstrument*, xii/12 (1963); C.F. Colt: *The Colt Clavier Collection, Silver Jubilee 1944-1969* (1969); J.H. van der Meer: 'Die Klavierhistorische Sammlung Neupert', *Anzeiger des Germanischen Nationalmuseum* (1969); J.H. van der Meer: 'Curt Sachs and Nürnberg', *GSJ*, xxiii (1970); J.H. van der Meer: *Wegweiser durch die Sammlung historischer Musikinstrumente* (1971, 3/1982); J.H. van der Meer: *Der "alte" Musikinstrumentenbestand des Germanischen Nationalmuseums* (1972); J.H. van der Meer: 'Germanisches Nationalmuseum Nürnberg, Erwerbungen, Geschenke und Leihgaben 1975, Sammlung die historisches Musikinstrumente', *Anzeiger des Germanischen Nationalmuseums* (1976); W. Jansen: *The Bassoon: its History, Construction, Makers, Players, and Music* (1978–84); J.H. van der Meer: 'Historisches Musikinstrumente', *Das Germanisches Nationalmuseum Nürnberg 1852–1977*, ed. B. Deneke and R. Kajsmitz (Munich, 1978), 814–32; J.H. van der Meer: 'The Collection of Historic Musical Instruments at the Germanic National Museum, Nuremberg', *CIMCIM Newsletter*, no.6 (1978); J.H. van der Meer: *Verzeichnis der Europaischen Musikinstrumente im Germanischen Nationalmuseum*, i: *Hörner und Trompeten: Membranophone, Ideophone* (1979); J.H. van der Meer: *Verzeichnis der aussereuropäischen Musikinstrumente* (1979) [typescript]; F. Hellwig: 'Notes organologiques: les luths de la collection du Germanisches Nationalmuseum de Nuremberg', *Musique ancienne*, no.7 (1979), 36–9; J.H. van der Meer: 'Germanisches Nationalmuseum Nürnberg. Geschichte seiner Musikinstrumentensammlung', *JbSIM* (1979–80), 9–78; C.F. Colt: *Golden Jubilee 1944-1981* (1981); C.F. Colt and A. Miall: *The Early Piano* (1981); M. Kirnbauer and D. Krickeberg: 'Untersuchungen an Nürnberger Blockflöten der Zeit zwischen 1650-1750', *Anzeiger des Germanischen Nationalmuseums* (1987), 245–81; K. Martius and K. Moens: 'Wie authentisch ist ein Original? Untersuchungen an zwei alten Streichinstrumenten des Germanischen Nationalmuseums', *Concerto*, vi/6 (1988), 15–21; R. Huber: *Verzeichnis sämtlicher Musikinstrumente im Germanisches Nationalmuseum Nürnberg* (Wilhelmshaven, 1989); M. Kirnbauer and D. Krickeberg: 'Untersuchungen an Nürnberger Blockflöten der Zeit zwischen 1650–1750', *Anzeiger des Germanischen Nationalmuseum Nürnberg* (1989), 245–81; M. Kirnbauer: *Die Holzblasinstrumente bis 1750: Katalog der europäischen Musikinstrumente in Germanisches Nationalmuseum* (1991); M. Kirnbauer: *Verzeichnis der European Musikinstrumente im Germanischen Nationalmuseum Nürnberg*, ii: *Flöten und Rohrblattinstrumente bis 1750* (Wilhelmshaven, 1994); J.-P. Schindler: *Die Nürnberger Stadtorgelmacher und ihre Instrumente* (1995) [exhibition catalogue]; *Leopold Widhalm und der Nürnberger Lauten und Geigenbau im 18 Jahnhundert* (1996) [exhibition catalogue]: M. Kares: *Clavichord* (1999)

PASSAU. Oberhaus Museum: *c*60 Bavarian, upper Austrian art and traditional.

H.K. Moritz: *Das Oberhausmuseum Passau* (Munich, 1962, 2/1984)

REGENSBURG. Museum der Stadt Regensburg: *c*50 European art and traditional.

RÜDESHEIM AM RHEIN. Siegfrieds Mechanisches Musikkabinett: *c*300 mechanical.

S. Wendel: *Das mechanische Musikkabinett* (Dortmund, 1982)

SIEGEN. Glocken-Museum Eiserfeld: *c*900 worldwide bells.

SIGMARINGEN. Fürstlich-Hohenzollernsches Museum: 65 mainly wind.

F.P. Bär: *Die Sammlung der Musikinstrumente im Fürstlich-Hohenzollernschen Schloss zu Sigmaringen an der Donau: Katalog* (Tutzing, 1994)

SINSHEIM. Auto & Technik Museum: *c*75 primarily mechanical.

SONDERSHAUSEN. Schlossmuseum Sondershausen: 54 incl. early keyboards.

STUTTGART. Linden-Museum: non-European.

STUTTGART. Württembergisches Landesmuseum: 500 European art, esp. keyboards, incl. gifts from founder Carl Anton Pfeiffer, Georg Steingraeber, Eugen Gärtner and Fabrik Schiedmayer & Söhne collection.

H. Josten: *Württembergisches Landesgewerbemuseum: die Sammlung der Musikinstrumente* (1928); H.J. Modrey: 'Important Keyboards in Stuttgart Museum', *AMIS Newsletter*, xiv/1 (1985); M.H. Schmid: 'Kielklaviere und Clavichorde im Württembergischen Landesmuseum Stuttgart', *Clavichord und Cembalo: Blankenburg, Harz, 1985*, 33–7; *Musikinstrumentensammlung im Fruchtkasten Begleitbuch* (1993)

TROSSINGEN. Harmonikamuseum: mouth and hand harmonicas.

UHINGEN. Thomas Reil collection: *c*500 clarinets.

WALDKIRCH, FREIBURG. Elztalmuseum: mechanical incl. musical clocks.

WASSERBURG AM INN. Kunst- und Kulturgesichte Sammlungen, Museum Wasserburg

F. Thomas: 'Das älteste deutsches Virginal in Wasserburg am Inn: Restaurierung und Entdekkund der Signatur an lässlich der Restauration', *Musik in Bayern*, xxv (1982), 53–6; F. Thomas:

'Ein rätselhaftes Musikinstrument des 19. Jahrhundert', *Festschrift für J.H. van der Meer*, ed. F. Hellwig (Tutzing, 1987), 416–65

ZWICKAU. Robert-Schuman-Haus

M. Schope: 'Das Robert-Schuman-Haus in Zwickau', *Neue Museumskunde: Theorie und Praxis der Museumsarbeit*, xxii/2 (1979), 102–8

GHANA

ACCRA. Ghana National Museum: 275 African.

LEGON. Institute of African Studies, University of Ghana: *c*90 Ghanaian.

K.M. Labi: *Museum* (1992)

GREECE

ATHENS. Mouseio Laikon Organon: *c*1200 Greek traditional incl. the Fivos Anoyanakis collection.

F. Anoyanakis: *Instruments de musique populaires grecs* (1965); F. Anoyanakis: *Greek Popular Musical Instruments* (1979) [exhibition catalogue]; F. Anoyanakis: *Greek Folk Musical Instruments* (New Rochelle, NY, 1979)

ATHENS. Nicolas Papageorgiou collection: 300 worldwide traditional.

ATHENS. Research Center of Greek Folklore, Academy of Athens: *c*80 Greek traditional.

NAFPLION. Peloponnesian Folklore Foundation: *c*250 Greek traditional

GUATEMALA

GUATEMALA. Museo Nacional de Arqueologia y Etnologia: over 50 pre-Columbian and traditional.

M.J.B. Camposeco: *Téson, chinab' o k'ojom/The Marimba of Guatemala* (1992)

GUINEA

NZERÉKORÉ. Musée Regional de Nzerékoré

HUNGARY

BUDAPEST. András and József Birinyi collection: *c*210 European and traditional.

J. Manga: *Magyar nepdalok, nepi hangszerek* [Hungarian folk songs and folk instruments] (1969; Eng. trans., 1969)

BUDAPEST. Iparművészeti Múzeum [Museum of Applied Arts]: *c*25 esp. keyboards.

BUDAPEST. Liszt Ferenc Zeneművészeti Főiskola [Ferenc Liszt Academy of Music]: *c*100 woodwinds and string instruments, and keyboards belonging to Liszt.

Liszt Ferenc Memorial Museum (1986) [catalogue]; G. Gábry: 'Franz Liszts Klaviere', *Studia Musicologica*, xvii (1978); G. Keeling: 'The Liszt Pianos: some Aspects of Preference and Technology', *New Hungarian Quarterly*, xxvii (1986), 220–32

BUDAPEST. Magyar Nemzeti Múzeum Hangszergyűjteménye [Hungarian National Museum, Collection of Musical Instruments]: *c*500 European, incl. Delahes (string and keyboard), Schunda (wind) and Cathedral of Györ (18th-century wind) collection.

G. Gábry: *Régi hangszerek* [Old musical instruments] (1969; Eng. trans., 1969); G. Gábry: 'The Evolution of the Hungarian National Museum Music Collection', *SMH*, xiv (1972); E. Gát-Fontana: 'Die Musikinstrumentensammlung des Ungarischen Nationalmuseums', *CIMCIM Newsletter*, no.7 (1979); E. Gát Fontana: '"Möly musica fiola gambának hivattatik": Régi vonós hangszerek a Magyar nemzeti múzeumban', *Folia historica*, ix (1981), 27–45; E. Gát: 'Pest-Budai zongorakészítők' [Keyboard-Instrument Makers in Pest and Buda], *Tanulmányok Budapest Múltjából*, xxiii (1991), 147–259

BUDAPEST. Magyar Néprajzi Múzeum Népzenei Gyűjteménye [Hungarian Ethnographic Museum, Music Collection]: 1600 traditional and ethnological incl. the Biró collection.

T. Bodrogi: *Yabim Drums in the Biró Collection* (1950); *A Néprajzi Múzeum i: hangszerkiállításának hanglemezes katalógusa* (1966)

BUDAPEST. Magyar Tudományos Akadémia Művészettörténeti Kuatatóintézet [Institute for Musicology of the Hungarian Academy of Sciences]. *c*110 traditional European

BUDAPEST. Magyar Tudományos Akadémia Zenetörténeti Múzeu [Hungarian Academy of Sciences, Music History Museum]: *c*200 European art and traditional.

BUDAPEST. Tibor Semmelweis collection: 40 Hungarian violins, 25 tárogátos.

EGGENBURG. Krahuletz Museum: European winds.

P.T. Young: 'Letter from Europe', *AMIS Newsletter*, xxi/3 (1992)

KECSKEMÉT. Leskowsky Hangszergyűjtemény [Leskowsky Collection of Musical Instruments]: *c*700 Hungarian traditional and non-European.

SOPRON. Soproni Múzeum [Museum of Sopron]: *c*40 incl. Liszt's 1864 piano

INDIA

AHMEDABAD, GUJARAT. Maharaja Museum and Picture Gallery

ALWAR. Government Archaeological and Art Museum: *c*100 Indian.

Catalogue and Guide of Museum [n.d.]; *Arms-Museum* [n.d.]

AMRELI, GUJARAT. Shri Girdharbhai Sangranalaya, Children's Museum

S.K. Bhowmik and J. Mudrika: *The Heritage of Musical Instruments: a Catalogue of Musical Instruments in the Museums of Gujarat* (1990)

BARODA, GUJARAT. College of Indian Music, Dance and Dramatics: *c*150 Gujarat traditional.

S.K. Bhowmik and J. Mudrika: *The Heritage of Musical Instruments: a Catalogue of Musical Instruments in the Museums of Gujarat* (1990)

BARODA, GUJARAT. Museum and Picture Gallery: over 100.

'A Brief Description of the Musical Instruments in the Museum & Picture Gallery, Baroda', *The Indian Journal of Society* (1921); *Exhibition of the Musical Instruments of India* [folder] (1927)

BHUBANESWAR. Orissa State Museum: *c*100 string and percussion.

BOLPUR, W. BENGAL. Rabindra-Bhavana

BOMBAY. National Centre for the Performing Arts

BOMBAY. Prince of Wales Museum of Western India: *c*50 Indian, Burmese and Tibetan.

CALCUTTA. Asutosh Museum of Indian Art, University of Calcutta

CALCUTTA. Central Museum, Calcutta

CALCUTTA. Cultural Research Institute

CALCUTTA. Government Industrial and Commercial Museum

CALCUTTA. Indian Museum: *c*100 Indian, Burmese and Tibetan, incl. Asiatic Society of Bengal, S.M. Tagore, and Verrier Elwin collections.

A.M. Meerwarth: *Guide to the Collection of Musical Instruments Exhibited in the Ethnographic Gallery of the Indian Museum* (1917

CALCUTTA. Marbel Palace Art Gallery and Zoo

CALCUTTA. Rabindra Bharati Museum

CHHINDWARA. Madhya Pradesh State Tribal Museum

DELHI. Anthropology Museum, University of Delhi

DHARAMPUR, GUJARAT. Lady Wilson Museum: *c*150, incl. tribal.

S.K. Bhowmik and J. Mudrika: *The Heritage of Musical Instruments: a Catalogue of Musical Instruments in the Museums of Gujarat* (1990)

GOA. State Museum

GAUHATI, ASSAM. Anthropological Museum, Gauhati University: *c*75.

GAUHATI, ASSAM. Assam State Museum, Musical Instrument and Ethnographic Sections: *c*50 Assamese.

GAUHATI, ASSAM. Commercial Museum, Gauhati University

GWALIOR, MADHYA PRADESH. Municipal Museum

JAIPUR, RAJASTHAN. Maharaja Sawai Man Singh II Museum: 200 Indian art.

LUCKNOW, UTTAR PRADESH. State Museum: *c*70 from Uttar Pradesh, Myanmar and Tibet.

MADRAS. Government Museum and National Art Gallery: *c*230 Indian.

P. Sambamoorthy: *Catalogue of Musical Instruments Exhibited in the Madras Government Museum* (1932, 2/1976)

MADRAS. Sangita Vadyalaya: 250 mainly Indian.

P. Sambamoorthy: *Struti Vadyas, Drones* (New Dehli, 1957); P. Sambamoorthy: *Laya Vadyas* (New Dehli, 1959)

MURSHIDABAD, W. BENGAL. Hazarduary Palace Museum

MYSORE, KARNATAKA. Museum of Art and Archaeology, University of Mysore

NAGPUR, MAHARASHTRA. Central Museum: *c*50 tribal.

NEW DELHI. National Handicrafts & Handlooms Museum

NEW DEHLI. National Museum of India

NEW DEHLI. Sangeet Natak Akademi: over 600, mainly Indian traditional.

Indian Folk Musical Instruments [n.d.]

NEW DEHLI. Sharan Rani Backliwal (sarod master) Gallery of Musical Instruments, National Museum: *c*400 Indian.

PATIALA, PUNJAB. Sheesh Mahal Art Gallery

PUDUKKOTTAI, TAMIL NADU. Government Museum

PUNE, MAHARASHTRA. Raja Dinkar Kelkar Museum: *c*500 Indian art and traditional.

PUNE, MAHARASHTRA. Tribal Welfare Museum

RAJKOT, GUJARAT. Watson Museum: *c*35 Indian.

S.K. Bhowmik and J. Mudrika: *The Heritage of Musical Instruments: A Catalogue of Musical Instruments in the Museums of Gujarat* (1990)

SHILLONG. Meghalaya State Museum: Indian tribal.

VARANASI, UTTAR PRADESH. Bharat Kala Museum, Benaras Hindu University

INDONESIA

DENPASAR, BALI. Museum Bali: Baleganjur gamelan, composite from I Made Gabeleran and Blahbatuh Gianyar.

A.C. McGraw: *The Gamelan Semara Dana of Banjar Kaliungu Kaja, Denpasar, Bali, Indonesia* (MA thesis, Tufts U., 1998); I.W. Rai: *Balinese Gamelan Semar Pagulingan Saih Pitu: the Modal System* (diss., U. of Maryland 1996)

JAKARTA, JAVA. Wayang Museum

B. Cuthbertson: 'The Wayang Museum in Jakarta', *Arts of Asia*, x/1 (1980)

MEDAN, N. SUMATRA. Museum Negeri Sumatera Utara

S.S. Roskymawati and others: *Pralatan musik tradisional Batak Karo* [Traditional musical instruments of Batak Karo peoples of North Sumatra] (1992)

RENGAT, RIAU. Indragiri Royal Family, Gengang *Nobat* Ensemble

M.J. Kartomi: 'The Royal *Nobat* Ensemble of the Indragiri in Riau, Sumatra, in Colonial and Post-Colonial Times', *GSJ*, l (1997)

SIAK SRI INDRAPURA. *Nobat* (gamelan) ensemble [remnant]

SURAKARTA, JAVA. Radyapostaka [Great Library]: Javanese.

TANJUNG PINANG, RIAU ARCHIPELAGO. *Nobat* (gamelan) ensemble [remnant]

YOGYAKARTA. Monument Pangeran Diponegoro: Javanese gamelan.

IRAN

TEHRAN. Edāre-ye Honarhā-ye zibā-ye Keshvar [National Bureau of Fine Arts]

TEHRAN. Honarestān-e Āli-ye Musiqi-ye Melli [National Conservatory of Music]

TEHRAN. Niavaran Palace Museum

TEHRAN. Sabaz Palace Museum

IRELAND, REPUBLIC OF

DUBLIN. National Museum of Ireland: *c*400 European art, traditional and non-Western

ISRAEL

BE'ER-SHEBA'. The Museum of Bedouin Culture: Bedouin.

HAIFA. Muzé'on [Haifa Museum of Music and Ethnology, and Amli Library]: 1000 mainly worldwide ethnological and reconstructed Biblical instruments, incl. Moshe Gorali, and Charna and Avraham Galper (European wind) collections.

Y. Ben-Zvi: *ha-Musiqah ba-'olam ha-'atiq* [Music in the ancient world] (1971, 2/1979); M. Gorali: *Music in Ancient Israel* (1972, 3/1977); M. Gorali: *Magic Sounds: Musical Instruments of the Far East* (1989); *Musical Instruments in Biblical Israel* (1991)

HERZLIYYA. Leon and Luisa Zeldis collection: *c*175 Central and South American incl. pre-Columbian and Asian.

JERUSALEM. Rubin Academy of Music: *c*450 European and ethnological, incl. the Koussevitzky and Bellison collections.

Musical Instruments Bequeathed by the Late Conductor Dr. Serge Koussevitsky to the State of Israel (1953); 'Major Exhibit Held in Tel-Aviv, Israel', *AMIS Newsletter*, xiv/3 (1985); C. Abravanel: 'The Yocheved Dostrovsky-Kopernik Exhibition of Musical Instruments', *Music and Time* (1990–91), 44–59

TEL-AVIV. Amnon Weinstein [violin-maker] collection: worldwide string instruments.

TEL-AVIV. Central Library for Music and Dance: *c*400 incl. Tova Ben-Zivi, Edith Gerson-Kiwi (permanent loan: 300 mainly African, Asian, Arabic and Persian), and Benjamin Wasserman (permanent loan: worldwide string instruments) collections.

E. Gerson-Kiwi: *Permanent Exhibition of Musical Instruments: Catalogue and Classified Check-List* (1963); 'Major Exhibit Held in Tel-Aviv, Israel', *AMIS Newsletter*, xiv/3 (1985)

ITALY

ASSISI. Convento di San Francesco: Renaissance and Baroque mostly winds.

BARI. Museo Etnografico Africa-Mozambico: collected by missions in Africa.

G. Bartolomeo and M. Valerio: *Museo etnografico: Africa-Mozambico* (1982)

BERGAMO. Museo Donizettiano: *c*20 many associated with Donizetti.

[V. Sacchiero]: *Il Museo Donizettiano di Bergamo* (1970)

BOLOGNA. Civico Museo Bibliografico Musicale: *c*20.

J.H. van der Meer: *Strumenti musicali europei del Museo civico medievale di Bologna: con appendici dei fondi strumentali delle Collezioni comunali d'arte, del Museo Davia Bargellini e del Civico museo bibliografico musicale* (1993)

BOLOGNA. Luigi Ferdinando Tagliavini collection: 16 string keyboards.

L.F. Tagliavini and J.H. van der Meer: *Clavicembali e spinette dal XVI al XIX secolo: collezione L.F. Tagliavini* (1987)

BOLOGNA. Museo Civico Medievale: over 200 mainly European art, esp. Bolognese and non-European.

Raccolta di antichi strumenti armonici (1880); P. Ducati: *Catalogo-guida* (1923); J.H. van der Meer: *Strumenti musicali europei del Museo civico medievale di Bologna: con appendici dei fondi strumentali delle Collezioni comunali d'arte, del Museo Davia Bargellini e del Civico museo bibliografico musicale* (1993)

BRESCIA. Museo Chitarristico Bresciano (formerly Museo Strumenti Musicali Liuteria Bresciana, the Virginio Cattaneo Collection): *c*140 plucked and bowed string instruments emphasizing Brescian makers.

C. Amighetti: 'Caratteristiche degli strumenti ad Arco Brescian', *Convegno Nazionale di Studi sulla Liuteria Bresciana* (1988); *Museo strumenti musicali Liuteria Bresciana* (n.d.); *Museo musicale chitarristico Bresciano* (n.d.) [exhibition guide]; C. Amighetti: *Caratteristiche degli strumenti ad arco Bresciani* (1988)

BRUGHERIO, LOMBARDY. Museo Miscellaneo [Fermo] Galbiati: 250 free-reed organs and accordions, 30 mechanical, 200 phonographs and gramophones.

F. Galbiati and N. Ciravegna: *Fisarmoniche-Physarmonicas* (1987); N. Ciravegna: *Fonografi e Grammofoni* (n.d.)

CASTELFIDARDO. Civico Museum Internazionale della Fisarmoni: *c*200 free-reed.

Z. Frati, B. Bugiolacchi and M. Moroni: *Castelfidardo e la storia della fisarmonica* (1986)

CREMONA. Museo della Scuola Internazionale di Liuteria (formerly Insituto Professionale Internazionale per l'Artigianato Liutario e del Legno 'Antonio Stradivari'): 100 bowed string instruments; also tools, drawings, models and the best work of the students.

G. Nicolini: *The International School of Cremona: Two Score Years of Violin-Making* (1978); 'Cremona: liuteria e musica in una città d'arte', *Concorso internazionale de liuteria 'Antonio Stradivari'*, vii (1994)

CREMONA. Museo Stradivario: drawings, models, moulds, fittings, various tools documenting Antonio Stradivari's work incl. the Cozio di Salabue collection; bowed and plucked string instruments.

F. Sacchi: *Il Conte Cozio di Salabue: cenni biografici di questo collectore d'instrumenti ad arco* (Milan, 1898); I.A. Cozio di Salabue: *Carteggio*, ed. R. Bacchetta (1950); P. Frisoli: 'The Museo Stradivariano in Cremona', *GSJ*, xxiv (1971), 33–50; S. Sacconi: *I segreti di Stradivari, con il catalogo dei cimeli stradivariani del Museo* (1972); *L'esposizione di liuteria antica a Cremona nel 1937* (1987); C. Beare: *Capolavori di Antonio Stradivari* (1987); A. Mosconi and C. Torresani: *Il Museo Stradivariano di Cremona* (1987); E. Santoro: *Geigensammlung im Rathaus von Cremona* (1987); *Stradivari e la liuteria cremonese dall' U.R.S.S.* [exhibition catalogue] (1988); C. Beare: *Antonio Stradivari: the Cremona Exhibition of 1987* (1988); A. Mosconi and L.C. Witten: *Capolavori di Andrea Amati* (1991) [exhibition catalogue]; *Strumenti di Antonio Stradivari* (1991)

CREMONA. Palazzo Communale, 'I Violini del Palazzo Comunale di Cremona': 5 important Cremonese violins.

Musei a Cremona (1895); E. Santoro, A. Mosconi and E. Quiresi: *I violini del Palazzo comunale* (1982); A. Mosconi, M. Tanzi and M. Tiella: *Il Palazzo comunale di Cremona* (1992)

CREMONA. Societa Filodrammatica Cremonese: Neapolitan mandolins.

FAENZA. Museo Teatrale and Biblioteca Communale: 50 European and non-European.

FLORENCE. Accademia Bartolomeo Cristofori Amici del Fortepiano: string keyboards.

D. Righini: 'Un' accademia per gli amici del "fortepiano"', *Toscanaoggi*, xi (1991); L. Pinzauti: 'Musiche e strumenti rari per riscoprire un' epoca', *La nazione*, v (1992)

FLORENCE. Museo Bardini e Galleria Corsi: *c*30 17th- and 18th-century European art.

FLORENCE. Museo degli Strumenti Musicali del Conservatorio di Musica 'Luigi Cherubini': *c*220 16th- to 19th-century European art, incl. Ferdinando de Medici, and part of Heyer, and Alessandro Kraus collections.

A. Kraus, ed.: *Musée Kraus à Florence: catalogue des instruments de musique anciens et modernes du Musée Kraus* (1878); *Catalogo della collezione etnografico-musicale Kraus in Firenze: sezione instrumenti musicali* (1901); L. Bargagna: *Gli strumenti musicali raccolti nel Museo del R. Istituto L. Cherubini a Firenze* (1911); V. Gai: *Gli strumenti musicali della corte Medicea e il Museo del Conservatorio 'Luigi Cherubini' di Firenze* (1969); 'Florence Exhibits Musical Instruments', *AMIS Newsletter*, ix/3 (1980); M. Fabbri: *Antichi strumenti della raccolta dei Medici e dei Lorena alla formazione del museo del Conservatorio di Firenze* (1981)

FLORENCE. Museo di Storia Naturale, Sezione Anthropologia ed Ethnologia, Università degli Studi, Firenze: *c*155 worldwide.

N. Puccioni: 'Gli oggetti musicali del Museo Nazionale di Antropologia', *Archivo per la Antropoliogia e la Etnologia*, xxxvi/1 (1906), 59–84

FORLÌ. Museo Romagnolo del Teatro Angelo Masini: *c*75 European art, emphasizing Forlì makers.

GENOA. Museo d'Arte Orientale Edoardo Chiossone: *c*20 Japanese and Chinese.

ISOLA BELLA, LAKE MAGGIORE. Palazzo Borromeo: *c*15 European art and Etruscan bells.

L. Libin and K. Shanks Libin: 'Musical Instruments at Isola Bella', *EMc*, xviii (1990), 617–23

MAGLIANO ALFIERI. Museo Civico: *c*20 European traditional.

Il corno da posta: da messo di segnalazione a strumento sinfonico (1989) [exhibition catalogue]

MANTUA. Museo di Palazzo d'Arco: *c*20 string instruments.

MERANO. Castello Principesco: *c*30 16th- to 18th-century European art.

W. Roos: 'The Musical Instrument Collection at Meran', *GSJ*, xxxii (1979), 10–23; W. Duschek: *Meraner Museum und Landesfürstliche Burg* (1983); M. da David and R.V. Schönherr: *Geschichte und Beschreibung der landesfürstliche Burg* (n.d.); W. Roos: *Die Sammlung historischer Musikinstrumente in der Landesfürstliche Burg zu Meran* (1987); W. Roos: *La collezione di antichi strumenti musicali del Castello Principesco di Merano* (1990)

MILAN. Museo Nazionale della Scienza e della Tecnica 'Leonardo da Vinci': *c*100 European art, incl. most of Emma Vecla collection.

MILAN. Museo degli Strumenti Musicali, Castello Sforzesco: *c*700 European art, traditional, Asian and African, incl. Natale Gallini collection.

N. Gallini: *Mostra di antichi strumenti musicale della collezione N. Gallini* (1953); N. and F. Gallini: *Comune di Milano, museo degli strumenti musicali, Castello Sforzesco* (1963)

MILAN. Museo Teatrale alla Scala: *c*130, European art, archaeological and non-European, incl. some early instruments in the 1881 Milano exposition and from the Conservatorio di Musica 'Giuseppe Verdi'.

Esposizione musicale sotto il patrocinio de S.M. la Regina: Milano 1881; E. de Guarinoni: *Gli strumenti musicali nel Museo del R. Conservatorio di Milano: nel lo centenario della fondazione del R. Conservatorio di musica 'G. Verdi'* (1908); *Catologo del Museo Teatrale alla Scala* (1914); S. Vittadini: *Catalogo del Museo teatrale alla Scala* (1948); *La collezione di strumenti musiali del Museo teatrale alla Scala: studio, restauro, restituzione* (1991)

MODENA. Museo Civico di Storia e Arte Medievale e Moderna: *c*100 European art, African and Asian, incl. Luigi Francesco Valdrighi collection.

L.F. Valdrighi: *Nomocheliurgografia antica e moderna* (1884/*R*); G. Zoccoli: *Il conte Luigi Francesco Valdrighi, storiografo e musicografo* (1899); A. Crescellani: *Catalogue of Old Instruments* (n.d.) [Valdrigi Collection]; L. Cervelli: *Mostra di antichi strumenti musicali: catalogo* (1963); J.H. van der Meer, L. Cervelli and others: *Antichi strumenti musicali: catalogo del fondo del musicale del Museo civico di storia e arte medievale e moderna di Modena* (1982); M. Lucci: 'Elementi per una storia del museo civico, il fondo musicale: contributi alla conoscenza di Luigi Francesco Valdrighi', *Antichi strumenti musicale: catalogo del fondo musicali del museo civico di storia e arte medievale e moderna di Modena* (1986), 12–23, 24–44

NAPLES. Collezione dei Piccoli Bronzi, Museo Archeologico Nazionale: *c*70 archaeological, many from Vesuvius area.

NAPLES. Museo Storico-Musicale del Conservatorio: *c*140 mostly European art, some Asian.

E. Santagata: *Il Museo storico musicale di 'San Pietro a Majella'* (1930)

NOVARA, PIEMONTE. Museo Civico, Sezione Teatrale e Sezione Etnografico: *c*100 occidental and oriental, incl. Marco Antonio Caccia theatre collection.

Donazione cimeli artistici lirici di proprietà teatro coccia (1962)

PALERMO. Museo Etnografico Siciliano Pitré: *c*70 traditional Sicilian.

G. Cocchiara: *La vita e l'arte del populo siciliano nel Museo Pitrè* (1938)

PALMI. Museo Calabrese di Etnografia e Folclore Raffaele Corso: *c*50 traditional.

A. Ricci and R. Tucci: 'La collezione degli strumenti musicali del museo di etnografia e folklore "Raffaele Corso" di Palmi', *Incontri meridionali rivista quadrimestrale di storia e cultura*, i/2 (1991)

PARMA. Conservatorio 'A. Boito': *c*30 European art.

PESARO. Tempietto Rossiniano della Fondazione Rossini: *c*65 from Italian colonies in Africa.

G. Fara: 'Il liceo musicali Rossini di Pesaro e i suoi strumenti musicali etnici', *Musica d'oggi*, xiv (1932), 421–8

QUARNA SOTTO, PIEMONTE. Associazione Museo di Storia Quarnese: *c*500 European.

V. Villa and M. Tiella: *Quarna: vivere di strumenti* (1984) [exhibition catalogue: Milan, Museo Teatrale alla Scala]

RIMINI. Museo delle Culture Extra-Europee Dinz Rialto: *c*270 ethnological and archaeological from Africa, Oceania and pre-Colombian American, incl. the Delfino Dinz Rialto collection.

A. Sistri, R. Leydi and others: *Uomini & suoni: srumenti musicali del Museo arti primitive Dinz Rialto* (Florence, *c*1985); M. Biordi: 'Delfino Dinz Rialto e il Museo arti primitive di Rimini (Italia): una colezione privata oggi museo pubblico', *Collezionismo Americanista durante il XIX–XX secolo* (1988)

ROME. Museo Nazionale delle Arti e Tradizioni Popolari: *c*660 popular and traditional Italian.

F. Guzzi and R. Leydi: *Gli strumenti della musica popolare in Italia* (1984); P.E. Simeoni and R. Tucci: *La collezione degli strumenti musicali in Cataloghi del musei e gallerie d'Italia* (1991)

ROME. Museo Nazionale degli Strumenti Musicali: *c*3000 incl. the Evan Gorga collection.

L. Cervelli: *Mostra di strumenti musicali dell'Estremo Oriente della collezione Gorga: catalogo, Roma Palazzo Venezia* (1965); L. Cervelli: *Mostra di strumenti musicali del '600 e '700: catalogo, Roma S. Marta Collegio Romano* (1966); L. Cervelli: 'Per un catalogo degli strumenti a tastiera del Museo degli antichi strumenti musicali', *Accademie e Biblioteche d'Italia*, xliv/4–5 (1976), 305–43; L. Cervelli: *Antichi strumenti musicali in un moderno museo: Museo nazionale degli strumenti musicali, Roma* (2/1986)

ROME. Museo Preistorico Etnografico 'Luigi Pigorini': *c*500 worldwide archaeological and ethnological.

P. Scotti: *Gli strumenti musicali africani del R. Museo Pigorini* (1940); *Oggetti e ritmi: strumenti musicali dell'Africa* (1980) [exhibition catalogue]

ROME. Museo Strumentale dell'Accademia Nazionale di Santa Cecilia: *c*190 mainly European.

A. Cametti: 'Raccolta d'instrumenti', *Annuario della Reggia di S.ta Cecilia*, v (1900), 22–54; *Museo strumentale* (1963) [exhibition catalogue]; L. Del Re: *Mostra di strumenti musicali, per gentile concessione del Musei strumentale dell'Accademia nazionale di Santa Cecilia* (1963); *Il liuto e la lira: verson un recupero del Museo strumentale dell'Accademia nazionale di Santa Cecilia* (1993)

SAVIO. Museo Marini: *c*430 mechanical.

L. Gerli: *Museo di strumenti musicali meccanici, collezione Marino Marini* (1980)

SIENA. Accademia Musicale Chigiana: *c*90 mostly European, esp. bowed string instruments, incl. the Count Guido Chigi Saracini collection.

TURIN. Museo Civico di Arte Antica a Palazzo Madama: *c*50 European and Asian.

TURIN. Museo Civico di Numismatica, Etnografia, Arti Orientali: *c*55 African, Asian and Latin American.

TRIESTE. Civico Museo Teatrale di Fondazione Carlo Schmidl: *c*160 European, African and Asian.

L. Ruaro Loseri: *Strumenti musicali europei ed extraeuropei* (1979) [exhibition catalogue]; *Con slancio gentile donare generosamente: acquisizioni del Civico museo teatrale 'C. Schmidl'* (1992) [exhibition catalogue]

VATICAN CITY. Monumenti Musei e Gallerie Pontificie: 5 museums with instruments, the largest being Museo Missionario-Ethnologico with *c*1000 from worldwide missionary orders.

Grand mostra missionaria (1925); E. Palazzo: *Musica e strumenti di terre lontane* (1933); M. Forno: 'La raccolta di strumenti musicali Ghivaro (Ecuador e Perù)', *Pontificio museo missionario etnologico già Lateranense, Annali*, xxxiii (1969), 9–30

VENICE. Civico Museo Correr e Quadreria Correr, Sezione Storica: *c*30 mainly 16th- to 18th-century European winds and string instruments incl. the Marco Contarini/ Pietro Correr, and L. Martinengo collections.

Elenco degli strumenti musicali antichi da arco, fiato, pizzico e tasto, posseduti dal Nob. P. Correr di Venezia (1872)

VENICE. Istituto Provenciale per l'Infanzia Santa Maria della Pietà: *c*24 mainly bowed string instruments.

M. Tiella and L. Primon: *Catalogo degli strumenti dell'Istituto della Pietà, Venezia: catalogo in occasione della mostra 'Estro armonico'* (1990)

VENICE. Museo d'Arte Orientale: *c*60 Southeast Asian and Japanese.

K. Shigeo: *Strumenti Musicali Giapponesi* (1989)

VENICE. Museo Strumentale Musicali, Conservatorio di Musica 'Benedetto Marcello': *c*50 early Venetian returned to earlier locations: Cá Pesaro, Istituto della Pietà, and Museo Correr.

VERONA. Accademia Filarmonica di Verona: *c*70 European art mainly 16th-century winds incl. the Count Mario Bevilacqua Collection.

G. Turrini: *L'Accademia filarmonica di Verona dalla fondazione al 1600* (1941); M. Castellani: 'A 1593 Veronese Inventory', *GSJ*, xxvi (1973), 15–24; J.H. van der Meer and R. Weber: *Catalogo degli strumenti musicali dell'Accademia filarmonica di Verona* (1982)

VERONA. Museo della Biblioteca Capitolare: 14 16th- to 17th-century winds.

F. Puglisi: 'Renaissance Flutes of the Biblioteca Capitolare of Verona: the Structure of a Pifaro', *GSJ*, xxxii (1979), 24–37; J.H. van der Meer and R. Weber: *Catalogo degli strumenti musicali dell'Accademia filarmonica di Verona* (1982)

IVORY COAST

ABIDJAN. Musée du Centre des Sciences Humaines: African traditional

JAMAICA

KINGSTON. Institute of Jamaica: *c*25 Jamaican

JAPAN

FUCHŪ. Azechi Keiji collection: *c*50 traditional Japanese, mostly string incl. some from Edo period.

HAMAMATSU. Hamamatsu Museum of Musical Instruments: *c*450 European incl. the Robert M. Rosenbaum Family Collection, and 150 Japanese.

'Exhibit in Boston Honors Rosenbaum', *AMIS Newsletter*, xvii/2 (1988); 'Rosenbaum Family Collection in Japan', *AMIS Newsletter*, xxi/2 (1992); *European Aerophones* [catalogue]; *European Chordo-Membrano-Idiophones* [catalogue]; *Keyboard Instruments [catalogue]; Japanese Musical Instruments [catalogue]*

HIGASHI-KURUME, TOKYO. Oikawa Takao, Kofū-Taimukan: *c*1000 Japanese instruments and accessories.

KYOTO. Kyoto-Kenritsu Sōgō Shiryōkan [Kyoto Prefectural Museum]. *c*400 Japanese

Nihon no gakki (1977)

KYOTO. Umenomiya Shrine

'CIMCIM Members Travel to Japan', *AMIS Newsletter*, xx/2 (1991)

KYOTO. Sen'oku Hakkokan Hakubutsukan [Sen'oku Hakkokan Museum]: Japanese and 40 Chinese bronze incl. the Sumitomo Kichiemon Collection.

Catalogue of musical instruments (1982)

MATSUE, SHIMANE. Shimane-Kenritsu Hakubutsukan [Shimane Prefectural Museum]: *c*200 Japanese.

MATSUTŌ, ISHIKAWA. Taiko-no-Sato Shiryō-kan, Asano Taiko Saishi Co., Ltd: worldwide percussion.

Taikology [biannual periodical]

NAGOYA. Atsuta Jinja Hōmotsuden [Atsuta Shrine Treasure House]: *c*30 early Japanese.

NAGOYA. Tokugawa Bijutsukan [Tokugawa Art Museum]: *c*70 early from Okinawa.

NARA. Kasuga Taisha Jinja Hōmotsuden [Kasuga Taisha Shrine Treasure House]

'CIMCIM Members Travel to Japan', *AMIS Newsletter*, xx/2 (1991)

NARA. Sankōkan Museum, Tenri University: *c*1970 traditional.

Sekai Minzoku Gakki (1968); 'Chordophones', *Folk Musical Instruments*, i (1969); *Collection of Tenri University, Sankokan Museum* (1986); 'CIMCIM Members Travel to Japan', *AMIS Newsletter*, xx/2 (1991)

NARA. Shōsōin Hōmotsuden [Shōsōin Treasury]: *c*70 all 8th century; memorial to Emperor Shō mu.

K. Hayashi and others: *Shōsōin no gakki/Musical Instruments in the Shōsōin* (1957)

OSAKA. Museum of Musical Instruments, Osaka College of Music: *c*1760 European and Asian instruments and accessories incl. the Mizuno Sahei Collection.

Catalogue of the Museum of Musical Instruments, Osaka College of Music (1984)

OSAKA. Kokuritsu Minzokugaku Hakubutsukan [National Museum of Ethnology]

Kokuritu Minzokugaku Hakubutukan/National Museum of Ethnology (1990); *Guide to the National Museum of Ethnology* (1991)

SAKURA. National Museum of Japanese History, Folklore Research Department: Japanese incl. the collection of Tokugawa Kishū Family.

Gagaku Musical Instruments Heirloom of Kishū Tokugawa Family (1982); *Dan sui da* (1992) [exhibition catalogue]

SHIMANE. Izumo Taisha Hōmotsuden [shrine]: traditional Japanese.

SHIMANE. Miho Jinja Narimono shūzōko [shrine museum]: *c*850 mainly Japanese.

SHIMANE. Mizuho Museum of Musical Instruments: *c*450 worldwide.

Tsuchi no Oto (1986)

SHIMONOSEKI, YAMAGUCHI. Akama Jinja Hōmotsuden [Akama Shrine Treasure House]: Japanese.

TOKYO. Akira Tsumura collection: plucked string instruments.

Extraordinary Ukuleles: the Tsumura Collection from Japan (1993) [exhibition catalgue, Honolulu Academy of Arts]; A. Tsumura: *One Thousand and One Banjos: the Tsumura Collection* (1993)

TOKYO. Drum Museum, Miyamoto Unosuke Shōten [drum-maker company], Nishiasakusa Branch: Japanese and worldwide drums.

Catalogue of the Drum Museum, Tokyo (1991); 'CIMCIM Members Travel to Japan', *AMIS Newsletter*, xx/2 (1991)

TOKYO. Institute for the Study of Musical Instruments, Ueno Gakuen University: *c*140 European and African.

N. Funayama, N. Uchino and C. Honma: *Catalogue of the European Musical Instruments of the XVIIth, XVIII, and XIXth Centuries in the Ueno Gakuen Collection*, ii (1980); N. Uchino: 'Catalogue of the European Musical Instruments in the Ueno Gakuen Collection', *JVdGSA*, xii (1989), 29–39

TOKYO. Koizumi Fumio Memorial Archives, Tokyo Geijutsu Daigaku [Tokyo National University of Fine Arts and Music]: *c*670 Asian incl. Koizumi Fumio Collection.

Catalog of the Musical Instrument Collection of the Koizumi Fumio Memorial Archives, Faculty of Music, Tokyo Geijutsu Daigaku (1987); 'CIMCIM Members Travel to Japan', *AMIS Newsletter*, xx/2 (1991)

TOKYO. Kunitachi College of Music, Gakkigaku Shiryōkan: *c*2000 European and non-European.

Ud, Biwa, Lute (1980); *Koto, Zither* (1981); *Bowed Stringed-Instruments* (1983); *Plucked Stringed-Instruments with Neck* (1984); *Harp, Lyre* (1985); *Lip Reed Instruments* (1986); *The Collection of Musical Instruments* (1986); *Reed Instruments* (1987); *Bagpipe* (1988); *Flute* (1990); 'CIMCIM Members Travel to Japan', *AMIS Newsletter*, xx/2 (1991); *Drum* (1992); *Zither II* (1994); S. Gungi and others: *The Collection of Musical Instruments, Kunitachi College of Music, Gakkigaku Shiryōkan* (1996)

TOKYO. Min-On Music Library Folk Musical Instruments Collection: *c*550 Asian, Middle Eastern, North and Latin American.

TOKYO. Musashino Ongaku Daigaku Gakki Hakubutsukan [Museum of Musical Instruments, Musashino Academia Musicae]: *c*4555 worldwide ethnological.

Musashino Ongaku Daigaku, Gakki Hakubutsukan mokuroku/ Museum of Musical Instruments, Musashino Academia Musicae (1969–85); 'CIMCIM Members Travel to Japan', *AMIS Newsletter*, xx/2 (1991)

TOKYO. Small Museum of Musical Boxes

Music Gallery (1984, 2/1989)

TOKYO. Suntory Ltd: Schambach-Kaston collection: 87 European mainly bowed string.

R. Rephann: *The Schamback-Kaston Collection of Musical Instruments* (1988)

TOKYO. Kokuritsu Hakubutsukan [National Museum]: *c*180 Japanese.

TOKYO. Waseda Daigaku Tsubouchi Hakase Kinen Engeki Hakubutsukan [Tsubouchi Memorial Theatre Museum, Waseda University]: *c*50 Asian.

UWAJIMA, EHIME. Uwajima-Shiritsu Date Hakubutsukan [Uwajima Date Museum]: *c*40 Japanese incl. Uwajima Date family collection.

YAMANASHI. Hall of Halls: *c*80 mechanical

KAZAKHSTAN

ALMATY. State Museum of the Traditional Musical Instruments of Kazakhstan: 900 Kazakh, Central and East Asian.

ALMATY. Bolat Shamgalievitch Saribaev Museum: 300 archaeological and traditional Kazakh, Uigur, Uzbeg, Bashkir and Eastern Asian.

B.S. Saribaev: *Kazakh Musical Instruments* (1978)

KENYA

NAIROBI. National Museum of Kenya: *c*250 Kenyan.

NAIROBE. Institute of African Studies, University of Nairobi: Kenyan ethnological.

P. Kavyu: *Traditional Musical Instruments of Kenya* (1984)

KYRGYZSTAN

BISHKEK. State Historical Museum of Kyrgyzstan: 35 Kyrgyz.

S. Subanaliev: *Kyrgyzskie muzykalnye instrumenty* (1986)

KOREA

SEOUL. Kunip Kugak-Wŏn [National Classical Music Institute]: 70 Korean incl. from Royal Conservatory collection.

Hye-Ku Lee: *Photographs of the Musical Instruments in the Royal Conservatory* (1939); *Korean Classical Music Instruments* (1959); Hye-Ku Lee: *Musical Instruments of Korea Illustrated* (1966)

LATVIA

RIGA. Museum of the History of Riga and Navigation: *c*210 European and Asian art and traditional.

RIGA. Latvian Open-Air Ethnographic Museum: *c*200 Latvian traditional.

I. Prieolíte: *Latvian Folk Music Instruments* (1978); I. Prieolíte: Ko spéleja senolienas (1983); *Folk Music Instruments* (1988)

LITHUANIA

VILNIUS. Lietuvos TSR istorijos it etnografijos musiejus [National Museum of Lithuanian History and Ethnography]: *c*250 mainly Lithuanian art and traditional.

M. Baltreniene and R. Apanavičius: *Lietuviu liaudies muzikos instrumentai* (1991); M. Baltreniene: *Lietuviu liaudies muzikos instrumentai lietuvos muziejuose* [Lithuanian folk musical instruments] (1991)

MACEDONIA

SKOPJE. Arheološki Muzej na Makadonije [Archaeological Museum of Macedonia]: *c*75 Macedonian traditional

MADAGASCAR

ANTANANARIVO. Musée d'Art et d'Archéologie de l'Université de Madagascar

M. Rakotomalala: 'Le Laboratoire d'Ethnomusicologie de l'Institut de Civilisations de l'Université de Tananarive', *CIMCIM Bulletin*, no.12 (1992)

MALAYSIA

KOTA KINABALU, SABAH. Sabah Jabatan Muzium dan Arkib Negeri Sabah.

Pengenalan kepada alat-alat muzik tradisional Sabah [An Introduction to the Traditional Musical Instruments of Sabah] (1992); P.J. Kating: *Alat-alat muzik tradisional Sabah: Warisan budaya kita bersama* (1998)

KUALA LUMPUR. Muzium Negara [National Museum]: *c*200 mainly Malaysian.

Panduan Balai Kebudayaan Muzium Negara/Guide to the Cultural Gallery Muzium Negara (1986)

KUCHING. Sarawak Museum: *c*140 Southeast Asian, esp. Sarawak and Borneo ethnological.

R.W.C. Shelford: 'An Illustrated Catalogue of the Ethnographical Collection of the Sarawak Museum, i: Musical Instruments', *Journal of the Straits Branch of the Royal Asiatic Society*, xl (1904/*R*)

MELAKA. Muzium Melaka, Muzium Budada

PECAN, PAHANG. Lembaga Muzium, Negeri Pahang [State Museum of Pahang]: 2 gamelans (one Pahang), 40 Southeast Asian and Indian.

M.T. Osman: *Traditional Drama and Music of Southeast Asia* (1974); Ku Zam Zam Ku Iduz: *Muzik Tradisional Melayu dan Kedah Utara, esembel-esembel Wayang Kulit, Mek Melong dan Gendang Keling dengan tumpuan kepada alat-alat pemuzik-pemusik dan fungsi* (1978); A. Ismail: *Thesis Gamelan Malaysia* (diss., U. Sains Malaysia, 1980); M.G. Nasuruddin: *Muzik Melayu Tradisi* (1989)

PECAN, PAHANG. Koleski Muzium Sultan Abu Bakar

M.M. bin Abu Bakar Dató and S. binti Yeop Tajuddin: *Alat musik tradisional Pahang* [Traditional Musical Instruments of Pahang] (1993)

MALI

BAMAKO. Musée National du Mali: *c*500

MEXICO

COZUMEL. Alejandro Alcocer Museum: *c*675 pre-Hispanic and Mexican.

MEXICO CITY. Investigaciones Musicales, Instituto Nacional de Belles Artes: *c*200 pre-Columbian and ethnological incl. musical toys.

C.S. Sodi: *Catálogo de la primera exposición internacional de instrumentos musicales* (1969)

MEXICO CITY. Laboratoria Museográfico, Universidad Iberoamericana: pre-Columbian and colonial Mexican.

R. Hellmer: *Panorama del instrumento musical en Mexico* (1968) [exhibition guide]

MEXICO CITY. Museo Nacional de Antropología: *c*240 archaeological and ethnological.

R.M. Campos: 'Los instrumentos musicales de los Antiguos Mexicanos', *Anales Museo nacional de antropología* (1925), 333–7; R.M. Campos: 'The Musical Instruments of the Ancient

Mexicans', *Pan American Union Bulletin*, no.60 (1926), 380–89; S. Martí *Guía de la sala de música prehispánia* (1954)

MEXICO CITY. Museo Nacional de Artes e Industrias Populares: *c*140.

MEXICO CITY. Museo Nacional de las Culturas, Instituto Nacional de Antropología e Historia: *c*60 ethnological.

Instrumentos musicales en el mundo (n.d.)

MEXICO CITY. Museo Nacional de Historia, Castillo de Chapúltepec: *c*60 European and ethnological

MOROCCO

RABAT. Musée des Oudâias: *c*65 African and Andalusian.

TÉTOUAN. Conservatoire de Musique: *c*40 European, esp. Andalusian and Arabic

NETHERLANDS

AMSTERDAM. Han de Vries Collectie: *c*60 oboes.

AMSTERDAM. Henk Arends Museum: *c*100 worldwide.

AMSTERDAM. Henk de Wit Collectie: *c*110 bassoons.

E. Langeveld: *Tentoonstellung van fagotten, prenten boeken en manuscripten uit de collectie van Henk de Wit* (1992)

AMSTERDAM. J.D. Frank Flute collection: *c*100.

AMSTERDAM. Leo van Oostrom collection: *c*60 saxophones.

AMSTERDAM. Rien Hasselaar collection: *c*30 pianos.

AMSTERDAM. Tropenmuseum: *c*2700 tropical.

P. Wirtz: *A Description of Musical Instruments from Central North Eastern New Guinea* (1952); J. Kunst: *Hindu-Javanese Musical Instruments* (The Hague, 1968); E. den Otter: *Pre-Columbian Musical Instruments: Silenced Sounds in the Tropenmuseum Collection* (1994); P. Bos: *Foi Meze and other Flutes: Sixty Years of Collecting in the Flores Musical Culture (Indonesia)* (1997)

AMSTERDAM. Willy Langestraat/Laquestra Collection: *c*200 primarily African and a few worldwide.

ASTEN. Nationaal Beiaardmuseum: swinging bells and carillons, 12th century to date.

A. Lehr: 'Het klokken- en Beiaardmuseum te Asten', *Mens en melodie*, xxiv (1969), 226; J. Maasen: 'National Beiaard Museum', *Mens en melodie*, xxx (1976), 242–4; A. Lehr: *A Sound of Bells in the National Carillon Museum* (1987)

BENNEKOM. Kijk en Luistermuseum: mechanical incl. I.F. Moltzer and Old Bennekom Society collections.

BERG-EN-DAL. Afrika Museum: *c*60 African.

A.W. Ligtvoet: 'Die Muziekinstrumenten in het Afrika Museum', *Mens en melodie*, xxiii (1968), 178–80

DELFT. Volkenkundig Museum Nusantara: Indonesian gamelan and anklung.

EGMOND-AAN-ZEE. Johan A.L.M. Huysser collection: *c*200 Western traditional and non-Western, incl. pre-Columbian winds.

ELBURG. Gemeentemuseum Nederlands Orgelmuseum

GRONINGEN. Groningermuseum voor Stad en Lande: medieval.

THE HAGUE. Haags Gemeentemuseum, Music Department: *c*3200 worldwide incl. Daniel François Scheurleer, J.C. Boers; Rijksmuseum, Koninklijk Oudheidkundig Genootschap (both Amsterdam) Carel van Leeuwen Boomkamp collections.

Catalogus der musiekbibliotheek en der verzameling van musiekinstrumenten van D.F. Scheurleer (1885); *Catalogus der tentoonstelling van muziekinstrumenten, prenten, photografiën en booken* (1893); *Oude muziek-instrumenten, en prenten en fotografiën naar Schilderijen en Teekeningen, waarop instrumenten voorkonen* (Rotterdam, 1898); D.J. Balfoort: *Eigenartige Musikinstrumente* (1932); D.F. Scheurleer and D.J. Balfoort: *Die muziek-historische afdeeling* (1935); *Muziekinstrumenten uit het Rijksmuseum te Amsterdam* (1952) [exhibition catalogue]; A.W. Ligtvoet: *Exotische en oude europese muziekinstrumenten in de muziekafdeling van het Haagse Gemeentemuseum* (1955); A.W. Ligtvoet: *Gids buiten-europese muziekinstrumenten* (1962); A.W. Ligtvoet: *Europese muziekinstrumenten in het Haagse Gemeentemuseum* (1965); C. von Gleich, ed.: *Catalogus van de muziekinstrumenten van het Haags Gemeentemuseum*, i: L.J. Plenckers: *Hoornen trompetachitige blaasinstrumenten* (1970); *Bach und seine Zeit* (1971) [exhibition brochure]; C. van Leeuwen Boomkamp and J.H. van der Meer: *The Carel van Leeuwen Boomkamp Collection of Musical Instruments* (1971); R. van Acht, C. von Gleich and M. Klerk: *Historische blaasinstrumenten* [exhibition catalogue] (1974); R.J.M. van Acht: *Volksmuziek en Volksinstrumenten in Europa* (1975, 2/1982) [exhibition catalogue]; R. van Acht: *Oudeklavicimbels/Old harpsichords* (1977); O. Mensing: *Muziek in de Filippijnen: instrumentale muziek van etnische minderheden* (1977); O. Mensing: *Traditionele muziekinstrumenten van Japan* (1979); C. von Gleich: *Pianos uit de Lage Landen/Pianofortes from the Low Countries* (1980); R. van Acht: *Het strijkinstrument* (Rotterdam, 1982); C. von Gleich: *Inventarislijst van pianorollen* (1986); N. Jonker: *Highlights of the Collection* (1986); R. van Acht, ed.: *Checklist of the Musical Instrument Collection*, i: C. von Gleich: *Checklist of Pianos* (1986); ii: P. Wolff: *Checklist of Traditional Japanese Instruments* (1988), iii: C. von Gleich: *Checklist of Harpsichords, Clavichords, Organs, Harmoniums* (1989) iv: P. Wolff: *Checklist of Muscial Instruments from the East and South-East Asian Mainland* (1989), v: C. von Gleich: *Checklist of Automatic Musical Instruments* (1989); C. von Gleich: *Over het Onststaan van de musiekafdeling: portret van de Versamling-Scheurleer* (1988); O. Mensink: *Electric Music: Three Years of Acquisition* (1988); C. von Gleich: *Complete List of European Musical Instruments and Makers* (1989); R. van Acht and others: *Dutch Recorders of the 18th Century in the Haags Geementemuseum Collection* (1991); M. Latcham: 'New Exhibition at the Hague', *AMIS Newsletter*, xx/3 (1991) ; H. Davies and O. Mensink: 'Reply to Vogel Article', *AMIS Newsletter*, xxi/2 (1992); R.van Acht: *Niederländische doppelrohrblattinstrumente des 17. und 18. Jahrhunderts: Sammlung, Haags Gemeentemuseum* (1997); R.van Acht: *Dutch Transverse Flutes and Clarinets of the 18th Century* (1999)

HELMOND. Draaiorgelmuseum, Helmondse Muziekhal: mechanical.

LEEUWARDEN. Fries Natuurmuseum: medieval

LEIDEN. Rijksmuseum van Oudheden: 20 archaeological, incl. Egyptian and Romano-Dutch.

LEIDEN. Rijksmuseum voor Volkenkunde: *c*550 African, Asian, American, Australian and Oceanian.

J. Markward and J.D.E. Schmeltz: *Ethnographisch album van het stroomgebied van den Congo* (The Hague, 1904); H.G. Farmer: 'Meccan Musical Instruments', *Journal of the Royal Asiatic Society*, vii–viii (1929), 489–505

MONNICKENDAM. Stuttenburgh collection: *c*370 music boxes.

NIJMEGEN. Volkenkundig Museum: *c*255 African, Indonesian, Japanese, Chinese and Australian, incl. Beijens, Capucins and Augustiniens collections.

OUDKERK. Muziekmuseum 'de Klinze': worldwide reed.

ROTTERDAM. Museum voor Volkenkunde: *c*1400 non-Western, incl. Javanese and Balinese gamelans.

R.S. Wassing: *Muziek en dans in Afrika* (1960)

SPAARNDAM. Frans Vester Collectie: *c*35 European flutes, 1740–1900.

UTRECHT. Instituut voor Muziekwetenschap, Rijksuniversiteit: *c*400 worldwide, 17th- to 20th-century incl. the H.G.J. Minnaert Collection.

H.J. van Royen: *Beischrijving van een aantal musziekinstrumenten* (1965); J. Boogaarts: *Beschrijving van de muziekinstrumenten van de instrumentenverzameling in het Instituut voor Muziekwetenschap der Rijksuniversiteit te Utrecht* (1984)

UTRECHT. Nationaal Museum van Speelklok tot Pierement: *c*800 mechanical.

R. de Waard: *From Musical Boxes to Street Organs* (New York, 1967); R. de Waard: *Catalogus* (Arnhem, 1971); J.J. Haspels: *Muziek op rolletjes* (Amsterdam, 1975); *National Museum van speelklock to Pierement: Museum Guide* (1985); J.J. Haspels: *Automatic Musical Instruments* (1987); R. Doornekamp: *Orgels in de stad Utrecht: zis eeuwen geschiedenis en een inventarisatie* (1992)

UTRECHT. Otto Stam Collectie: *c*400 African, Asian, Oceanian, Middle American, Dutch and Flemish violin bows.

VLAARDINGEN. Muziek Informatie- en Documentatiecentrum Ton Stolk: *c*650 exotic, historic, traditional, pre-Colombian to present, incl. musicians' autographs, stamps and musical iconography.

VOORBURG. Louise Schepel collection: *c*50 French horns.

ZAANDAM. Gerrit and Ineke van der Veer collection: *c*60 European art

NEW ZEALAND

AUCKLAND. Auckland Institute and Museum: 725 mainly worldwide ethnological, esp. Polynesian, Melanesian, Maori wind and some Western; Zillah and Ronald Castle collection: 500 European art and traditional, esp. from colonial New Zealand.

Old Instruments in New Zealand: a Short Survey of the Zillah and Ronald Castle Collection of Early and Unusual Musical Instruments (n.d.); M. Hamber and L. Stanners: *Musical Instruments Through the Ages* (1986); R.M. Moyle: *The Sounds of Oceania: an Illustrated Catalogue of the Sound Producing Instruments of Oceania in the Auckland Institute and Museum* (1989)

AUCKLAND. David L. Smith collection: *c*160 European winds and some string instruments.

DUNEDIN. Otago Museum: *c*350 mostly Oceanian, some Asian, African and European.

J.C. Andersen: 'Maori Music with its Polynesian Background', *Journal of the Polynesian Society* xlii/167–8 (1933)

WELLINGTON. Ethnomusicology Section, School of Music, Victoria University of Wellington: Javanese gamelans, Thai/Cambodian Maori orchestra, Philippine Kulintang ensemble, Asian, Oceanian, African, Middle Eastern, and Jack Body Collection of Asian and Oceanian sound makers.

T. Allan: 'Gamelan in New Zealand: a Chronology', *Balungan*, ii/3 (1986)

WELLINGTON. National Art Gallery and Museum of New Zealand: *c*100 incl. mostly Maori, some Marquesan and other ethnological, some from Captain Cook.

J. Andersen: *Maori Music with its Polynesian Background* (1934); A. Kaeppler: *Articifial Curiosities: Exposition of Native Manufactures Collected on the Three Pacific Voyages of Captain James Cook* (1978); R. Neich: *Pacific Cultural Material in New Zealand Museums* (1982)

NIGER

NIAMEY. Musée national du Niger: 150 exhibited

NIGERIA

BENIN CITY. National Museum: *c*65.

JOS. National Museum: *c*1400 African.

LAGOS. Nigerian Museum: *c*465 African.

LAGOS. National Commission for Museums and Monuments: *c*1270.

Laoye 1 (Timi of Ede): 'Yoruba drums', *NIGERIA*, xlv (1954); A.N.G. Okosa: 'Ibo Musical Instruments', *NIGERIA*, lxxv (1962); W.W.C. Echezona: *Nigerian Msical Instruments in Nigerian Culture* (n.d.); U. Bierer: 'Three Igbin drums', *NIGERIA*, lxxiii (1963); *Nigerian Drums: Sounds of Unity* (1991)

NORWAY

BERGEN. Historisk Museum, Etnografisk Samling, Universitetet i Bergen: *c*230 European art and traditional, incl. many hardanger fiddles.

Musikkinstrumenter fra hele verden: undervisningsopplegg (n.d.)

DRAMMEN. Drammens Museum Fylkesmuseum for Buskerud: *c*85 Norwegian traditional and Western art.

ELVERUM. Glomdalsmuseet: *c*61 art and Norwegian traditional.

JAKOBSLI. Bjørn Aksdal collection: *c*250 Norwegian traditional, worldwide ethnological and some art.

LILLEHAMMER. De Sandvigske Samlinger: *c*150 art and Norwegian traditional.

OSLO. Norsk Folkemuseum: 270 art, mainly Norwegian traditional, incl. loan from Norges Musikkhøgskole, Oslo, the Trygve Lindemans, and Olav Gurvins collections (280 European art and traditional, African and Asian).

H. Fett: *Musik-Instrumenter Katalog* (1904); P.A. Kjeldsberg: *A Checklist of Olav Gurvins Instrumentsamling* (1975)

OSLO. Universitetets Etnografiske Museum: *c*300 non-European incl. African, esp. Zaïre, Asian (Borneo and Chinese) from King Oskar II.

O. Aarflot: *Kinesisk musikk* (1948); A.M. Klausen: *Totem, tam-tam, duk-duk, Glimt fra Universitets etnografiske museums samlingar* (1961)

SKIEN. Fylkesmuseet for Telemark og Grenland: *c*50 art and Norwegian traditional.

TRONDHEIM. Ringve Musikhistorisk Museum: *c*1700 Western art and traditional, non-European incl. the Victoria Bachke collection.

K. Michelsen: *Katalog over musikalieutstillingen* (1975) [exhibition catalogue]; H. Sivertsen: *Det Trondhjemske musikalske selskab av 1786*, i (1975); B. Aksdal: *Musikk-instrumentenes historie i de islamske kulturområder* (1980); P.A. Kjeldsberg: *Musikinstrumenter ven Ringve museum/The Collection of Musical Instruments* (1976, 2/1981); P.A. Kjeldsberg: 'Ringve Museum in Trondheim', *CIMCIM Newsletter* (1986) [special issue]; P.A. Kjeldsberg: *Piano i Norge: et uundvaerligt instrument* (1985); P.A. Kjeldsberg: *Leve langeleiken!* (1987); K. Michelsen, ed.: Johan Daniel Berlin 1714–1787 (1987); S. Gutormsen, P.A. Kjeldsberg and J. Voigt: *Ringve museum, Trondheim* (1988); P.A. Kjeldsberg: *Ringve museum Trondheim: utgitt av Ringve museum Venner* (1988); P.A. Kjeldsberg: *Barokkorgelet i Nidarsdomen, bygget av Joachim Wagner 1739–41: restaurert av Jürgen Ahrend 1993–4* (1995)

PAKISTAN

KARACHI. National Museum of Pakistan

LAHORE. Lahore Museum: *c*50.

SAIDU SHARIF. Swat Archaeological Museum

PAPUA NEW GUINEA

BOROKO. National Museum of Papua New Guinea

PORT MORESBY. Papua and New Guinea Public Museum and Art Gallery

PARAGUAY

ASUNCIÓN. Museo Etnográfico 'Andrés Barbero': pre-Colombian.

A. Pusineri: *Guia ilustrada del Museo etnográfico 'Andres Barbero'* (1989)

PERU

LIMA. Museo Nacional de Antropologia y Arqueologia: *c*85 Peruvian

PHILIPPINES

BONTOC, LUZON. Bontoc Museum

BUTUAN CITY. National Museum

CAGAYAN DE ORO. Museo de Oro, Xavier University: *c*100 traditional, many percussion.

CEBU CITY. University of San Carlos Museum

MANILA. Intramuros Administration Museum

MANILA. Museum of Asian Instruments, College of Music and Fine Arts, Philippine Women's University: *c*925 Philippine and Asian incl. Norberto Romualdez, Lucrecia R. Kasilag, and Jose Maceda collections.

Museum of Asian Instruments (1971); J. Macada and others: *Musika: a Documentary on Philippine Ethnic Music* (1992) [videotape]

MANILA. National Museum of the Philippines: ethnological.

MANILA. UST Museum of Arts and Sciences, University of Santo Tomás

MARAWI. Aga Khan Museum, Mindinao State University: *c*100 Philippine and Asian.

PASAY CITY. Ramon Obusan Folkloric Center: *c*100 Asian.

QUEZON CITY. University Museum of Anthropology: 300 Philippine and Asian.

ZAMBOANGA. Ethnological Museum, Western Mindanao State University

POLAND

BIECZ. Muzeum Regionalne [Regional Museum]: *c*135 mostly Polish traditional.

BYDGOSZCZ. Filharmonia Pomorska, Kolekcha Zabythowych Foretpianów: *c*40 pianos after 1830.

B. Vogel: *Kolekcja zabythowych fortepianów filharmoii Pomorskiej* (1987)

CZĘSTOCHOWA. Monastery of Jasna Góra: 17th-century European art.

Z. Szulc: *Katalog instrumentów muzycznych* (1949) [exhibition catalogue Muzeum Wielkopolskie, Poznań]; Z. Rozanow and others: *Skarby kultury na Jansej Górze* (1974)

GDAŃSK. Muzeum Narodowe [National Museum]: *c*100 Polish traditional.

P. Szefca: *Narzedzia i instrumenty muzycsne z Kaszub i Kociewia* (1982)

KRAKÓW. Muzeum Etnograficzne [Ethnographical Museum]: *c*400 traditional, half Polish, also African, South American and Asian.

KRAKÓW. Muzeum Narodowe [National Museum]: *c*75 Western art and traditional, 17th- to 20th-century.

W. Kamiński: *Instrumenty muzyczne na ziemiach polskich* (1971); W. Kamiński: *Skrzypce polskie* [Polish violins] (1969)

ŁAŃCUT. Muzeum ŁÓDŹ. Muzeum Archeologiczne i Etnograficzne [Museum of Archaeology and Ethnography]: *c*85 Polish traditional.

OPATÓWEK. Muzeum Historii Przemysłu [Industrial History Museum]: *c*25 pianos and orchestrion.

POZNAŃ. Muzeum Instrumentów Muzycznych [Museum of Musical Instruments]: *c*1700 European art and traditional, esp. Polish bowed string instruments, non-European, incl. the Zdislaw Szulc collection.

Z. Szulc: *Katalog instrumentów muzycznych ze zbiorow Zdislawa Szulca Wystanwionych na Wystawie muzycznej w Museum miejskin w Poznaniu* (1939); Z. Szulc: *Katalog instrumentów muzycznych* (1949) [exhibition catalogue, Muzeum Wielkopolskie, Poznán]; W. Kaminski: 'Muzeum instrumentów muzycznych', *Kronika miasta Poznania*, xxvii (1959), 22–32; W. Kaminski: *Skrzpce polskie* [Polish violins] (Kraków, 1969); I. Kalemba: *Muzeum instrumentów muzycznych* (1983); R. Polczynski: 'Od prywatnej kolekcji do swiatowego muzeum' [From a private collection to a world-class museum], *Ruch muzyczny*, xxxi (1987), 3–5; *Szkocka kultura muzyczna* [Scotland's Music] (1994) [exhibition catalogue]

PRZEMYŚL. Muzeum Narodowe Ziemi Przemyskiej: *c*60 art and traditional.

Instrumenty muzyczne Pogórza Karpackiego [Folk instruments from Carpathian Region] (n.d.)

RZESZÓW. Muzeum Okręgowe [District Museum]: *c*90 Polish traditional.

J. Pekacz: *Zródłado badań nad instrumentarium muzycznym w zbiorach* [Scientific Research Sources on Musical Instruments in the Ethnographical Department of the District Museum in Rzeszów] (n.d.); A. Kopoczek: *Ludowe instrumenty muzyczne polskiego obszaru karpackiego: instrumenty dete* [Traditional instruments in the Polish Carpathian region: wind instruments] (1996)

SZYDŁOWIEC. Muzeum Lodowych Instrumentów Muzycznych [Museum of Popuar Musical Instruments]: *c*2000 Polish traditional incl. Jadwiga Sobieska collection.

WARSAW. Kolekcja Instrumentów Lutniczych, Zwiazek Polskich Artystów Lutników [Ministry of Culture Collection supervised by Polish Artists and Violin Makers Association]: *c*150 mostly violin family.

WARSAW. Muzeum Asji i Pacyfiku [Asia and Pacific Museum]: *c*210, incl. 70 Indonesian gamelan, anklung and others from Andrzej Wawrzyniak collection.

WARSAW. Muzeum Narodowe [National Museum]: *c*40 European art.

WARSAW. Muzeum Techniki Not, Dział Mechaniznów Grajacych [Technical Museum]: *c*65 mechanical.

WARSAW. Państwowe Muzeum Etnograficzne [National Ethnographical Museum]: *c*370 Polish traditional, and *c*465 Asian, Australian, African and American.

A. Dobrowolski: *Polskie instrumenty muzyczne: katalog wystawy* (1966); J. Sobieska: 'Na marginesie wystawy "Polskie instrumenty muzyczne"', *Muzyka: kwartalnik pozwiecony historii i teatri*, xii (1967), 81–7; T. Lewińska: *Polonkusrsowa wystawa ludowych instrumentów muzycznych z tereno Mazowsza* (1975); M. Sztrantowicz: *Afgańskie ludowe instrumenty muzyczne* (1985); T. Lewińskia: 'Ludowe instrumenty muzyczne w zbiorach Państowowego muzeum Etnograficznego w Warszawie', *Poradnik muzyczny*, vii–viii (1988), also in *Instrumenty muzyczne w polskiej kulturze ludowej* (1989); T. Lewińska: *Folkenkunst fra Polen* (1990)

WROCŁAW. Muzeum Etnograficzne, Oddzial Museum Narodowego we Wrocławiu [Ethnographical Museum]

ZAKOPANE. Muzeum Tatrzańskie im Tytusa Chałubińskiego [Tatra Museum and Tytusa Chałubiński Memorial]: 183 Polish traditional

PORTUGUAL

BELÉM. Museu Nacional dos Côches: 22 trumpets from the Lisbon Court Trumpeters Corps.

E.H. Tarr: 'Die Musik und die Instrumente der Charamela real in Lissabon', *Forum musicologicum*, ii (1980), 181–229

COIMBRA. Museu e Laboratório Antropológico, Universidade de Coimbra: *c*250 African, Southeast Asian, Brazilan and Portuguese.

LISBON. Museu Etnográfico do Ultramar, Sociedade de Geográfia de Lisboa: *c*100 from former Portuguese colonies.

M. Dias: 'Os instrumentos musicais de Moçambique', *Geographica*, ii/6 (1966)

LISBON. Museu de Música, Instituto Português dos Museus (formerly Museu Instrumental do Cónservatório Nacional): *c*800 European art and traditional, esp. Portuguese incl. Alfredo Keil, Michelangelo Lambertini, António Lamas and King D. Lúis I

Breve notícia dos instrumentos de música antigos e modernos da collecção Keil (1904); M. Lambertini: *Primeiro nucleo de um museo instrumental em Lisboa: catálogo summario* (1914); M.A. de Lima Cruz: 'O museu instrumental', *Boletim do Cónservatorio nacional e revista panorama*, i/1 (1946–7), 70–81; G. Doderer: *Clavicórdios portugueses do século XVIII* (1971); B. Brauchli: 'Comments on the Lisbon Collection of Clavichords', *GSJ*, xxxiii (1980), 98–105; *Instrumentos musicais 1747–1807: uma colecção à procura de um museu* (1984); *Com eles se fez música, instrumentos de uma collecção esquecida* (1989); *Fabricas de Sons: instrumentos de música europeus dos séc. XVI a XX* (1994)

LISBON. Museu de São Roque, Santa Casa da Misericordia de Lisboa

MAFRA. Basilica: 6 organs.

PONTA DELGADA, AZORES. Centro de Estudos Etnologicos, Universidade dos Açores: traditional Azorean

QUELUZ. Museu do Palácio Nacional de Queluz

Instrumentos musicais 1747–1807: uma collecção à procura de um museu (1984)

ROMANIA

BUCHAREST. Complexul Muzeal Timis: *c*250 ethnological, incl. many flutes.

BUCHAREST. Muzeul de Artă populară 'Minovici' [Minovici Museum of Popular Art]: *c*50 worldwide ethnological, incl. the Dr. Nicolae Minovici collection.

BUCHAREST. Muzeul Muzicii Romanesti

BUCHAREST. Muzeul Satuluişi de Artă Populară (formerly Muzeul de Artă a Republicii): *c*850 worldwide.

CLUJ-NAPOCA. Muzeul Etnografic al Transilvaniei [Transylvanian Museum of Ethnography]: *c*280 Transylvanian traditional.

CLUJ-NAPOCA. Muzeul de Istorie al Transilvaniei [Museum of the History of Transylvania]: *c*50 art.

A. Ardoş and Ş. Lakatos: 'Instrumentele muzicale ale muzeului de istorie Cluj', *Acta Musei Napocensis*, iii (1966); M. Ardács and I. Lakatos: 'Musikinstrumente im historischen Museum Klausenburg', *SMH*, xv (1973), 336–7; AŞI. Muzeul Etnografic al Moldovei [Moldavian Museum of Ethnography]: *c*60 regional.; IAŞI. Sectia Inregistrarea şi Reproducerea Sunetului, Muzeum Politehnic [Sound Recording and Reproduction Section, Polytechnic Museum]: *c*60 mechanical

RUSSIA

MOSCOW. Alfred M. Mirek collection of accordions: *c*100; another 100 given to Saint Petersburg Museum of Music, Theatre and Cinematography.

A.M. Mirek: *Iz istorii akkordeona i bayana* [History of Accordeons and Bayans] (1967); A.M. Mirek: *Bavans* (1968); A.M. Mirek: *Skhema vozniknoveniya i klassifikatsiya osnovnïkh vidov garmonik: spravochnik* [Schematic classification of harmonicas in the world] (1989); A.M. Mirek: *Garmonika: proshloe i nastoyashcheye, èntsiklopediya* [Harmonicas: Past and Present, an Encyclopaedia] (1994)

MOSCOW. Gosudarstvennïy Tsentral'nïy Muzey Muzïkal'noy Kul'turï imeni M.L. Glinki [Glinka State Central Museum of Musical Culture]: *c*2600 European, from all former USSR republics, Asian, African, Latin American art, traditional, archaeological and ethnological, incl. August Eichhorn collection from Kazakhstan and Central Asia.

Muzïkal'nïye instrumentï narodov Sovetskogo Soyuza v fondakh Gosudarstvennogo tsentral'nogo muzeya muzïkal'noy kul'turï imeni M.I. Glinki: katalog [Glinka State Central Museum of Musical Culture: catalogue] (1977; Eng. trans., 1985); P. Holden: 'Galpin Society Members Visit Soviet Museums', *AMIS Newsletter*, xvii/1 (1988)

MOSCOW. Gosudarstvennïy Istoricheskiy Muzey [State Historical Museum]: *c*200 worldwide.

MOSCOW. State Collection of Antique Bowed String Instruments: 240 European loaned to performers.

NOVGOROD. Cultural History Museum, Kremlin: medieval.

D. Popławska: 'String Instruments in Medieval Russia', *RIdIM/RCMI Newsletter*, xxi/2 (1996), 63–70

ST PETERSBURG. Gosudarstvennïy Muzey Ėtnografii Narodov Rossiyskoy Federatsii: *c*1000 traditional from throughout the former USSR.

ST PETERSBURG. Muzey Antropologii i Ėtnografii imeni Petra I [Anthropology and Ethnography Museum]: 1500 ethnological, mainly Asian incl. Peter the Great's collection.

ST PETERSBURG. Muzey Muzïkal'nïkh Instrumentov [Museum of Musical Instruments] (formerly Muzey muzïkal'nïkh instrumentov, teatra, muzïki i kinematografii [State Museum for Theater, Music, and Cinematography]): *c*3500 European and non-European (Russian, Siberian, Ukranian) art, traditional and ethnological, founded *c*1900 by Baron de Stackelberg, director of St. Petersburg Imperial Chapel Music Museum that became the third César Snoeck collection; also Nikolay Pirvalov, half of the Alfred Mirik (accordion), and Mr. Valery Bruntsev collections.

J.H. Johnson: 'The Exhibition in St. Petersburg, Department for Musical Instruments', *MO*, xxv (1901–2), 471; G.I. Blagodatov and K.A. Vertkov: *Postoyannaya vïstavka muzïkal'nïkh instrumentov* (1962); G.I. Blagodatov: *Katalog sobraniya muzïkal'nïkh instrumentov* [Catalogue of the musical instrument collection of the Leningrad Institute of Theater, Music and Cinematography] (1972); *Look of Music* (1980) [exhibition catalogue, Vancouver]; P. Holden: 'Galpin Society Members Visit Soviet Museums', *AMIS Newsletter*, xvii/1 (1988); M. Birley: 'Report on a Conference at the St. Petersburg Museum of Musical Instruments ... 1998', *CIMCIM Bulletin*, no.36 (1998), repr. in *AMIS Newsletter*, xxvii/3 (1998); V. Koshelev: 'Das St. Petersburger Musikinstrumenten-Museum: zur Geschichte seiner Entstehung', *Musica Instrumentis*, ii (1999)

ST PETERSBURG. Voyenno-Istoriceskiy Muzey Artillerii [Historical Military Museum]: begun 1756, *c*120 horns and drums

RWANDA

BUTARE. Musée National: *c*50 Rwandan

SENEGAL

DAKAR. Musée d'Archéologie: *c*1300 Senegalese.

DAKAR. Musée d'Art Africain, Institut Fondamental d'Afrique Noire Cheikh Anta Diop: *c*1500 Senegalese

SINGAPORE

SINGAPORE. National Museum (formerly the Raffles Museum): *c*200 Chinese, Malay, Indian and Indonesian, incl. partial gamelan, and traditional from hunting-gathering societies from inlands east of Bali and Malay rain forest.

SLOVAKIA

BRATISLAVA. Hudobné Oddelenie, Slovenské Národné Múzeum [Music Division, Slovak National Museum]: *c*2300 Slovak traditional, European art, traditional and non-European.

I. Mačák: *Zoznom slovenských ludových hudobných nástrojov: dotazník* [A list of Slovak folk musical instruments: questionaire] (1967); *Hudobné nástroje na Slovensku* [Musical Instruments in Slovakia] (1975); *Hudobné zbierky Slovenského národného múzea/Musiksammlungen des Slowakischen Nationalmuseums* (1975); I. Mačák, ed.: *Oravská polora: podoby a kontexty hudby/ Forms and Contexts of Music* (1990)

MARTIN. Slovenské Národné Múzeum, Etnografický Ústav [Slovak National Museum: Ethnographical Collections]: *c*270 ethnological

SLOVENIA

LJUBLJANA. Mira in Matije Terlep collection: *c*210 Eastern European, European and non-European.

LJUBLJANA. Narodni Muzej [National Museum]: *c*20 European art.

LJUBLJANA. Slovenski Etnografski Muzej [Slovenian Ethnographical Museum]

Medgodici in glasbili na Slvenskem: razgledi [Among Folk Musicians and Instruments in Slovenia] (1991)

MARIBOR. Pokrajinski Muzej [Regional Museum]: *c*30 European art and traditional.

NOVO MESTO. Dolenjski Muzej [Dolenjski Museum]: *c*150 European and non-European traditional.

PTUJ. Zbirka Glasbil, Pokrajinski Muzej [Musical Instrument Collection, District Museum]. *c*250 European art and traditional, *c*30 Asian and African

H. Druzović: 'Iz ptujske glasbene pretklosti', *Kronika slovenskih mest*, v/3 (1938), 171–7; D. Koter: *Glasbila na ptujskem gradu: instrumentarij salonov ter mescanskih im plemiskih in plemiskih kapel* (1994); D. Koter: 'Musical Instruments in the Landscape Museum in Ptuj, Slovenia', *CIMCIM Bulletin*, xxv (1995)

SOUTH AFRICA

CAPE TOWN. South African Cultural History Museum: *c*110 European art, mainly British.

EAST LONDON. East London Museum: *c*70 indigenous South African.

GRAHAMSTOWN. International Library of African Music, Rhodes University: *c*200 African, mostly Southern African incl. the Hugh and Andrew Tracey collection.

African Music (1954–) [institutional journal]

JOHANNESBURG. Africana Museum: *c*200, 150 South-African tribal and 50 European.

JOHANNESBURG. Harold Steafel collection: *c*280 ethnological, incl. 50 European.

JOHANNESBURG. University of the Witwatersrand: incl. the Hans Adler keyboard collection.

RONDEBOSCH, CAPE TOWN. Department of Music, University of Cape Town (formerly in the Africana Museum, Johannesburg): over 550 South African, European, and worldwide ethnological, primarily the Percival Robson Kirby collection.

P.R. Kirby: *The Musical Practices of the Native Races of South Africa* (London, 1934/*R*); P.R. Kirby: *Musical Instruments of the Native Races of South Africa* (London, 1934/*R*); M.M. de Lange, ed.: *Catalogue of the Musical Instruments in the Collection of Prof. P.R. Kirby* (Johannesburg, 1967)

SPAIN

AVILA. Museu Provincial de Avila: *c*50 popular, incl. the Marqués de Benavites collection.

BARCELONA. Museo de la Música: *c*1410 European art and traditional from diverse cultures.

J. Griffiths: 'The Lutes in the Museo Municipal de Música Barcelona', *JLSA*, xii (1979), 48–66; B. Kenyon de Pascual: 'Brass Instruments in the Museo de la Música in Barcelona', *Brass Bulletin*, no.70 (1990–2), 78–84; J. Horta, ed.: *Museu de la Música: catáleg d'instruments* (1991)

BILBAO. Euskal Arkeologia, Etnografia eta Kondaira Museoa (Museo Arquologico, Etnografico e Historico Vaso): *c*50 Basque popular.

Euskal Soinu-Tresnak: instrumentos musicales Vascos (1988)

CARBONERO EL MAYOR, SEGOVIA. Lorenzo Sancho collection: *c*100 Spanish traditional, half dulzians.

GIJON. Museo de la Gaita: *c*75 popular incl. 56 cornamuses and related materials.

R. Meré: *Museo internacional de la gaita: catálogo* (1970, 2/1992); R. Meré: *Gaitas y gaiteros de Grecia* (1977); A. García-Oliva: *Catálogo de las cornamusas del Museo de la gaita* (1992)

MADRID. Biblioteca Musical, Ayuntamiento de Madrid: *c*60 keyboard and string.

Catálogo de la Biblioteca musical (1946); *Catálogo de la Biblioteca musical: apéndice I* (1954); J. Espinós Orlando: *Catálogo de la Biblioteca musical: apéndice II* (1973)

MADRID. Félix Hazen collection: *c*35, mainly pianos, also harmoniums and mechanical.

C. Bordas: *Hazen y el Piano en Espaharmoniums a* (1989)

MADRID. López Nieto collection: *c*50, mostly Spanish classical guitars.

MADRID. Museo de America: *c*50 Latin American traditional.

P. Cabello: 'Precolumbian Musical Instruments in the Museo de América, Madrid: an approach by a museologist (with descriptive catalogue)', *The Archaeology of Early Music Cultures: Hanover 1986*, 97–116; P. Cabello and C. Martínez: *Música y arqueología en América precolombina: estudia de una colección de instrumentos y escenas musicales* (Oxford, 1988)

MADRID. Museo Arqueologico Nacional: *c*25, mainly keyboards.

MADRID. Museo Municipal: 7 pianos and 3 guitars.

Madrid romántico (1961) [exhibition catalogue]; *Catálogo de la plata* (1991); C. Bordas: 'Los pianos Hosseschrueders y Hazen', *Hazen y el piano en España: 175 años* (1989); *Catálogo de la plata* (1991); *La guitarra Espade l* (1992) [exhibition catalogue: New York Metropolitan Museum of Art]

MADRID. Museo Nacional de Antropologia (incl. 100 formerly in Museo Nacional de Etnologia, and 200 formerly in Museo Nacional del Pueblo Español (with *c*300 diverse ethnological and European art and traditional, many Spanish.

MADRID. Museo Romántico: 9 pianos.

MADRID. Palacio Real de Madrid: *c*300 string instruments, wind and percussion.

MADRID. Real Conservatorio Superior de Música de Madrid: *c*120 European art and traditional.

ORENSE. Escola de Gaitas: *c*40 European and African bagpipes.

PAMPLONA. Ortzadar Euskal Folklore Taldea: *c*50 Basque.

URUEÑA, VALLADOLID. Centro Etnográfico Joaquín Díaz, Diputacion Provincial de Valladolid: *c*300 Castillian and Leónese traditional.

J. Díaz: *Instrumentos populares* (1997)

SRI LANKA

COLOMBO. National Museum of Sri Lanka: *c*65 Ceylonese

SWAZILAND

LOBAMBA. Swaziland National Museum: ethnological

SWEDEN

BORÅS. Borås Museum: *c*25, mainly keyboards.

ESKILSTUNA. Eskilstuna Konstmuseum: *c*50 European art and regional traditional.

FALUN. Dalarnas Museum, Läns museum för Kopparbergs län: *c*100, mainly regional traditional, some art.

GÄVLE. Länsmuseet i Gävleborgs län: *c*50 art and Swedish traditional.

GÖTEBORG. Göteborgs Etnografiska Museum: 2000 ethnological; important South American collection, also Central and North American, many African, Asian (18th-century Chinese), Australian and Oceanian ethnological.

W. Kaudern: *Musical Instruments in Celebes* (1927); K.G. Isikowitz: *Musical and Other Sound Instruments of the South American Indians* (1935)

GÖTEBORG. Göteborgs Historiska Museum: *c*280 European art and traditional, esp. from western Sweden.

B.A. Nordin: *Musikhistoriska avdelningen* (1923); O. Thulin: *Historiska avdelningen Göteborgs museum: musikinstrument* (1931); T. Norlind: *Musikinstrumentens historia* (1941)

HELSINGBORG. Hälsingborgs Museum: *c*7500 European art and traditional incl. Daniel Fryklund collection.

D. Fryklund: *Collection Fryklund: musica* (1929); D. Fryklund: 'Samlingen av musikinstrumente i Hälsingborgs Museum', *Kring Kärnan, Hälsingborgs museums årsskrift* (1939); D. Fryklund: *Hälsingborgs museum: utställning av musikinstrumente ur Daniel Fryklunds samling i Hälsingborg* (1945); D. Fryklund: *Collection Fryklund 1949* (1949)

KALMAR. Kalmar Läns Museum: *c*70 art and Swedish traditional.

KARLSKRONA. Blekinge Läns Museum: *c*55 mainly European art.

KRISTIANSTAD. Kristianstads Länsmuseum: *c*50 military ensemble.

S. Ossiannilsson: *Wendes regementes historia 1794–1944* (1944)

LANDSKRONA. Landskrona Museum: *c*60 European art mainly wind, some traditional.

H. Nilsson: 'Instrumentmakare I.V. Wahl och hans verkstad', *Kulturens årsbok 1942* (1942)

LINKÖPING. Östergötlands Länsmuseum: *c*100 European art and regional traditional.

LUND. Kulturhistoriska Museet: *c*500 European art, traditional and archaeological, acoustic and mechanical used in Sweden.

Kulturen: a Guide to the Museum of Cultural History in Lund; B. Vogel: 'Historic Keyboard Instruments of the Academic Orchestra in Lund', *GSJ*, li (1998)

ÖREBRO. Örebro Läns Museum: *c*45 regional art and traditional.

Från bergslag til bondebygd (1992)

ÖSTERSUND. Jämtlands Läns Museum: *c*60 regional traditional.

K. Tirén: *En primitiv fela* (1918); K.A. Öberg: *Fiolbyggaren E.W. Munter* (1988)

SKARA. Skaraborgs Länsmuseum (formerly Västergötlands Länsmuseum): *c*240 European art and traditional.

S. Welin: *Musikhistoriska avdelningen vid Västergötlands fornmuseum i Skara* (1924)

SKELLEFTEÅ. Skellefteå Museum

STOCKHOLM. Armémuseum: *c*140 military, wind and percussion, 17th- to 20th-century.

STOCKHOLM. Folkens Museum, Etnografiska: 2700 African, Asian, American, Oceanian and ethnological, incl. the Vanadis collection.

S. Martí: 'Precortesian Music', *Ethnos*, xix/1–4 (1954); B. Söderberg: *Les instruments de musique au Bas-Congo et dans les régions avoisinantes* (1956)

STOCKHOLM. Statens Musiksamlingar Musikonmuseet: *c*6500 European art, traditional, African, Asian and South American ethnological, incl. 1045 traditional from the Nordiska Museet.

J.O.H. Svanberg: *Musikhistoriska museet i Stockholm instrumentsamling* (1902); H. Boivie: *Nordiska museet, musikavdelningingen* (1912); T. Nordlind: 'Musikhistoriska museet i Stockholm', *STMf*, ii (1920), 95–114; T. Nordlind: *En bok om musikintrumente* (1928); E. Emsheimer: *Studia ethnomusicologica eurasiatica* (1964, 2/1991); J. Ling: *Nykelharpan-studier i ett folkligt musikinstrument* (1967, abridged Eng. trans., 1976, as *The keyed Fiddle, Studies on a Folk Instrument*); *Studia instrumentorum musicae popularis* (1969–); E. Emsheimer: 'Musikmuseets instrumentsamlingar', *Särtryck ur minnesskrift vid Kungl: Musikaliska Akademiens 200 årsjubileum* (1971), 115–56; *From Bone Pipe and Cattle Horn to Fiddle and Psaltery* (1972) [exhibition catalogue]; C. Karp: 'Baroque Woodwinds in the Musikhistoriska Museet', *GSJ*, xxv (1972), 9–96; C. Lund and G. Larsson: *Klans i flinta och brons/The Sound of Archaeology* (1974); B. Kjellström: *Dragspel: om kett kaert och misskaent instrument i samarbete med Musikmuseet, Stockholm* (1976); B. Kjellström: 'Musikmuseet, Stockholm', *CIMCIM Newsletter* (1986) [special issue]; H. Albertson: *Ahlberg & ohlsson: en fabrik för blechblå sinstrument i Stockholm 1850–1959* (1990); P.U. Allmo: *Saeckpipan i Norden: fran aenglars musik till Djaevulens blasbaelg* (1990); B. Kjellström: *Traelat: Svenska folkinstrument* (1990) [Catalogue]; H. Albertson: *Klavier* (1992) [catalogue]; *H. Svensson: Den Svenska lutan* (1992) [catalogue]

STOCKHOLM. Statens Sjöhistoriska Museum: medieval.

STOCKHOLM. Stiftelsen Musikkulturens Främjande: 550 European and non-European incl. Rudolf Nydahl collection.

G. Grahn: *A Complete List of Keyboard Instruments in Stiftelsen Musikkulturens Främjande (Rudolf Nydahl Collection) in Stockholm* (1988) [typescript]

STOCKHOLM. Stockholms Leksasksmuseum: Lindwall Family Collection, 400 diverse mechanical.

UPPSALA. Upplandsmuseet: *c*50, half Swedish art, half Uppland regional traditional.

VÄNERSBORG. Älvsborgs Länsmuseum: *c*50 European art and traditional.

SWITZERLAND

APPENZELL. Retonios Mechanisches Musik- und Zaubermuseum

L'AUBERSON. Musée Baud: *c*50 mechanical.

W. Brandt: 'Zur Geschichte der Musikdose und Ihrerheimat Sainte-Croix', *Prometal*, xcii (1963); P. Hugger: 'Sainte-Croix und seine Musikdosen', *Korrespondenzblatt der Schweizerischen Gesellschaft für Volkskunde*, lx/3 (1970); *Au temps de boîtes à musique d'Alfred Chapuis et Frédy Baud: historique de la boîte à musique et de la musique mécanique* (n.d.); F. Baud: *Museum alter mechanisches Musikinstrumente Gebrüder Baud, l'Auberson* (1972)

BASLE. Museum für Völkerkunde und Schweiz: *c*2000 European traditional and non-European.

E. Schlager: 'Vom Arbeitsrhythmus zur Musik in Bali', *Basler Beiträge zur Geographie und Ethnologie* (1965); U. Ramseyer:

Klangzauber: Funktionen aussereuropaisches Musikinstrumenten (1969)

BASLE. Musikinstrumentensammlung, Historisches Museum: *c*1950 European art, traditional, and some non-European incl. Otto Lobeck (violin-builder), Albert Riemeyer, and Wilhelm Bernoulli (brass and drums) collections.

K. Nef: *Historisches Museum Basel, Katalog IV: Musikinstrumente* (1906); J. Hiestand-Schnellmann: 'Die Bernoullische Blasinstrumentensammlung im Schloss Griefensee', *Glareana*, i/6 (1952); W. Nef: 'Das neue Musikinstrumenten-Museum', *Musik-Akademie der Stadt Basel, 90. Jahresbericht* (1956–7); W. Nef: 'Ein eingenartige Sammlung von Musikinstrumenten', *Basler Nachrichten*, no.503 (1964); W. Bernoulli: 'Meine Sammlung der historisches Blechblasinstrumenten und Trommeln', *Brass Bulletin*, v/6 (1973); W. Nef: *Alte Musikinstrumenten in Basel* (1974); W. Nef: 'Die Basler Musikinstrumentensammlung', *Alte und neue Musik II. 50 Jahre Basler Kammerorchester 1926–1976*, ed. P. Sacher (1977), 161–85; V. Gutmann: *Mit Pauken und Trompeten: Ausstellung ausgewählter Instrumenten aus der Sammlung historischer Blechblasinstrumenten und Trommeln von Dr. H.C. Wilhelm Bernoulli* (1982); V. Gutmann: *Trommeln und Tambourmajorstöcke in der Sammlung alter Musikinstrumenten des Historisches Museum Basel* (1983); W. Nef: 'Die Musikinstrumentensammlung Otto Lobeck', *Alte Musik I: Praxis und Reflexion: Sonderband der Reihe 'Basler Jb für historisches Musikpraxis' zum 50. Jubiläum der Schola Cantorum Basiliensis*, ed. P. Reidemeister and V. Gutmann (Winterthur, 1983), 91–106; A. Küng: '"Schlegel a Bale": die erhaltenen Instrumente und ihre Erbauer', *Baseler Jb für historisches Musikpraxis*, xi (1987), 63–88; J.H. van der Meer: 'Gestrichene Saitenklaviere', *Basler Jb für Historische Musikpraxis*, xiii (1989), 141–81; *Historisches Museum Basel Jahresbericht 1992* (1993) [incl. V. Gutmann: 'Katalog der Kleinorgeln', 4–20; M. Kirnbauer: 'Verzeichnis der Flöteninstrumente', 21–30]; *Historisches Museum Basel: Jahresbericht 1994* (1994) [incl. 'Die Bestände der Musikinstrumenten-Sammlung des Historischen Museums Basel'; M. Kirnbauer: 'Verzeichnisse der Rohrblattinstrumente'; G. Heyder: 'Die Tischzihern'; 'Verzeichnis der Tischzithern']; *Festschrift Kloster Magdenau 1244–1994* (1994) [incl. M. Kirnbauer: 'Verzeichniss in der Musikinstrumentensammlung des Historisches Museums Basel'; G. Heyder: 'Verzeichniss die Tischzithern'; V. Gutmann: 'Ein Clavichord aus Magdenau in der Musikinstrumentensammlung des Historisches Museum Basel'; V. Gutmann: 'Die Bestände der Musikinstrumenten-Sammlung, ii: Tangentenklaviere']; *Historisches Museums Basel: Jahresbericht* (1996) [incl. V. Gutmann: 'Die besaiteten Tasteninstrumente'; B.Frei-Heitz and D. Schneller: 'I. Hammerklaviere']; V. Gutmann: *Historisches Museum Basel: Führer durch die Sammlung* (1996); S. Klaus: 'Die Streichinstrumente in der Musikinstrumenten-Sammlung', *Historische Museum Basel: Jahrsbericht 1997* (1998); S. Klaus: 'Trompetten und Posaunen in der Musikinstrumenten Museum-Sammlung des historischen Museums Basel', *Historische Museum Basel: Jahrsbericht 1998* (1999)

BASLE. Musikwissenschaftliches Institut, Universität Basel: *c*150 Southeast Asian.

BERNE. Bernisches Historisches Museum: *c*500 European traditional mainly Bernese, Middle Eastern, African, Asian and South American.

W. Altenburg: 'Alte Musikinstrumente in dem Bernischen Historisches Museum', *ZI*, viii (1897–8), 209; E. Rohrer: 'Eine Tanztrommel der Goldküste', *Jb des Bernischen Historisches Museums* (1945); C. von Graffenried: 'Eine Röhrenzither aus Madagaskar', *Jb des Bernischen Historisches Museums* (1965–6); M. Staehelin: 'Der sogenannte Musettenbass: Forschungen zur schweizerischen Instrumenten und Musikgeschichten des späteren 18. und 19. Jahrhunderts', *Jb des Bernischen Historisches Museums* (1969–70), 93–121; O. Adelmann: 'Unsignierte Instrumente des Schweizer Geigenbauers Hans Krouchdaler', *Jb des Staatlichen Instituts für Musikforschung 1969* (1970); B. Geiser: 'Die Musikinstrumenten des Historisches Museums Bern', *Glareana*, xix/3–4 (1970), 2–7; P. Centlivres: 'Les Instruments de musique de Perse et d'Afghanistan', *Jb des Bernischen Historisches Museums*, li–lii (1971–2), 305–20; D. Perret: 'Instruments de musique, Chine et Japon: Catalogue', *Jb des Bernischen Historisches Museums*, lv–lviii (1975–8), 185–226; H.R. Hösli: 'Bericht über die Restauration einer Bratsche von hanss korouchdaler (1699), Bernisches Historisches Museum', *Das Musikinstrument*, xxxvi/7 (1986)

BINNINGEN. Joseph Bopp Sammlung: *c*100 mostly European art.

BRIENZ, BERNE. Kantonale, Geigenbauschule: *c*150 Swiss-made violins.

BURGDORF. Schlossmuseum Burgdorf: *c*60 European art and traditional, Swiss provenance.

E. Leutenegger: 'Die Musikinstrumentensammlung im Schloss Burgdorf', *Jahresbericht 1955 des Rittersaalvereins Burgdorf* (1955), 5–16; E. Leutenegger: 'Alte Musikinstrumente aus Emmental', *Hochwächter*, xi (1955), 14–18; E. Leutenegger: 'Die Musikinstrumentensamlung in Schloss Burgdorf', *Burgdorf Jb*, xxiii (1956), 121–32; J. Hiestand-Schnellmann: 'Das Musikzimmer im Schloss Burgdorf', *Glareana*, ix/4 (1960), 8–10; *Musik in Schweiz 1685–1985/Instruments de musique de Suisse 1685–1985* (1985)

BURGDORF. Schweizerisches Zentrum für Volkskultur, Kornhaus Burgdorf: *c*450 Swiss traditional incl. mechanical and phonographs.

B. Bachmann-Geiser: *Kornhaus Burgdorf im Käfigturm: ein schweizerisches Kulturzentrum in Aufbau* (1990) [exhibition catalogue]

CHEXBRES. Asteuropäische Hirteninstrumente, Marcel Cellier collection: *c*100 Eastern European, esp. Balkan, pastoral woodwind.

CHUR. Rätisches Museum: *c*130 European art and sounding objects.

F. Jakob: *Die Baldachin-Orgel von Jenaz heute im Rätischen Museum in Chur* (1987)

EBNAT-KAPPEL. Heimatmuseum der Albert Edelmann-Stiftung: *c*40 European art, traditional, and *c*50 Toggenburger Halszithern, all with Swiss provenance.

J. Hiestand-Schnellmann: 'Die Musikinstrumentensammlung von Albert Edelmann', *Glareana*, xii/3–4 (1963), 4–6

EINSIEDELN. Kloster Einsiedeln, Hillel String Collection: 19th-century bowed string instruments made in Mirecourt, Vogtland and Tirol.

FRAUENFELD. Museum des Kantons Thurgau

M.A. Girard: 'Musik im Schloss Frauenfeld', *Mitteilungen aus dem Thurgauischen Museum*, xviii (1967)

GENEVA. Musée d'Art et d'Histoire: *c*250 European.

H. Kling: 'La Collection des anciens instruments de musique au Musée d'art et d'histoire', *Schweiz Zeitschrift für Instrumentalmusik*, ii (1913); K. Nef: 'Instruments de musique anciens: a propos d'une visite au Musée d'art et d'histoire', *Musique et instruments*, xii (1925), 1047, 1049; R. Chavannes: 'Catalogue descriptif des instruments de musique à cordes frottées ou pincées du Musée', *Geneva*, ix (1931), 234–54

GENEVA. Musée d'Ethnographie: *c*2500 European, African, Asian, Australian, Oceanian and American.

G. Montandon: *La généalogie des instruments de musique et les cycles de civilisation: étude suivie de catalogue raisonné des instruments de musique du Musée ethnographique de Genève* (1919); C. Brailoiu: 'Les Archives internationales de musique populaire', *Archives suisses d'anthroplogie générale* (1947); B. Bartok: 'Pourquoi et comment recueille-t-on la musique populaire', *Archives internationales de musique populaire* (1948); M. Lobsiger-Dellenbach: *Népal: catalogue de la collection d'ethnographie* (1954); L. Aubert: 'Sur deux luths marocains', *Musées de Genève*, cl (1974); 'Un instrument de musique indien: le sarod', *Musées de Genève*, clxxxiv (1978); 'Les artisans de la parole: notes sur les griots d'Afrique occidentale', *Musées de Genève*, cxcv (1989); 'La quête de l'intemporel: Constantin Brailoiu et les archives internationales de musique populaire', *Bulletin du Musée d'ethnographie* (1985); 'La vièle-cheval et le luth-singe: regards sur les musiques d'Asie centrale', *Bulletin du Musée d'ethnographie* (1986); 'Les musiciens dans la société newar', *Bulletin du Musée d'ethnographie* (1988); L. Aubert:

Pianeta musicale: strumenti musicali dei cinque continenti (1991); F. Borel and others: *Pom, pom, pom: musiques etcetra* (1997)

GENEVA. Musée d'Instruments Anciens de Musique: *c*365 European art, incl. the Fritz and Joachim Ernst collection.

Trésors musicaux des collections suisses: expositions au Château de Nyon (1949) [exhibition catalogue]; J. Gramm: 'Une visite à la collection d'instruments anciens de M. Fritz Ernst', *Glareana*, iii/3 (1954), 1–5; J. Haldenwang: 'Le Musée d'instruments anciens de musique', *Musées de Genève*, iv/33 (1963), 17–19; A. Boresel: 'Das klingende Museum aus Genf', *IZ*, xx (1966), 134–6; E.I. Clerc: *Musée d'instruments anciens de musique* (1973)

LE LOCLE. Musée d'Horlogerie: mechanical, incl. Maurice Sandoz collection.

LICHTENSTEIG. Fredys Mechanisches Musikmuseum: mechanical.

LUCERNE. Handharmonikamuseum Utenberg

LUCERNE. Wagner Museum, Städtische Sammlung alter Musikinstrumente: *c*300 European art, traditional, and non-European, incl. the Heinrich Schumacher collection.

H. Schumacher: *Katalog zu der Ausstellung von Musikinstrumente früherer Zeiten* (1888); R. Vannes: *Katalog der städtische Sammlung alter Musikinstrumente im Richard Wagner Museum Tribschen* (1956)

LUSTMÜLE. Rolf H.A. Habisreitinger collection: *c*20 important Italian bowed string instruments.

NEUCHTEL. Musée d'Ethnographie: 1200 non-European, mostly African incl. the G. and R. Bardout (Paris) collection.

Z. Estreicher: 'La musique des Esquimaux Caribou', *Bulletin de la Société Neuchâtel de géographique* (1948); Z. Estreicher: 'Collection Gaston Bardout', *Rapport annuel des bibliothèques et musées de la ville de Neuchatel* (1954), 43–71, repr. in *Glareana*, vii/2 (1958), 4–9; Z. Estreicher: 'Chants et rythmes de la danse d'hommes Bororo', recorded by Henry Brandt, *Bulletin de la Société Neuchâtel de géographique* (1954–5); *Musique et sociétés* (1977) [exhibition catalogue]; F. Borel: *Les sanza* (1986)

RHEINFELDEN. Fricktaler Museum: *c*25 winds, 17th- to 19th-century.

RIVAZ, VAUD. Christiane Jaccottet collection: *c*20 keyboards.

ROCHE. Musée Suisse de l'Orgue: *c*80 organs, incl. reeds and parts.

H.J. Modry: 'New Organ Museum Opens in Roche', *AMIS Newsletter*, xiv/1 (1985); *Catalogue de l'exposition partielle de la collection* (1986)

ST GALLEN. Historisches Musem: *c*50 European art and traditional, Asian and African.

W. Nef: *Inventar* (n.d.) [typescript]

SEEWEN, SOLOTHURN. Schweizerisches Musikautomaten-Museum: mechanical, incl. the Heinrich Weiss-Stauffacher collection. This museum is now part of Schweizerischen Landesmuseums Zürich.

H. Weiss-Stauffacher: 'Die Welte-Philharmonie Orgel der Sammlung H. Weiss-Stauffacher', *Seewen Sol. Schweiz* (1970); 'Verzeichnis der mechaniches Musikinstrumenten in der Sammlung H. Weiss-Stauffacher, Seewen, So.', *Glareana*, xx/3–4 (1971); H. Weiss-Stauffacher and R. Bruhin: *Mechanisches Musikinstrumenten und Musikautomaten: Beschreibender Katalog der Seewener Privatsammlung* (1975/*R*); R. Zweifel, H. Weiss-Stauffacher and T. Bürgi: *Musikautomaten Museum Seewen* (1993)

STEFFISBURG. Heinrich Brechbühl collection: *c*300 mechanical.

H. Brechbühl: 'Heinrich Brechbühl's Collection of Mechanical Musical Instruments, Steffisburg', *CIMCIM Newsletter*, vii (1979)

UTZENSDORF. Schloss Landshut: hunting.

G. Boesch: *Die Jagdwaffensammlung Dr. René La Roche, Basel* (1964)

WÄDENSWIL. Music of Man Archive: *c*420 European, African, Asian, Oceanian and Native North American.

WINTERTHUR. Walter M. Meier collection: *c*10 glass, incl. glass harmonicas, sets of musical glasses and a glass trumpet.

ZIMMERWALD, BERNE. Karl Burri collection: *c*600 winds.

ZOLLIKON. Karl Mangold collection: *c*140 winds and organs.

J. Hiestand-Schnellmann: 'Ausstellung alter Musikinstrumenten in Zollikon (Sammlung Mangold)', *Glareana*, xiii/3–4 (1964), 6–12

ZÜRICH. Museum Bellerive: *c*250 European art, traditional, some non-Western incl. the Firma Hug & Ciés Musikhistorische Museum.

A.-E. Cherbuliez: *Die europäisches Musikinstrumente Wegleitung, Kunstgewerbemuseum der Stadt Zürich* (1962); J. Hiestand-Schnellmann: 'Die Sammlung alter Musikinstrumente im Kunstgewerbemuseum', *Glareana*, xv/3–4 (1966), 2–17; J. Hiestand-Schnellmann: 'Die Ausstellung alter Musikinstrumente im neugestalteten Vestibül der Tonhalle Zürich', *Glareana*, xvi/3–4 (1977), 36–9

ZÜRICH. Museum Rietberg: non-Western art and ethnological.

ZÜRICH. Schweizerisches Landesmuseum: *c*400 European and Swiss traditional.

H. Schumacher: *Bericht über die im Schweizerisches Landesmuseum befindlichen Musikinstrumenten* (Lucerne, 1905); B. Geiser: *Die Zither der Schweiz* (1974) [exhibition catalogue]; *Musikinstrumenten der Schweiz, 1685–1985* (1985) [exhibition catalogue]

ZÜRICH. Völkerkundemuseum der Universität Zürich: *c*600 non-European, many African.

M. Szalay, ed.: *Das Völkerkundemuseum der Universität Zürich: eine Übersicht* (1972)

TAIWAN

TAIBEI. Exhibition Rooms, Institute of History and Philology, Academia Sinica: 100 Asian, esp. excavated Chinese archaeological.

TAIBEI. National Museum of History: *c*55 Hunan ancient, and Cantonese opera.

TAJIKISTAN

DUSHANABE. Muzei Muttachidai Respublíkawii Tá richi Kischwazschinosi was San'ati Taswiri: *c*110 Tajik

TANZANIA

DAR ES SALAM. National Museum of Tanzania: 120 mainly Tanzanian.

ZANZIBAR. Sankt Ottilien Missionary Station: *c*115 African and Southeast Asian.

E. Tremmel: 'Die Sammlung afrikanischer Musikinstrumente in Missionsmuseum Sankt Ottilien', *Augsburger Jb für Musikwissenschaft*, iii (1986), 7–50

THAILAND

BANGKOK. Phipitapan Haeng Chart [National Museum]: *c*210 Thai, Chinese, Cambodian, Burmese and Laotian

TUNISIA

CARTHAGE. Centre des Arts et Traditions Populaires, Fonds d'Instruments de Musique: *c*40.

LE BARDO. Musée National du Bardo: Tunisian string instruments and percussion.

SIDI BEN-SAÏD. Museum of Music: mediterranean.

TUNIS. Musée du Conservatoire: *c*30 African and Asian.

TURKEY

ANKARA. Etnoğrafya Müzesi [Ethnographical Museum]: *c*250 Anatolian and Asian.

ISTANBUL. Askerî Müzesi [Military Museum]

ISTANBUL. Topkapi Sarayi Müzesi [Topkapi Palace Museum]: *c*65 Turkish.

KONYA. Müze Müdürlüğü: *c*65 Central Asian.

Müze: kültür bakanliği: anitlar ve müzeler genel müdürlüğü, konya Müze müdürlüğü (1993)

KONYA. Mevlâna Müzesi [Mevlâna Museum]: *c*50 Dervish

UGANDA

KAMPALA. Uganda Museum: 500 Ugandan and other African.

K.P. Wachsmann: *The Uganda Museum: Report for the Years 1950–51* (1952); K.M. Trowell and K.P. Wachsmann: *Tribal Crafts of Uganda* (London, 1953)

UKRAINE

KIEV. Raisa Dmitriyevna Gusac collection: 170 traditional.

L′VIV L′vivskij Istoričeskij Muzej [Historical Museum]: *c*100 art and traditional.

G.D. Yashtchenko: *Catalogue of the Musical instruments of the Lvov Historical Museum* (n.d.)

UNITED KINGDOM

ABERDEEN. Marischal Museum, University of Aberdeen: *c*150 non-European ethnological and archaeological incl. Wilson (Classical and Eastern antiquities), Grant Bey (Egyptian), and William Macgregor collections.

R.W. Reid: *Illustrated Catalogue of the Marischal Museum* (1912)

BARNARD CASTLE. Bowes Museum: *c*80 European art, mechanical and ethnological.

BELFAST. Department of Social Anthropology and Ethnomusicology, Queens University: Balinese gamelan, African, Asian, Middle Eastern and South American.

BELFAST. Ulster Museum, Botanic Gardens: *c*105 European, African, Middle Eastern, Asian, Pacific Rim and American archaeological, medieval and ethnological.

BIRMINGHAM. Birmingham Conservatoire of Music: incl. the L.L. Key collection and collection of Dodd bows.

W.H. Morris: *Catalogue of Musical Instruments in the Possession of the School* (1953); J. Morris and S. Daw: *Catalogue of Historic Instruments of the Birmingham School of Music Collection* (1975)

BIRMINGHAM. City Museum and Art Gallery: *c*210 European art and ethnological.

BIRMINGHAM. Department of Science and Industry, City Museum and Art Gallery: *c*70 mechanical.

BOURNEMOUTH. Russell-Cotes Art Gallery and Museum: *c*60 European keyboards and worldwide ethnological.

BRADFORD. Bradford Art Galleries and Museums; see KEIGHLEY, Cliffe Castle Museum, below

Catalogue of the Brass Musical Instruments in the Collections of Bradford Art Galleries and Museums (1991)

BRENTFORD, MIDDX. The Musical Museum: *c*300 keyboard, mainly automatic.

The Musical Museum (1977)

BRIGHTON. Brighton Museum and Art Gallery: *c*680 worldwide incl. the Potter, Albert Spencer, and M. Willins collections.

BRISTOL. Bristol City Museum: *c*35 keyboards from Mickleburgh collection.

BROADWAY, WORCS. Snowshill Manor: *c*100 European art from C.P. Wade Collection.

CAMBRIDGE. Faculty of Music, University of Cambridge: *c*130 incl. Bryan (keyboard and mechanical), Shaw-Zambra, and Chadwick-Healey (harp) collections.

CAMBRIDGE. Nicholas Shackleton collection: *c*300 winds, many clarinets.

CAMBRIDGE. University Museum of Archaeology and Anthropology: *c*1000 non-European incl. L.E.R. Picken collection.

CARDIFF. Amgueddfa Werin Cymru [Welsh Folk Museum]: 120 mainly Welsh, esp. harps.

CHICHESTER. Mechanical Music and Doll Collection: *c*100 mechanical.

DOUGLAS, ISLE OF MAN. Manx Museum: *c*50 regional.

DUNDEE. Albert Institute: incl. Methven Simpson keyboard collection.

EAST CLANDON, SURREY. Alec Cobbe keyboard collection, Hatchlands Park

EDINBURGH. Edinburgh University Collection of Historic Musical Instruments (EUCHMI): *c*2500 European art and traditional (known as Galpin Society Collection from 1968–1980), incl. the collections of G. Rendall (woodwind), L.G. Langwill (mostly bassoons), A. Myers (brass), J.B. Dick, C.H. Brackenbury Memorial, part of Glen, part of Mickleburgh, Ross, Shaw-Hellier, M. Whewell, A. Macaulay (plucked strings), J. Blades (percussion), P. Cooke (ethnological) and C. Monk (brass).

G. Melville-Mason, ed.: *The Galpin Society: an Exhibition of European Musical Instruments* (1968) [exhibition catalogue]; A. Myers: 'The Glen and Ross Collections of Musical Instruments', *GSJ*, xxxviii (1985), 4–8; *Handel: a Celebration* (1985); T.K. Dibley: *The Historic Clarinet Exhibition Handbook* (1986); *Guide to the Collection: EUCHMI* (1987); A. Myers, ed.: *Historic Musical Instruments in the Edinburgh University Collection*, i: *The Illustrations* (1990), ii: *The Description* (1992–) [A: *Instruments of Regional Cultures Worldwide*; B: *Plucked and Hammered String Instruments*; C: *Bowed String Instruments*; D: *Flutes and Whistles*; E: *Double Reed Woodwind*; F: *Single Reed Woodwind*; G: *Bagpipes*; H: *Basswind*; I: *Free Reed Instruments and Musical Glasses*; J: *Percussion*; K: *Ancillary Items*], *iii: The Electronic Picture Gallery* <www.music.ed.ac.uk/euchmi>; C.D.S. Field: 'John Donaldson and 19th-Century Acoustics Teaching in the Univeristy of Edinburgh', *Musical Acoustics: Edinburgh 1997*, 509–20

EDINBURGH. John Barnes keyboard collection

EDINBURGH. Royal Museum of Scotland (formerly Royal Scottish Museum and National Museum of Antiquities of Scotland): *c*500 European and non-European, incl. *c*150 Scottish, esp. bagpipes and harps, incl. the D. Fraser (bagpipes), Ross (bagpipes), also J. Jenkins (ethnological) collection.

R.B. Armstrong: *The Irish and Highland Harps* (1902, 2/1969); *Catalogue of the National Museum* (1892); H. Cheape and others: *Pipes, Harps, and Fiddles* (1976); J. Jenkins: *Man and Music: a Survey of Traditional Non-European Musical Instuments* (1983); H. Cheape and others: *At Home: Ten Years of Collecting from Historic Scotland* (1984); A. Myers: 'The Glen and Ross Collections of Musical Instruments', *GSJ*, xxxviii (1985), 4–8; H. Cheape: *The Wealth of a Nation in the National Museums of Scotland* (1989)

EDINBURGH. Russell Collection of Early Keyboard Instruments, Faculty of Music, Edinburgh University: *c*50.

R. Russell: *The Harpsichord and Clavichord* (1959, 3/1979); S. Newman and P. Williams: *The Russell Collection and Other Early Keyboard Instruments in St. Cecilia's Hall* (1968); J. Barnes: 'The Flemish Instruments of the Russell Collection', *Colloquium restauratieproblemen* (1971), 35–9; C. Napier: *A Brief Guide to the Russell Collection of Harpsichords and Clavichords* (1981, 2/1986); C. Napier: *Checklist of the Instruments in the Russell Collection of Early Keyboard Instruments* (1982); '"Notes That Wing Their Heavenly Ways": ... New Handel Organ in St. Cecilia's Hall', *AMIS Newsletter*, xxvii/2 (1998)

GLASGOW. Art Gallery and Museum: 370 incl. part of the R. Glen (European) and H.G. Farmer worldwide ethnological collections.

[H.G. Farmer:] *Instruments of Music: History and Development* (1941) [exhibition catalogue]; H.G. Farmer: 'The Glen Collection', *Art Review* (1945); H.G. Farmer: 'Some Oriental Musical Instruments at Kelvingrove', *Scottish Art Review*, viii (1961), 1–4; A. Myers: 'The Glen and Ross Collections of Musical Instruments', *GSJ*, xxxviii (1985), 4–8

GLASGOW. Hunterian Museum and Art Gallery, University of Glasgow: *c*200 incl. ethnological and B. Hague (wind) collection.

GOUDHURST, KENT. Finchcocks Collection, Living Museum of Music: *c*75 keyboards, the Katrina and Richard Burnett collection.

R. Burnett: 'English Pianos at Finchcocks', *EMc*, xiii (1985), 45–51; W. Dow: *Finchcocks Collection, Catalogue: the Richard Burnett Collection of Historical Keyboard Instruments* (1989); R. and K. Burnett: *Finchcocks Past & Present* (1989)

HAILSHAM, E. SUSSEX. Alice Schulmann-Frank Collection of Musical Instruments and the Michelham Priory Collection: *c*260 European and non-European.

HUDDERSFIELD. Tolson Memorial Museum: *c*150 European.

IPSWICH. Ipswich Borough Council Museum and Art Galleries: *c*135 ethnological, incl. Muir (East African) and Partridge (Nigerian) collections.

KEIGHLEY. Cliffe Castle Museum, Bradford Art Galleries and Museum: *c*150, two-thirds European, one-third non-European.

A. Myers and A. Cartledge: *Catalogue of Brass Instruments in the Collection of Bradford Art Galleries and Museums* (1991)

KIDDERMINSTER. Hartlebury Castle, Hereford and Worcester County Museum: mainly European art.

KILMARNOCK. Dean Castle: *c*100 art incl. Howard de Walden, and C. van Raalte collections.

Dean Castle: Musical Instruments (1975)

KINGSTON UPON THAMES. School of Music, Kingston University: Chinese and Indian.

LEEDS. Abbey House Museum: *c*250 European.

LEEDS. Department of Ethnography, City Museum: *c*135.

LEICESTER. Charles Moore Collection of Musical Instruments, University of Leicester: *c*75 European.

S.J. Weston: *A Catalogue of Instruments in the Charles Moore Collection* (1981)

LEICESTER. Leicestershire Museums: *c*80.

LEWES. Sussex Archaeological Institute: 250 ethnological incl. Mummery collection.

LISBELLAW, CO. FERMANAGH. Richard Pierce collection: *c*25 European string instruments and winds.

LIVERPOOL. National Museum and Galleries on Merseyside: *c*120 incl. Rushworth and Dreaper collection.

Rushworth & Dreaper Collection of Antique Musical Instruments and Historical Manuscripts (1927); *Catalogue of the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments* (1932); P. Rushton: *Catalogue of European Musical Instruments in the Liverpool Museum* (London, 1994)

LONDON. Boosey & Hawkes Museum: *c*340 winds.

A. Baines: *Antique Musical Instruments of Historical Interest* [checklist] (1972)

LONDON. British Museum: *c*1000 antique, oriental, African incl. musical images.

LONDON. Centre of Music Studies, School of Oriental and African Studies: *c*100 Asian and African.

LONDON. Fenton House: *c*20 keyboards, incl. G.H. Benton Fletcher collection.

R. Russell: *The Musical Instruments in Fenton House, Hampstead* (1953); R. Russell: *The Benton Fletcher Collection of Early English Musical Instruments at Fenton House* (1955); R. Russell: *Catalogue of Early Keyboard Instruments at Fenton House* (1957, 4/1986)

LONDON. Horniman Museum: 6000 art, traditional and mainly ethnological, incl. Percy Bull and Adam Carse collections, and Arnold Dolmetsch collection.

A. Carse: *The Horniman Museum: a List of the Instruments Included in the Adam Carse Collection of Musical Wind Instruments* (1947); A. Carse: 'The Adam Carse Collection of Musical Wind Instruments', *GSJ*, ii (1949); A. Carse: *Catalogue of the Adam Carse Collection of Old Musical Wind Instruments* (1951); M. Dolmetsch: *Personal Recollections of Arnold Dolmetsch* (1957); J. Jenkins: *Musical Instruments* (1958, 3/1974); E.A.K. Ridley: *Wind Instruments of European Art Music* (1974); M. Campbell: *Dolmetsch: the Man and his Work* (1975); J. Jenkins and P.R. Olsen: *Music and Musical Instruments in the World of Islam* (1976); F. Palmer: *The Dolmetsch Collection of Musical Instruments* (1981); M. Birley: 'Extra-European Musical Instruments in the Horniman Museum', *ICTM, U.K. Chapter Bulletin*, x (1985), 21–3

LONDON. J.R. Mirrey Collection of Early Keyboard Instruments: *c*25 harpsichords, pianos and organs.

LONDON. Museum of London: *c*80 London archaeological to 19th-Century.

LONDON. Museum of Mankind, British Museum: *c*4000 archaeological and ethnological, incl. the Raffles gamelan.

J. Rimmer: *Ancient Musical Instrument of Western Asia* (1969); W. Fagg, ed.: *The Raffles Gamelan: a Historical Note* (1970); J. Scott-Kemball: *Javanese Shadow Puppets: the Raffles Collection in the British Museum* (1970); 'Ancient Egyptian Musical Instruments: a Catalogue and its Problems', *MT*, cxvii (1976), 824; R.D. Anderson: *Catalogue of Egyptian Antiquities in the British Museum*, iii: *Musical Instruments* (1976); P. Gloudesley: *Report to the Museum of Mankind: Research* (n.d.) [typescript]; S. Quigley: 'The Raffles Gamelan at Claydon House', *JAMIS*, xxii (1996), 5–41

LONDON. Royal Academy of Music: over 250 string instruments and part of the Broadwood Collection of Antique Instruments.

'Eine Klavier-Ausstellung der Firma Broadwood & Sons in London', *ZI*, xxi (1900–1), 647–50; *Collection of Antique Instruments at John Broadwood & Sons* (1903); 'Eine Klavierhistorisches Ausstellung', *ZI*, xxiv (1903–4), 757–9; D. Rattray: *Masterpieces of Italian Violin Making 1620–1850: Twenty-Six Important Stringed Instruments from the Collection at the Royal Academy of Music* (1991)

LONDON. Royal Armouries and the Jewel House, Tower of London: *c*35 brass winds and drums.

LONDON. Royal College of Music: 500 mainly European art, incl. Day, part of Tagore (Indian), Donaldson, Hipkins, King Edward VII and G.E.W. Hartley collections.

G. Donaldson: *Catalogue of the Musical Instruments and Objects Forming the Donaldson Museum* (1899); G. Dyson: *The Royal College of Music Catalogue of Historical Instruments, Paintings, Sculpture, and Drawings* (1952); *The Ridley Collection of Musical Wind Instruments in the Luton Museum* (Luton, 1957); E. Wells: *Guide to the Collection* (1964); E. Wells: 'The RCM Collection of Instruments', *Royal College of Music Magazine*, lxiii (1967), 83–7, xxlii (1976), 39–43; E. Wells: *Guide to the Collection* (1984); *Royal College of Music Museum Catalogue*, i: E.A.K. Ridley: *European Wind Instruments* (1982, addenda, 1998, ed. E. Wells), ii: *Keyboard Instruments* (in preparation)

LONDON. Victoria and Albert Museum: European art and some Asian collected by Carl Engel and C.R. Day (Indian).

C. Engel: *A Descriptive Catalogue of Musical Instruments in the South Kensington Museum* (1870, 2/1874); *A Picture Book of Keyboard Musical Instruments* (1929); R. Russell: *Catalogue of Musical Instruments*, i: *Keyboard Instruments* (1968, rev. 2/1984 by H. Schott); *Musical Instruments as Works of Art* (1968, rev. 2/1982 by P. Thornton); A. Baines: *Catalogue of Musical Instruments*, ii: *Non-Keyboard Instruments* (1968); *Catalogue of Musical Instruments*, iii: *Additional and Detailed Photographs of the Collection* (1968); G. Thibault and others: *Eighteenth Century Musical Instruments, France and Britain/Les instruments de musique au XVIIIe siècle: France et Grand-Bretagne* (1973) [exhibition catalogue]; D. Fitz-Gerald: *Victoria and Albert Museum: the Norfolk House Music Room* (1973); C. Patey: *Musical Instruments at the Victoria and Albert Museum: an Introduction* (1978); J. Yorke: *Keyboard Instruments at the Victoria and Albert Museum* (1986)

LONDON. William Waterhouse collection: *c*60, many bassoons.

W. Waterhouse: *The Proud Bassoon: an Exhibition Showing the Development of the Bassoon over the Centuries, the Waterhouse Collection of Bassoons and Related Items* (1983)

MAIDSTONE. Museum and Art Gallery: *c*85.

MANCHESTER. Manchester Museum, University of Manchester: 225 non-European.

MANCHESTER. Royal Northern College of Music: *c*310 incl. Henry Watson and Josiah Chapman collections.

H. Watson: *The Royal Manchester College of Music: Catalogue of the Henry Watson Collection of Musical Instruments* (1906); L.W. Duck: *Musical Instruments in the Henry Watson Library* (1950); A. Temple: *Glories of Keyboards: an Exhibition of Keyboard Instruments from the Henry Watson Collection* (1995); W. Waterhouse: *RNCM Collection of Historical Musical Instruments* (1998) [catalogue]

MERTHYR TYDFIL. Museum and Art Gallery, Cyfarthfa Castle: *c*40, many from Cyfarthfa Band.

A. Myers and T. Herbert: *Catalogue of the European Wind and Percussion Instruments in the Cyfarthfa Castle Museum Collection* (1990)

MORPETH. Morpeth Chantry Bagpipe Museum: *c*120 from W.A. Cocks collection.

W.A. Cocks: *The Northumbrian Bagpipes: their Development and Makers* (Newcastle-upon-Tyne, 1933); W.A. Cocks and F. Bryan: *The Northumbrian Bagpipes* (1967)

NEWCASTLE UPON TYNE. Hancock Museum, University of Newcastle-upon-Tyne: *c*85 ethnological incl. W.A. Cocks collection.

NORTHLEACH. Keith Harding's World of Mechanical Music

OXFORD. Ashmolean Museum, University of Oxford: European art string and keyboard, 17th-century non-European, and some archaeological, incl. W.E. Hill & Son and J. Francis Mallet collections.

T. Dart: 'The Instruments in the Ashmolean Museum', *GSJ*, vii (1954), 7–10; D.D. Boyden: *Catalogue of the Hill Collection of Musical Instruments in the Ashmolean Museum* (1969); J. Charleton: *Viols, Violins, and Virginals* (1985)

OXFORD. Jeremy Montagu collection: 1900 worldwide.

J. Montagu: *Musical Instruments of the World: Sheffield Festival Exhibition* (Sheffield, 1967, 2/1970)

OXFORD. Philip Bate Collection of Historical Instruments, Faculty of Music, University of Oxford: 1100 European art, traditional, and Javanese double gamelan, incl. Philip Bate, part of the Reginald Morely-Pegge, Edgar Hunt, Miss Lloyd Baker, Taphouse, R. Warner, W.C. Retford and Anthony Baines collections.

A. Baines: *The Bate Collection of Historical Wind Instruments: Catalogue* (1976); J. Montagu: *The Bate Collection of Historical Wind Instruments, Supplement to the Printed Catalogue of 1976: End, Notch and Duct Flutes* (1987); *The Javanese Gamelan 'Kyai Madu Laras'* (n.d.); J. Montagu: *The Bate Collection of Historical Instruments: Check List of the Collection* (1989); J. Montagu: *Keyboard Instruments* (1993); J. Montagu: *Keyed and Fingerholed Brass Instruments* (1993); J. Montagu: *Check List of the Collection* (1993)

OXFORD. Pitt Rivers Museum, University of Oxford: mainly non-European, incl. H. Balfour, B. Blackwood, Hutton, Mills, E. Pritchard, part of Tagore (Indian) and E.B. Taylor collections.

H. Balfour: 'Report on a Collection of Musical Instruments from the Siamese, Malay States and Perak', *Fasciculi Malayensis: Anthropology*, 2a, ed. N. Annandale (Liverpool, 1904), 1–18; A. Baines: *Bagpipes*, Occasional Papers of Technology, ix (1960), ed. H.T. La Rue (1995); H.T. La Rue: *Pitt Rivers Museum: a Whole Room For Music* (1991)

SAFFRON WALDEN, ESSEX. Saffron Walden Museum: *c*125 archaeological and ethnological.

ST HELIER, JERSEY. Société Jersiaise: *c*20 from local churches and bands.

R. Falle: 'A List of the Musical Wind Instruments in the Museum of the Société Jersiaise', *Société Jersiaise Bulletin*, no.16 (1954)

SHEFFIELD. Sheffield City Museum: *c*50 European winds, incl. Lady Stanley Clarke, John Parr and a few from Jeremy Montagu collections.

SHIPLEY, W. YORKS. Museum of Victorian Reed Organs and Harmoniums: *c*50, Phil and Pam Fluke collection.

P. and P. Fluke: *Victorian Reed Organs and Harmoniums: the Collection of Phil and Pam Fluke* (1985)

SPALDING, LINCS. Rutland Cottage Music Museum: *c*500 mostly mechanical.

SWINDON. Museum and Art Gallery: *c*60 European art, traditional and non-European, many from F. Winslow collection.

TORQUAY. Torquay Museum: *c*50 European and Asian from U. Daubeny, and Paget-Blake collections.

U. Daubeny: *Orchestral Wind Instruments, Ancient and Modern* (London, 1920)

TOTNES, DEVON. Dartington College of Arts: *c*50 Japanese, Indian, and Balinese gamelan.

TWICKENHAM. Royal Military School of Music Museum: *c*500 military from Royal United Services Institute, Buckingham Palace and W.F. Blandford collections.

WARRINGTON. Museum and Art Gallery: *c*20 European art.

WIGAN. History Shop: 22 European art, William Rimmer collection.

WOOTTON BASSETT, WILTS. John Webb collection: 400 wind, mostly brass.

YORK. Castle Museum: *c*250.

G.B. Wood: *Musical Instruments in the York Castle Museum* (1938)

UNITED STATES OF AMERICA

ABILENE, TX. Department of Music, McMurry University: *c*30 Western incl. Thomas H. Greer collection.

ALBUQUERQUE, NM. Maxwell Museum of Anthropology, University of New Mexico: *c*700 ethnological and archaeological, esp. Native American (particularly Southwest), east African and Asian, incl. the Kidd collection.

Man: the Music-Maker (1973) [exhibition catalogue]

AMBRIDGE, PA. Old Economy Village: *c*35 Western art, a few military and mechanical.

ANN ARBOR, MI. Stearns Collection of Musical Instruments, School of Music, University of Michigan: over 2200 worldwide.

A.A. Stanley: *Catalogue of the Stearns Collection of Musical Instruments* (1918, 2/1921); R.A. Warner: 'The Stearns Collection of Musical Instruments', *JVdGSA*, ii (1965), 38–48; B.M. Smith: *Two-Hundred Forty-One European Chordophones in the Stearns Collection* (1981); W. Malm: 'Stearns Musical Instruments: an Exotic Collection', *Ann Arbor Magazine* (1986), 14–19; J.M. Borders: *European and American Wind and Percussion Instruments: Catalogue of the Stearns Collection of Musical Instruments, University of Michigan* (1988); *The Stearns Collection of Musical Instruments: the First Century, 1899 to 1998* (1998)

ASHBURNHAM, MA. Edmund Michael and Patricia Frederick collection: 25 string keyboards.

E.M. Frederick: 'The "Romantic" Sound in Four Pianos of Chopin's Era', *19CM*, iii/2 (1979), 150–53; A. Porter: 'Musical Events: a Fine Resource', *New Yorker*, (26 Oct 1981); G. Hayes: 'How Many Pianos Does It Take to Fill A House?', *Early Keyboard Studies Newsletter*, i/2 (1985); M. Boriskin: 'They Prefer Pianos to Furniture', *Piano Quarterly* (Summer 1985); E.M. Frederick: 'English vs. Viennese Fortepianos', *Haydn's Piano Sonatas* (1990); I. Braus: 'Early Pianos: a Conversation with Michael Frederick', *Early Keyboard Studies Newsletter*, vii/3 (1993)

BAKERSFIELD, CA. Kern County Museum: *c*30, half mechanical, also country-and-western.

BALTIMORE, MD. Maryland Historical Society: *c*40 locally made or owned, incl. 15 Baltimore pianos.

G.R. Weidman: *Furniture in Maryland, 1740–1940* (1984)

BARTLESVILLE, OK. Woolaroc Museum, Frank Phillips Foundation: incl. *c*25 Native American.

BELLEVUE, WA. Experience Music Project: *c*100, mainly acoustic and electric guitars.

BELOIT, WI. Logan Museum of Anthropology, Beloit College: *c*150, half Native North and Central American, African and from the Pacific Rim.

BENNINGTON, VT. Bennington Museum: *c*30 with local associations.

BEREA, KY. Berea College Appalachian Museum: *c*25 traditional Appalachian.

BERKELEY, CA. Department of Music, University of California: *c*110 mainly Western art, also African and Asian incl. Ansley K. Salz (string) collection.

D.D. Boyden: *Catalogue of the Collection of Musical Instruments in the Department of Music, University of California, Berkeley* (1972); J.A. Emerson: *Musical Instruments, East and West*, i (1972); *Catalog of an Exhibit on the Occasion of the 12th Congress of IMS* (1977)

BERKELEY, CA. Phoebe Hearst Museum of Anthropology (formerly Robert H. Lowie Museum of Anthropology), University of California: 1050 mainly Native North and Latin American ethnological and archaeological, esp. Californian and Peruvian, also African, Asian, Australian, Oceanian and European.

BETHLEHEM, PA. Moravian Museum of Bethlehem: *c*35, many trombones, by local makers.

C.S. Mayes: *A Descriptive Catalogue of Historic Percussion, Wind and Stringed Instruments in Three Pennsylvania Museums* (MA thesis, Florida State U., 1974)

BISMARK, ND. Museum of State Historical Society of North Dakota: *c*160 Western and Native American.

BLOOMFIELD HILLS, MI. Cranbrook Institute of Science: *c*80 worldwide ethnological.

BLOOMINGTON, IN. Musical Instrument Collection, William Hammond Mathers Museum of World Cultures, Indiana University: *c*1800 worldwide, esp. American, African, Southeast Asian, and Balkan traditional and ethnological incl. Robert Ellison (Native North American Plains), Frances Cossard (mainly Japanese), Georg Herzog-Erich von Hornbostel, Carl Anton Worth (Sudanese and Javanese puppet and gamelan), and Laura Bolton collections.

P. Gold: *Traditional Music of the World* (1968); L. Boulton: *Musical Instruments of World Cultures* (New York, 1972); 'Boulton Collection Donated to Arizona State', *AMIS Newsletter*, xii/2 (1983)

BOISE, ID. Idaho State Historical Society: *c*50 Western art, traditional and popular.

BOSTON, MA. Boston Symphony Orchestra: *c*100 Western and non-Western art, traditional, ethnological incl. Casadesus and John S. Barnet collections.

'BSO Collection Reinstalled', *AMIS Newsletter*, xx/1 (1991)

BOSTON, MA. Musical Instruments Collection, Museum of Fine Arts: *c*1200 Western art, traditional and ethnological, incl. North and South American; African, Asian, esp. 1840 Blora Javanese gamelan; the Leslie Lindsey Mason (formerly Francis W. Galpin [Western art, traditional, and non-Western], and Moule [Chinese]), Edwin M. Ripin (keyboards), Douglas Diehl, Peggy Stewart Coolidge, Harold Priest and Searles/Rowland collections.

'Leslie Lindsey Mason Collection of Musical Instruments', *Museum of Fine Arts Bulletin*, xv (1917); N. Bessaraboff: *Ancient Musical Instruments: an Organological Study of the Musical Instruments in the Leslie Lindsey Mason Collection* (1941); N.B. Bodley [Bessaraboff]: 'The Auloi of Meroe', *American Journal of Archaeology*, l/2 (1946); N. Williamson: 'The Leslie Lindsey Mason Collection', *Museum of Fine Arts Bulletin*, lix/315 (1961); N. Williamson: 'The Musical Instrument Collection at Boston', *VdGSA*, iii (1966); R.M. Rosenbaum: Galpin Collection and Galpin Consort, *AMIS Newsletter*, ii/3 (1973); Ripin Collection Merlin Harpsichord, *AMIS Newsletter*, iii/2 (1974); B. Lambert: 'The Musical Instruments Collection, Museum of Fine Arts, Boston', *CIMCIM Newsletter*, x (1982); B. Lambert: *Musical Instruments Collection: Checklist of Instruments on Exhibition* (1983); D.S. Quigley: 'Museum of Fine Arts, Boston: Collection of Musical Instruments Acquisitions from 1972–1987', *FoMRHI Quarterly*, xlix (1987); 'MFA Retains Searles/Rowland Collection', *AMIS Newsletter*, xxi/2 (1992); D. Kuronen: 'The Musical Instruments of Benjamin Crehore', *Journal of the Museum of Fine Arts, Boston*, iv (1992); J. Koster: *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (1994)

BOSTON, MA. New England Conservatory of Music: *c*125, mostly Asian, also Western, incl. Eben Tourjee collection.

E. Burnett: *A Catalogue of the Collection of Ancient Instruments Owned by the New England Conservatory* (MA thesis, New England Conservatory of Music, 1967)

BOSTON, MA. Sheridan Germann collection: *c*20, half string keyboards.

S. Germann: 'The Accidental Collector', *Early Keyboard Studies Newsletter*, v/3 (1991)

BOSTON, MA. Society for the Preservation of New England Antiquities: over 50 Western art and popular.

BOWLING GREEN, KY. Kentucky Museum, Western Kentucky University: *c*35 mainly Western popular, art and traditional, a few non-Western.

BROWNING, MT. Museum of the Plains Indian and Crafts Center: *c*30 Plains Native American, esp. Sioux.

BURLINGTON, VT. Robert Hull Fleming Museum, University of Vermont: *c*170 worldwide ethnological, some American popular.

CAMBRIDGE, MA. Department of Music, Harvard University: *c*100 Western and Asian art, traditional, ethnological incl. Ralph Isham and Edward R. Hewitt collections.

S.E. Thompson: *Checklist* (1990)

CAMBRIDGE, MA. G. Norman Eddy collection: *c*475 winds and string keyboards.

F.N. and G.N. Eddy: 'Four Flageolets', *AMIS Newsletter*, i/4 (1972); T. Good and G.N. Eddy: *The Eddy Collection of Musical Instruments: a Checklist* (San Francisco, 1985)

CAMBRIDGE, MA. Peabody Museum of Archaeology and Ethnology: *c*2000 worldwide, half Native North American.

CARBONDALE, IL. Southern Illinois University Museum: *c*250 Middle Eastern, American, Asian ethnological and some archaeological.

CHARLESTON, SC. Charleston Museum: *c*75 used locally, incl. Siegling Music House collection.

CHARLOTTESVILLE, VA. Thomas Jefferson Memorial Association: 7 Jefferson-related art.

W.H. Adams: *The Eye of Thomas Jefferson* (1976); H. Cripe: *Thomas Jefferson and Music* (1974); S. Stein: *The Worlds of Thomas Jefferson at Monticello* (New York, 1993)

CHICAGO, IL. Department of Anthropology, Field Museum of Natural History: *c*3800, over half American ethnological and archaeological, also African, Middle Eastern, Asian, Oceanian and European.

S.C. De Vale: 'The Gamelan', *Field Museum of Natural History Bulletin* (1978)

CHICAGO, IL. Oriental Institute Museum, University of Chicago: *c*40 archaeological Egyptian and Near Eastern.

CINCINNATI, OH. Cincinnati Art Museum: *c*775 Western art, traditional and non-Western ethnological, incl. William Howard Doane collection and loans from Metropolitan Museum of Art.

E. Winternitz: *Musical Instruments: Collection of the Cincinnati Art Museum* (1949) [catalogue]; *Cincinnati Art Museum Handbook* (1977)

CLAREMONT, CA. Kenneth G. Fiske Museum of Musical Instruments, Claremont Colleges: *c*1200 Western, incl. *c*450 Asian, African, ethnological North and South American, Oceanian incl. Curt Janssen, Leon Whitsell and Jack Coleman (winds) collections.

A.R. Rice: 'The Curtis W. Janssen Collection', *Journal of the International Trumpet Guild*, xiv/3 (1990)

CLARKSDALE, MS. Delta Blues Museum: over 30, American acoustic and electric guitars, also traditional and popular.

CLEVELAND, OH. Western Reserve Historical Society Museum: *c*100.

T. Albrecht: *An Annotated Catalogue of Musical Instruments in the Collection of the Western Reserve Historical Society* (1978) [typescript]

COLORADO SPRINGS, CO. Colorado Springs Museum: over 100 mainly music boxes, also Western, and Native American archaeological and ethnological

CONCORD, NH. New Hampshire Historical Society Museum: *c*65 Western art, traditional and popular used locally.

B.D. Turcott: 'Concord Musical Instrument Makers', *Historical New Hampshire*, xxii/1 (1967), 18–27; E. Wall: 'Abraham Prescott: Bass Viol Maker of Deerfield and Concord', *Historical New Hampshire*, xlii/2 (1987), 101–23; W. Copley: 'Musical Instrument Makers of New Hampshire, 1800–1860', *Historical New Hampshire*, xlvi/4 (1991), 231–48

CORNING, NY. Corning Museum of Glass: *c*15, 7 glass instruments and whistles.

COSTA MESA, CA. Christian and Kathleen Eric collection: *c*300 music boxes.

DAVENPORT, IA. Putnam Museum of History and Natural Science: *c*35 European art, traditional, popular and Native North American.

DEANSBORO, NY. Deansboro Musical Museum: incl. Arthur and Elsie Sanders collection, auctioned 1998.

L. Libin: 'The Sad End of an Era', *AMIS Newsletter*, xxvii/3 (1998); A. and E. Sanders: 'The Musical Museum', *AMIS Newsletter*, xxvii/3 (1998)

DEARBORN, MI. Henry Ford Museum and Greenfield Village: over 600 mainly American art, popular and band, incl. D.S. Pillsbury (brass), and Chickering (piano) collections.

Chickering & Sons: *Pianofortes at the Exhibition of 1856* (1857); *Under the Auspices of Chickering & Sons: Catalogue of the Exhibition, Horticultural Hall, Boston* (1902); R.E. Eliason: *Brass Instrument Key and Valve Mechanisms Made in America Before 1875, with Special Reference to the D.S. Pillsbury collection* (DMA diss., U. of Missouri, 1969); V. Angelescu: 'The Henry Ford Collection of Instruments', *Violins*, xxi (1960), 3–9, 46, 48–53, 97–102, 138–44, 173; R.E. Eliason: *D.S. Pillsbury Collection of Brass Instruments* (1972); R.E. Eliason: *Graves & Company: Musical Instrument Makers* (1975); R.E. Eliason: *Early American Brass Makers* (Nahville, TN, 1979)

DECORAH, IA. Vesterheim Norwegian-American Museum: *c*100 European art and traditional having belonged to Norwegian Americans.

D.D. Henning and others: *Norwegian American Wood Carving of the Upper Midwest* (1978)

DENVER, CO. Denver Museum of Natural History: *c*725 mainly Native North and Latin American archaeological, ethnographic, also African, Oceanian and Asian.

DETROIT, MI. Children's Museum: *c*300 African, Asian and American.

DETROIT, MI. Detroit Institute of Arts: *c*70 Western art, traditional, and some ethnological (formerly exhibited the Edith J. Freeman collection).

Musical Instruments Through the Ages (1952) [exhibition catalogue Toledo, Ohio, Museum of Art]; *Music and Art* (1958) [exhibition guide, U. of Minnesota]

EDWARDSVILLE, IL. University Art Museum, Southern Illinois University: *c*125 mainly European art, also Asian incl. Carl H. Tollefsen, Kiburz Flute, and African collections.

A.R. Rice: 'Southern Illinois University Checklist Prepared', *AMIS Newsletter*, xx/3 (1991), 8–9

ELMIRA, NY. Chemung County Historical Centre: *c*50 Western art and popular.

FLAGSTAFF, AZ. Museum of Northern Arizona: *c*350 southwest Native American.

FRANKLIN, PA. DeBence Antique Music World: 125 mechanical.

'DeBence Antique Music World', *AMIS Newsletter*, xxiv/1 (1995)

HARTFORD, CT. Connecticut Historical Society Museum: *c*35 Connecticut-origin.

HARVARD, MA. Fruitlands Museums: *c*35 incl. Native American, Shaker, Western art and traditional.

HOMER, NY. The Ralph and Virginia Dudgeon collection: *c*200 Western, half brass.

HONOLULU, HI. Bernice Pauahi Bishop Museum: *c*640 Hawaiian and Oceanian.

Te Rangi Hiroa [Peter H. Buck]: 'Section 9: Musical Instruments', *Arts and Crafts of Hawaii*, (1957); *Pahu and Pūnio* (1980) [drum exhibition catalouge]; J. Koster: 'Report from Hawaii', *AMIS Newsletter*, xxi/3 (1992)

HOUSTON, TX. Anthropology Department, Houston Museum of Natural Science: *c*35 ethnological.

INDIANAPOLIS, IN. Indiana State Museum: *c*70 European art, popular and mechanical.

IOWA CITY, IA. University of Iowa: *c*40.

D. Ross: *Musical Instruments at the University of Iowa: a Catalogue* (1979)

IVORYTON, CT. The Company of Fifers and Drummers: *c*195 mainly American and European fifes and drums, also bugles.

S. Cifaldi: 'The Company of Fifers and Drummers', *Sonneck Society for American Music Bulletin*, xvi/2 (1990), 50–53

JACKSONVILLE, AL. E. Lee Chaney collection: *c*30 reed organs.

E.L. Chaney: 'Three Rare Organs', *ROS Bulletin*, viii/1 (1989), 20–23; E.L. Chaney: 'When Reed Organs Went to War', *ROS Bulletin* (1990), 6–10

KALAMAZOO, MI. Kalamazoo Valley Museum: *c*95 esp. Kalamazoo-made, also African and Asian ethnological.

KENOSHA, WI. G. Leblanc Corporation Collection: *c*200 Western woodwind and brass.

KENT, OH. Hugh A. Glauser School of Music, Center for the Study of World Musics, Kent State University: *c*100 African, Asian, Pacific, Middle Eastern.

LAWTON, OK. Percussive Arts Society Museum: *c*300.

'Growth Reflected in PAS Museum Expansion', *AMIS Newsletter*, xxiv/3 (1994)

LE MARS, IA. Parkinson Collection of Historical Musical Instruments (loan), Plymouth County Historical Museum: *c*500 worldwide.

LEWISBURG, PA. Harold E. Cook Collection of Musical Instruments, Department of Music, Bucknell University: *c*150, many Asian, also African, some European, Ecuadorean, and United States.

'A Checklist of Musical Instruments in the Harold E. Cook Collection' (1971) [typescript]; J. Hill: *The Harold E. Cook Collection of Musical Instruments* (Cranberry, NJ, 1975)

LINCOLN, NE. Anthropology Division, State Museum, University of Nebraska: *c*115 African, East Indies, Philippines, South American and Plains Native American ethnological.

LITIZ, PA. Litiz Moravian Congregation Archives and Museum: over 50.

LOS ANGELES, CA. Albert Gale and Leonardo De Lorenzo collections, University of Southern California: *c*180 mainly Native American, Asian, European and American.

P.J. Norvel: *A History and Catalogue of the Albert Gale Collection of Musical Instruments* (MA thesis, U. of Southern California, 1952); A.R. Rice: 'Communications', *AMIS Newsletter*, xxvii/2 (1998)

LOS ANGELES, CA. Department of Musicology, University of California (UCLA): 1000 non-Western art, esp. Southeast Asian.

LOS ANGELES, CA. Erich Lachmann collection, University of California (UCLA): *c*55 string.

E. Lachmann: *Erich Lachmann Collection of Historical Stringed Musical Instruments* (1950)

LOS ANGELES, CA. Fowler Museum of Cultural History, University of California (UCLA): 4300 worldwide, esp. African.

LOS ANGELES, CA. Southwest Museum: *c*975 mainly Native American, also Hispanic/Spanish colonial, European, Pacific and Asian.

LOS ANGELES, CA. Watts Towers Arts Center: *c*70 traditional African, Asian, South and North American (incl. Native American) most from Joseph Howard collection.

MANHATTAN, KS. Riley County Historical Society and Museum: *c*60 European popular, traditional and art.

MANOA, HI. Music Department, University of Hawaii: over 1500 from the Pacific Rim.

MEMPHIS, TN. Memphis Pink Palace Museum: *c*35 Western art, popular and ethnological.

MIDDLETOWN, CT. Collection of Musical Instruments, Wesleyan University: 500 mainly non-Western esp. Ghanaian, Javanese, Indian, East Asian, also electronic and experimental.

MILWAUKEE, WI. Milwaukee Public Museum (affiliated with University of Wisconsin): *c*400 worldwide art and ethnological.

MINDEN, NE. Harold Warp Pioneer Village: *c*60 Western, regional, some ethnological.

MONROE, MI. Monroe County Historical Museum: *c*40 mainly band.

NASHVILLE, TN. Country Music Hall of Fame and Museum.

NASHVILLE, TN. Cumberland Science Museum: *c*85 mainly African, Asian and Middle Eastern ethnological.

NAZARETH, PA. C.F. Martin Guitar Museum: over 30, mainly guitars, other fretted.

M. Longworth: *Martin Guitars: a History* (1975, 3/1988); J. Washburn and R. Johnston: *Martin Guitars: an Illustrated Celebration* (Emmaus, PA, 1997)

NAZARETH, PA. Museum of Moravian Historical Society: *c*60.

L. Libin: 'Nazareth Piano may be among America's First', *Moravian Music Journal*, xxxiii/1 (1988), 2–6

NEWARK, NJ. Newark Museum: 300 mainly ethnological, esp. African and Tibetan, incl. the Russell Barkley Kingman (European art) collection.

Catalogue of the Tibetan Collection (1950); 'The Russell Barkley Kingman Collection of European Art Instruments', *The Museum*, xiv/1 (1962)

NEW HAVEN, CT. Department of Anthropology, Peabody Museum of Natural History, Yale University: 1000 African, Oceanian and North American.

NEW HAVEN, CT. Yale University Collection of Musical Instruments: *c*1000 European art, some traditional and non-Western incl. Morris Steinert, Belle Skinner, Emil Hermann (string), Albert Steinert (formerly at Rhode Island School of Design), part of Mrs. W.D. Frishmuth, and Robyna Neilson Ketchum (bells) collections.

M. Steinert Collection of Keyed and Stringed Instruments (1893); Catalogue of the Morris Steinert Collection of Keyed and Stringed Instruments (New York, 1893); T.W. Booth: Historical Catalogue of the M. Steinert Collection of Musical Instruments (1913); W.L. Chapman: 'The Albert Steinert Collection of Harpsichords', Rhode Island School of Design Bulletin, xvi/1 (1928); K.B. Neilson: 'Keyboard and Strings', Rhode Island School of Design Museum, Museum Notes, viii/3 (1951); D. Tower: Keyboard and Strings, Early Instruments and Performers: Notes on the Musical Instruments in the Albert M. Steinert Collection (1951) [exhibition catalogue]; W. Skinner: The Belle Skinner Collection of Musical Instruments (Holyoke, MA, 1933); S. Marcuse: Checklist of Western Instruments, i: Keyboard Instruments (1958); S. Marcuse: Musical Instruments at Yale: a Selection of Western Instruments from the 15th to the 20th Century (1960); R. Rephann: Checklist: Yale Collection of Musical Instruments (1968); R. Rephann and N. Renouf: The Robyna Neilson Ketchum Collection of Bells (1975); N. Renouf: Musical Instruments in the Viennese Tradition, 1750–1850 (1981); N. Renouf: A Yankee Lyre: Musical Instruments by American Makers (1983); 'Dolmetsch-Chickering Instruments at Yale', AMIS Newsletter, xxi/2 (1992)

NEW ORLEANS, LA. New Orleans Jazz Club Collections, Louisiana State Museum: *c*50.

NEWTON, MA. Marlowe A. Sigal collection: *c*300 mainly keyboards, European and some American woodwinds.

NEW YORK, NY. Department of Anthropology, American Museum of Natural History: 4000 ethnographic esp. African, Asian, Siberian, Melanesian, North and South American esp. pre-Columbian.

C.W. Mead: The Musical Instruments of the Incas: a Guide Leaflet to the Collection on Exhibition (1903); C.W. Mead: 'The Musical Instruments of the Incas', Anthropological Papers of the American Museum of Natural History, xv/3 (1924), 313–47; T.R. Miller: 'The Evidence of Instruments', Anthropology and Humanism Quarterly, xvii/2 (1992), 49–60

NEW YORK, NY. Frederick R. and Patricia B. Selch Collection of Historic Musical Materials (part also in Sharon Springs, NY): over 1000 primarily Western European and American art, traditional, popular and ethnological, esp. ante-bellum Northeastern American bass viols and winds; large library of primary sources on musical instruments, most early instruction manuals, early American performance music, many hundreds of paintings, prints and drawings of musical subjects.

F.R. Selch: An Exhibition of Early Musical Instruments (1959) [exhibition catalogue]; F.R. Selch: 'Yankee Bass Viol Makers', Journal of the Violin Society of America, ii/2 (1979); F.R. Selch: 'Early American Violins and their Makers', Journal of the Violin Society of America, vi/1 (1980); F.R. Selch: 'American Musical Instruments: a Brief History', The Art of Music, American Painting and Musical Instruments 1770–1910 (1984) [exhibition catalogue, Whitney Museum, New York, Duke U., Exeter, NH]; F.R. Selch: 'Who was Chapin?', Stearns Collection Newsletter (1991); F.R. Selch: 'The Yankee Bass Viol', AMIS Newsletter, xx/2 (1991); F.R. Selch: 'Some Moravian Makers of Bowed Stringed Instruments', JAMIS, xix (1993), 38–64; F.R. Selch: 'American Moravian Makers and the Vogtländisch school of Musical Instrument Making', Journal of the Violin Society of America, xiii/1 (1993); F.R. Selch and J. Peknik: 'America's First School of Violin Making', Journal of the Violin Society of America, xiv/3 (1996), 125–76; F.R. Selch: 'Early American Musical Paintings: Bright Visions of Forgotten Musical Worlds', Musique – Images – Instruments (forthcoming)

NEW YORK, NY. Lillian Caplin collection: *c*50 worldwide.

NEW YORK, NY. Metropolitan Museum of Art, Department of Musical Instruments and other departments: *c*5000 worldwide, esp. European, American, Asian, African art, traditional, popular, ethnological and archaeological, incl. Mrs. John Crosby Brown, Joseph W. Draxel, Getty, some of Tagore, part of Mrs. W.D. Frishmuth, Herbert J. Harris (worldwide percussion), Robert A. Lehman and other collections.

M.E. Crosby Brown and W. Adams Brown: Musical Instruments and Their Homes: a Complete Catalogue of the Collection ... Now in the Possession of Mrs. J. Crosby Brown (1888); F. Morris and others: Catalogue of the Crosby Brown Collection of Musical Instruments of All Nations (1901–14); E. Winternitz: Keyboard Instruments in the Metropolitan Museum of Art (1961); E. Winternitz: Musical Instruments of the Western World (1966); E. Winternitz: 'The Crosby Brown Collection ... its Origin and Development', Metropolitan Museum Journal, iii (1970), 337–56; Checklist of Western European Flageolets, Recorders, and Tabor Pipes (1976); Checklist of European & American Fifes, Piccolos, and Transverse Flutes (1977, 2/1989); Checklist of Bagpipes (1977); L. Libin: 'The "Restored" Stradivari and Amati Violins of the Metropolitan Museum of Art', Journal of the Violin Society of America, iv/1 (1977–8), 34–47; L. Libin: 'Musical Instruments in the Metropolitan Museum of Art', Metropolitan Museum of Art Bulletin, xxxv/3 (1978), 1–48; W. Monical: Checklist of Viole da Gamba (1979); Checklist of European & Ameican Harps (1979); S. Pollens: Forgotten Instruments [exhibition catalogue, Katonah, NY] (1980); L. Libin: American Musical Instruments in the Metropolitan Museum of Art (1985); L. Libin: Two Centuries of Piano Design (1985) [exhibition catalogue]; Recent Acquisitions: a Selection, 1985–1986 (1986); R.A. Lehman: 'Preparation and Management of a Descriptive Inventory for a Collection of Flutes', JAMIS, xii (1986), 137–48; L. Libin: Historic Flutes from Private Collections (1986) [exhibition catalogue]; B. Burn: Checklist of American Musical Instruments (1989); J.K. Moore: Sounding Forms: African Musical Instruments (1989) [exhibition catalogue]; L. Libin: 'Keyboard Instruments', Metropolitan Museum of Art Bulletin, lxvii/1 (1989); K. Christiansen: A Caravaggio Rediscovered: the Lute Player (1990) [exhibition catalogue]; S. Pollens: 'Michele Todini's Golden Harpsichord', Metropolitan Museum Journal, xxv (1990), 33–47; The Spanish Guitar/La guitara Espanola (1990) [exhibition catalogue]; L. Libin: Our Tuneful Heritage (1994) [exhibition catalogue of instruments from MMA coll., Provo, Utah]; S. Pollens and others: Violin Masterpieces of Guarneri Del Gesu: an Exhibition (1994); 'Musical Instruments Retell African-American History at the Metropolitan Museum', AMIS Newsletter, xxv/3 (1996); S. Pollens: 'Flemish Harpsichords and Virginals in the Metropolitan Museum of Art: an Analysis of their Alterations and Restorations', Metropolitan Museum Journal, xxxii (1997), 85–110

NEW YORK, NY. Murtogh Guinness collection: musical automata.

NEW YORK, NY. Museum of the American Piano: *c*45 keyboards.

NEW YORK, NY. Museum of the City of New York: *c*30 Western art and popular.

NEW YORK, NY. Research Branch, National Museum of the American Indian, Smithsonian Institution: 6150 (3210 ethnological, 2940 archaeological) Native North, Central and South American. Exhibitions held at NMAI's George Gustave Heye Center, New York City.

NORRIS, TN. Museum of Appalachia. *c*200 traditional.

J.R. Irwin: Musical Instruments of the Sothern Appalachian Mountains (West Chester, PA, 2/1983)

NORTH NEWTON, KS. Kauffman Museum: *c*100, more than half European-American origin, also Native North American, Asian and Central African ethnological.

OAKLAND, CA. Pardee Home Museum: *c*60 Western, many popular.

OBERLIN, OH. String Instrument Construction Collection, Oberlin College

L.S. Richer: The VSA [Violin Society of America]-H. K. Goodkind Collection: a Guide and Selective Index to the Stringed Instrument Construction Collection at the Oberlin College Library (1997)

OKLAHOMA CITY, OK. National Cowboy Hall of Fame: *c*35 mainly US military.

OKLAHOMA CITY, OK. Oklahoma Historical Society Museum: *c*50 Western, Native American, some non-Western.

OKLAHOMA CITY, OK. Richard W. Payne collection: over 500 archaeological and ethnological American winds, esp. flutes.

R.W. Payne: 'Indian Flutes of the Southwest', *JAMIS*, xv (1989), 5–31; R.W. Payne: 'Medicine and Music: Whistles of the Eastern Oklahoma Indians', *Chronicles of Oklahoma*, lxviii (1991), 424–33; R.W. Payne: 'Bone Flutes of the Anasazi', *Kiva*, lvi/2 (1991), 165–77

ONCHIOTA, NY. Six Nations Indian Museum: *c*30.

ORONO, ME. Hudson Museum, University of Maine: *c*60 Meso- and North American, African, and Southeast Asian ethnological and archaeological.

PHILADELPHIA, PA. Museum of Archaeology and Anthropology, University of Pennsylvania: *c*3500 North-, Central-, South American, African, Near Eastern and Oceanian mainly ethnological, also some Western incl. Mrs. William D. Frishmuth collection.

PHOENIX, AZ. Heard Museum of Native Cultures and Art: *c*600 ethnological primarily Native North American, African.

PINE BLUFF, AR. Band Museum: *c*1200 mainly American, incl. Jerry G. Horne collection.

S. Yount: 'Formation of Band Museum', *AMIS Newsletter*, xxiv/2 (1995)

PITTSBURGH, PA. Division of Anthropology, Carnegie Museum of Natural History: *c*475 worldwide ethnological, esp. Costa Rican and Colombian archaeological ocarinas.

PITTSBURGH, PA. Tamburitzan Folk Arts Center: 500 European traditional (esp. Balkan) and non-Western ethnological.

PORTLAND, ME. Maine Historical Society Museum: *c*30 Western art and traditional.

PORTLAND, OR. Oregon Historical Society Museum: *c*60 Western used locally, some Native American.

PORTLAND, OR. Rasmussen Collection of Northwest Coast Indian Art, Portland Art Museum: *c*15.

E. Gunther: *Art in the Life of the Northwest Coast Indians* (1966)

POTSDAM, NY. Crane School of Music, State University College: Charles N. Lanphere collection, over 100 Middle Eastern from Biblical period, incl. reconstructions, Asian, Australian, from Madagascar, the Philippines and Siberia; Washburn Collection, *c*150 African and Asian.

C.N. Lanphere: *The First Ten Thousand Years of Music: Music of the Bible* (2/1972); *African and Asian Musical Instruments* (1981) [exhibition catalogue]

POUGHKEEPSIE, NY. Treasure Room, Historical Musical Instruments Collection, Department of Music, Vassar College: over 50 Western, art esp. keyboards.

'Instruments in Vassar's Collection (Partial Listing)', *AMIS Newsletter*, xxvii/3 (1998)

PROVIDENCE, RI. Rhode Island Historical Society Museum: *c*40, mainly brass.

PROVO, UT. Museum of Art, Brigham Young University: *c*150 non-Western and Western, incl. Lloyd Miller and Lotta Van Buren collections.

RED WING, MN. Goodhue County Historial Society Museum: *c*40 mainly Western art and traditional.

ROCHESTER, NY. Helen R. and Charles R. Valenza flute collection: over 60 European and American art

Historic Flutes from Private Collections (1986) [exhibition catalogue, Metropolitan Museum of Art, New York]

ROLLING HILLS, CA. Kermit Welch collection: *c*225 woodwinds.

ST JOHNSBURY, VT. Fairbanks Museum of Natural Science and Planetarium: *c*75 mainly ethnological, and some American winds and string instruments.

ST JOSEPH, MO. St. Joseph Museum: *c*75, mainly Native American, also non-Western ethnological and some Western.

ST PAUL, MN. Minnesota Historical Society Museum: *c*175 Western.

ST PAUL, MN. The Schubert Club Museum of Musical Instruments: *c*2100 worldwide, incl. 100 keyboards, Western art, traditional, band, mechanical and ethnological, esp. African and Indian, and 60 phonographs, most from William and Ida Kugler collection.

A. Gage: 'Incredible Music Machines: the History of the Phonograph 1877-1927', *Minnesota Monthly*, xxi/10 (1987); T. Wenberg: *Violin & Bow Makers of Minnesota* (1988); B. Carlson: *The Schubert Club Museum* (1991); B. Weiss: *Song of India* (1992) [exhibition catalogue]

SALEM, MA. Peabody Essex Museum: *c*300 mainly Asian (particularly Chinese), Amerindian, from Hawaiian Islands, African ethnological, and some Western art.

SALEM, SC. Old Salem (Moravian Community)

J. Watson: 'Claviers for Salem: Historic Instruments in the Salem Moravian Community', *Moravian Music Journal*, xxxi/1 (1986); 'Historic Tannenberg Organ from Old Salem', *AMIS Newsletter*, xxviii/3 (1999)

SALT LAKE CITY, UT. Museum of Church History and Art, Church of Jesus Christ of Latter-Day Saints: *c*75 Western art and popular.

SAN DIEGO, CA. San Diego Museum of Man: *c*300 ethnological mainly North American and Mexican, also African, Asian and Oceanian.

SAN DIEGO, CA. Harry Partch collection, University of California

T. Kakinuma: *The Musical Instruments of Harry Partch as an Apparatus of Production in Musical Theatre* (diss., U. of California, 1989); D.A. Savage: *Voice and Soul: Intrinsic Description of Harry Partch's Keyboard and String Instruments* (diss., U. of California, 1994)

SAN FRANCISCO, CA. Fine Arts Museums of San Francisco: *c*270 Western and ethnological incl. Jascha Heifitz's 1742 Guarneri del Gesu violin.

SANTA ANA, CA. Bowers Memorial Museum: *c*70 pre-Columbian, archaeological and a few Western.

SANTA BARBARA, CA. Santa Barbara Historical Society Museum: *c*300 bells worldwide, *c*15 Western.

SANTA BARBARA, CA. Department of Music, University of California: *c*900 East Asian, South-east Asian, African, Middle Eastern, pre-Columbian and Western, incl. Henry Eichheim collection.

'UCSB Acquires Non-Western Instruments', *AMIS Newsletter*, xi/2 (1982); D.M. Hsu: *Henry Eichheim Collection of Oriental Instruments* (1984) [exhibition catalogue]

SANTA FE, NM. Wheelwright Museum of the American Indian (formerly Museum of Navajo Ceremonial Art): *c*50 Navajo, Pueblo and Apache Amerindian.

SEATTLE, WA. Anthropology Division, Thomas Burke Memorial Washington State Museum, University of Washington: *c*500 from the Pacific Rim and North American Amerindian.

SEATTLE, WA. Museum of History and Industry, Historical Society of Seattle and King County: *c*70 Western art and popular, some ethnological.

SEATTLE, WA. Seattle Art Museum: *c*175 from the Pacific Rim, African, North and South American art and ethnological.

SEATTLE, WA. School of Fine and Performing Arts, Seattle Pacific Univesity: *c*25 art and ethnological flutes from Jim Buck collection.

SHELBURNE, VT. Shelburne Museum: *c*40 mainly music boxes incl. Wilmerding collection.

SITKA, AK. Sheldon Jackson Museum: *c*25 Inuit, and a Russian organ, 1846, first used in Alaska.

STANFORD, CA. Department of Music, Stanford University: *c*65 string instruments esp. bowed, Harry R. Lange collection.

H.W. Myers: 'Stanford's Lange Collection Profiled', *AMIS Newsletter*, xiv/3 (1985)

STERLING, CO. Overland Trail Museum: *c*50 mainly Western used locally.

STURBRIDGE, MA. Old Sturbridge Village: *c*110 made or used in New England before 1840.

SUPERIOR, WI. Douglas County Historical Society: *c*50 Western used locally.

TALLAHASSEE, FL. Department of Anthropology, Florida State University: *c*65 worldwide, especially Peru, Panama, and Montana.

TALLAHASSEE, FL. James Roberts Instrument Collection, Florida State University

K.R. Gengo: *The James Roberts Instrument Collection: a Documentation and Description* (MM thesis, Florida State U., 1994)

TOLUCA LAKE, CA. Emil Richards collection: *c*600 percussion worldwide.

TOPEKA, KS. Kansas State Historical Society and Kansas Museum of History: *c*150 Western art, popular, and traditional made or used in Kansas.

TUCSON, AZ. *c*500 ethnological and archaeological southwestern and Mexican Amerindian, some Asian.

E.A. Morris: 'Basketmaker Flutes From the Prayer Rock District, Arizona', *American Antiquity*, xxiv/4 (1959), 406–11; B.M. Bakkegard and E.M. Morris: 'Seventh-Century Flutes from Arizona', *EthM*, v/3 (1961), 184–6; D.N. Brown: 'The Distribution of Sound Instruments in the Prehistoric Southwestern United States', *EthM*, xi/1 (1967), 71–90; L. Queen: 'Southwestern Indian Musical Instruments', *Smoke Signal*, xxxv (1978); A. Ferg: 'Amos Gustina, Apache Fiddle Maker', *American Indian Art Magazine*, vi/3 (1981), 28–35; R.W. Payne: 'Indian Flutes of the Southwest', *JAMIS*, xv (1989), 5–31

TULSA, OK. Anthropology Department, Gilcrease Museum: *c*40 mainly Amerindian.

TULSA, OK. Native American Collection, Philbrook Museum of Art: *c*30 mainly Plains tribes.

URBANA-CHAMPAIGN, IL. Band Museum, University of Illinois: worldwide incl. Carl Busch, some from Lloyd Farrar collections.

C.T. Carrell: *A Catalogue of the Brass Musical Instruments of the Carl Busch Collection at the University of Illinois* (DMA diss., U. of Illinois, 1996); K.L. Cox: *A Catalog of the Clarinets in the University of Illinois Bands Museum* (DMA diss., U. of Illinois, 1997)

URBANA-CHAMPAIGN, IL. School of Music, Division of Musicology, University of Illinois: *c*90 Middle Eastern, Asian, North and Latin American Amerindian incl. permanent loan of Peruvian archaeological from Krannert Art Museum

J.R. Haefer: *A Checklist of Folk and Non-European Musical Instruments in University of Illinois Collections* (1974) [typescript]

URBANA-CHAMPAIGN, IL. University of Illinois: small collections in the Afro-American Culture Centre, Department of Anthropology Laboratory, and Natural History Museum.

VERMILLION, SD. America's Shrine to Music Museum, University of South Dakota: over 6000 Western art, traditional, popular and worldwide ethnological, incl. Arne B. Larson, Laurence Witten (string instruments), Rawlins Family, Wayne Sorensen (band), Dale Higbee (flutes), Rosario Mazzeo (clarinets), John Powers (saxophone), Cecil Leeson (saxophone), and Joe and Joella Utley (brass) collections.

A.P. Larson: *A Catalogue of the Double Reed Instruments in the Arne B. Larson Collection of Musical Instruments* (diss., U. of South Dakota, 1968); A.P. Larson: *Catalog of the Nineteenth-Century British Brass Instruments in the Arne B. Larson Collection* (diss., West Virginia U., 1974); G.M. Stewart: *Restoration and Cataloging of Four Serpents in the Arne B. Larson Collection of Musial Instruments* (MM thesis, U. of South Dakota, 1978); G.M. Stewart: *Catalog of the Collections, the Shrine to Music Museum*, i: *Arne B. Larson Collection: Keyed Brass Instruments* (1980); T.E. Cross: *Instruments of Burma, India, Nepal, Thailand, and Tibet* (1982); 'The Wayne Sorensen Collection', *AMIS Newsletter*, xii/3 (1983); M.D. Banks: 'North Italian Viols at the Shrine to Music Museum', *JVdGSA*, xxi (1984), 7–27; M.D. Banks: 'Recent Acquisitions ... the Witten-Rawlins Collection', *CIMCIM Newsletter*, xii (1985); L. Kitzel: *The Trombones of the Shrine to Music Museum* (diss., U. of South Dakota, 1985); G.R. Moege, ed.: *A Catalogue of the Alto Brass Instruments in the Arne B. Larson Collection of Musical Instruments* (1985); J.J. Swain, ed.: *A Catalog of the E-Flat Tubas in the Arne B. Larson Collection* (diss. U. of Michigan, 1985); M.D. Banks: 'The Witten-Rawlins Collection and other Early Italian Stringed Instruments at the Shrine to Music Museum', *Journal of the Violin Society of America*, viii/3 (1987), 19–48; M.D. Banks: 'The "Harrison" Violin, the "Rawlins" Guitar, and other Stradivari Materials at the Shrine to Music Museum', *Journal of the Violin Society of America*, ix/3 (1988), 13–35; M. Schlenz: *The Shrine to Music Museum: a Pictorial Souvenir* (1988); M.L. Scott: *The American Piston Valved Cornets and Trumpets of the Shrine to Music Museum* (1988); *Amadeus: his Music and the Instruments of the Eighteenth Century* (1990); 'USD Museum Opens New Gallery', *AMIS Newsletter*, xix/2–3 (1990); D.W. Knutson: *A Catalogue of the European Cornets and Trumpets at the Shrine to Music Museum* (DMA diss., U. of Illinois, 1992); S. Carter: 'Early Trombones in America's Shrine to Music Museum', *HBSJ*, x (1998); P. Machlis: 'Rosario Mazzeo Collection of Clarinet Music', *AMIS Newsletter*, xxvii/2 (1998); *Beethoven: Musical Treasures from the Age of Revolution & Romance* (1999) [exihibtion catalogue at Santa Ana, The Bowers Museum of Cultural Art]

WARRENSBURG, MO. Music Division, Central Missouri State University: *c*300 mainly winds, worldwide: the Don Essig collection.

'Essig Collection is Cataloged and Exhibited', *AMIS Newsletter*, x/2, (1981)

WASHINGTON, DC. Daughters of the American Revolution (DAR) Museum: *c*45 European and American.

E.D. Garrett: *The Arts of Independence, the DAR Museum Collection* (1985); *Strike Up the Band* (1988) [exhibition checklist]

WASHINGTON, DC. Department of Anthropology, National Museum of Natural History, Smithsonian Institution: 3300 ethnological, esp. African and Oceanian.

F. Densmore: *Handbook of the Collection of Musical Instruments in the United States National Museum* (1927); D.L. Thieme: *A*

Descriptive Catalogue of Yoruba Musical Instruments (diss., Catholic U. of America, 1969)

WASHINGTON, DC. Music Division, Library of Congress: *c*1780 mainly Western, art incl. Dayton C. Miller (flutes), Gertrude Clark Wittall (major Italian violin-family and bows), H. Blakiston Wilkins (bowed string instruments), Thai-Laotian Ceremonial, and Robert E. Sheldon (winds loan) collections.

H.B. Wilkins: *The Stradivari Quintet of Stringed Instruments* (1936); W.D. Orcutt: *Stradivari Memorial* (1938); L.E. Gilliam and W. Lichtenwanger: *The Dayton C. Miller Flute Collection: a Checklist* (1961); R.E. Sheldon: *Wind Instruments* (1968) [exhibition brochure, Museum of History and Technology, Smithsonian]; F. Traficante: 'Henry Blakiston Who? Or Some Early Instruments at the Library of Congress', *JVdGSA*, x (1973); C.A. Goodrum: *Treasures of the Library of Congress* (1980); M. Seyfrit: *Musical Instruments in the Dayton C. Miller Flute Collection: a Catalog*, i: *Recorders, Fifes and Simple System Transverse Flutes of One Key* (1982); *The Stringed Instrument Collection in the Library of Congress* (Tokyo, 1986); M.J. Simpson: 'Dayton C. Miller and the Dayton C. Miller Flute Collection', *Flutist Quarterly*, xv (1990), 5–11; R. Sheldon: 'The Musical Instrument Collections of the Library of Congress', *Flutist Quarterly*, xvi/3 (1991); *Music, Theater, Dance: an Illustrated Guide* (1993); R. Hargrave: *Amati, Stradivari & Guarneri: the Library of Congress Violins* (1997)

WASHINGTON, DC. National Museum of American History (formerly Museum of History and Technology) Smithsonian Institution: *c*5000 American and European art, traditional, jazz and popular, incl. 268 keyboards and Hugo Worch (keyboards), part of Mrs. W.D. Frishmuth, and Janos Scholz (cello bow) collections.

T. Wilson: *Prehistoric Art, or The Origin of Art as Manifested in the Works of Prehistoric Man* (1898); H.W. Krieger: *Material Culture of the People of Southeastern Panama* (1926); F. Densmore: *Handbook of the Collection of Musical Instruments in the United States National Museum* (1927/*R*); J.D. Shortridge: *Italian Harpsichord Building in the 16th and 17th Centuries* (1960); *A Checklist of Keyboard Instruments at the Smithsonian Institution* (1967); J.T. Fesperman: *Organs in Early America* (1968) [exhibition brochure]; J. Fesperman: 'Music and Instruments at the Smithsonian Institution', *CMc*, vi (1968), 63–5; C.A. Hoover: *Harpsichords and Clavichords* (1969); J. Fesperman: *A Snetzler Chamber Organ of 1761* (1970); C.A. Hoover: *Music Machines: American Style* (1971) [exhibition catalogue]; J.S. Odell: *Plucked Dulcimers: a Checklist of Appalachian Dulcimers and Similar Instruments in the Collection of the Division of Musical Instruments* (1971); R. Eliason: *Keyed Bugles in the United States* (1972); J.S. Odell: *A Checklist of Banjos in the Collections of the Division of Musical Instruments* (1973); C.A. Hoover: *History of Music Machines* (1975); H.R. Hollis: *Pianos in the Smithsonian Institution* (1975); *Checklist of Keyboard Instruments at the Smithsonian Institution* (1975); G. Sturm: 'Exhibition of Violins and Bows in the Smithsonian Collection', *Journal of the Violin Society of America*, v/2 (1979), 75–102; 'Smithsonian Acquires Important Bowed Strings', *AMIS Newsletter*, viii/3 (1979); L.E. Herman: *The Harmonious Craft: American Musical Instruments* (1979) [exhibition brochure]; *Classical Bowed Stringed Instruments from the Smithsonian Institution* (1986); G. Sturm and W. Monical: *American Violin Makers before 1930* (1987) [exhibition catalogue]; M.K. O'Brien: 'The Smithsonian Clavichords', *Early Keyboard Journal*, x (1992), 121–78; J.E. Hasse: *The Life and Genius of Duke Ellington* (1993); *Piano Roles: Three Hundred Years of Life with the Piano* (1999)

WASHINGTON, DC. National Park Service, US Department of the Interior: western art and traditional, ethnological, archaeological, esp. Amerindian.

WICHITA, KS. Flutes of the World, Betty Austin Hensley Collection: over 350 Western art, traditional, popular and non-Western ethnological flutes.

B.A. Hensley: *Flutes of the World: a Checklist* (1983)

WICHITA, KS. Thurlow Lieurance Indian Flutes, Wichita State University: *c*25 flutes, half North American Amerindian.

B.A. Hensley: *Thurlow Lieurance Indian Flutes* (1990)

WILBRAHAM, MA. Robert S. Howe collection: *c*250.

WILLIAMSBURG, VA. DeWitt Wallace Gallery, Colonial Williamsburg: *c*80 mainly English and American 18th-century art.

M. Hamilton-Phillips: 'Magnificent Keyboards of Colonial Williamsburg', *Ovation*, vii/6 (1986)

WILLIAMSTOWN, MA. Department of Music, Williams College: *c*50 Western art, incl. Telford Taylor collection.

WISCASSET, ME. The Musical Wonder House: large number of mechanical.

YORK, PA. Historical Society of York County: *c*50 Western art, traditional used locally

URUGUAY

MONTEVIDEO. Museo Histórico Nacional

MONTIVEDO. Museo Romántico

UZBEKISTAN

SAMARKAND. Museum of Uzbek History, Culture and Arts: *c*60 traditional Usbeg and documentation of Tashkent musical-instrument factory.

TASHKENT. Applied Arts Museum of Uzbekistan: *c*80 important Uzbeg.

TASHKENT. Scientific Experimental Laboratory for the Sphere of Research, Reconstruction and Improvement of the Musical Instruments by the State Conservatory 'M. Ashrafi': *c*700 reconstructions of traditional Uzbeg and other Central Asian cultures.

A.I. Petrosyants: *Instrumentovedenie* [Organology] (1951, 2/1980)

TASHKENT. Tashkent Historical Museum of the People of Uzbekistan: *c*65 Usbeg and manufacturing tools.

TASHKENT. Uzbek State Museum of Art: *c*110, some 85 Usbeg traditional incl. by Usto Zupharov, and *c*25 Indian

VENEZUELA

CARACAS. Fundación de Etnomusicología y Folklore del CONAC: *c*1250 Venezuelan, Latin American and Caribbean.

CARACAS. Museo Organologico, Instituto Interamericano de Etnomusicología y Folklore: 700 ethnological, mainly winds and percussion, incl. the Aretz-Ramón and Rivera collections.

Cuatro mil aeo Organologico, Institu (1976); I. Aretz: *Instrumentos musicales para una orquesta latinoamericana* (1983); I. Girón: 'Instrumentos musicales del contexto mágico-religioso', *Catálogo de la exposición del primer congreso interamericano de etnomusicología y folklore* (1983); M.T. Melfi and I. Girón: *Instrumentos musicales de América latina y el caribe* (1988)

VIETNAM

SAIGON. National Museum of Vietnam

YUGOSLAVIA

BELGRADE. Etnografski Muzej [Ethnographical Museum]: *c*355 from throughout Yugoslavia and surrounding countries.

Narodni muzicki instrumenti jugoslavie (1967)

BELGRADE. Institute of Musicology of the Serbian Academy of Sciences and Arts: *c*60 regional.

BELGRADE. Fakultet Muzicke, Univerzitet Umetnosti u Beogradu [Faculty of Musical Art, University of Arts in Belgrade]: *c*500 mostly Eastern European.

BELGRADE. Muzej Africke, Universitet Umetnosti u Beogradu [African Museum, University of Arts in Belgrade]: *c*40 African.

A. Gojković: *Africki muzicki instrumenti* (1987) [catalogue]

ZAÏRE

BUKAVU. Département d'Anthropologie Culturelle, IRSAC: *c*45 regional.

KINSHASA. Institut des Musée Nationaux du Zaïre (IMNZ): *c*2200 traditional

ZAMBIA

LIVINGSTONE. Livingstone Museum

A.M. Jones: 'African Music in Northern Rhodesia and some other places', *Occasional Papers of the Rhodes-Livingstone Museum* (1974); A.A. Mensah: *Music and Dance in Zambia* (1971)

MBALA. Moto-Moto Museum: over 140 Northern and Central Zambian (Bemba, Bisa, Lala, Mambwe and Inamwanga peoples), incl. Father Jean-Jacques Corbeil collection.

J.-J. and W.F. Corbeil: *African Music: Bemba Instruments* (n.d.)

ZIMBABWE

HARARE. Ethnography Department, Queen Victoria Museum: *c*50 Ghona and Mdebele traditional.

C. Jones: *Making Music: Musical Instruments of Zimbabwe Past and Present* (1992)

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BoalchM; ClinkscaleMP; EMC2 (H. Kallmann and others); *MGG2* (B. Lambert, S.K. Klaus and M.H. Schmid); *Waterhouse-LangwillI*

G.L. Kinsky: 'Musikinstrumentensammlungen in Vergangenheit und Gegenwart', *JbMP 1920*, 47–60

C. Sachs: 'La signification, la tèche et la technique muséographique des collections d'instruments de musique', *Mouseion*, xxvii–xxviii (1934), 153–84

T. Norlind, ed.: *Systematik der Saiteninstrumente*, i: *Geschichte der Zither* (Stockholm, 1936); ii: *Geschichte des Klaviers* (Stockholm, 1939)

G. Thibault: 'Les collections privées de livres et d'instruments de musique d'autrefois et d'aujourd'hui', *HMYB*, ix (1961), 131–47

Die Bedeutung, die optische und akustische Darbietung und die Aufgaben einer Musikinstrumentensammlung: Nuremberg 1969

W.H. Fitzgerald: *Directory of Asian-Pacific Museums* (Honolulu, 1969)

B. Geiser: 'Musical Instruments in Public and Private Collections in Switzerland', *CIMCIM Newsletter*, no.2 (1974)

W. Lichtenwanget and others, ed.: *A Survey of Musical Instrument Collections in the United States and Canada* (Ann Arbor, 1974)

E.M. Ripin: *The Instrument Catalogs of Leopoldo Franciolini* (Hackensack, NJ, 1974)

J. Jenkins: *International Directory of Musical Instrument Collections* (Buren, 1977)

I. Mačák, P. Kurfürst and F. Hellwig, eds.: *Contributions to the Study of Traditional Musical Instruments in Museums* (Bratislava, 1987)

J. Coover: *Musical Instrument Collections: Catalogues and Cognate Literature* (Detroit, 1981)

P.T. Young: *Twenty-Five Hundred Historical Woodwind Instruments: an Inventory of the Major Collections* (New York, 1982)

F. Gétreau: 'Les instruments de musique dans les collections publiques français non spécialisées', *La vie musicale en Picardie au temps des Puys*, Musée de Picardie, Amiens, 29 Apr – 13 July 1983 (Amiens, 1983), 71–4 [exhibition catalogue]

T.J. Wenberg: *The Violin Makers of the United States* (Mt Hood, OR, 1986)

F. de la Grandville: *Recensement des instruments de musique anciens* (Paris, 1988–90)

M. Haine: *Les instruments de musique dans les collections belges/Musical Instruments in Belgian Collections* (Liège, 1989)

W. Powers: 'Checklist of Historic Recorders in American Private and Public Collections', *American Recorder*, xxx/2 (1989)

C. Bevan, ed.: *Musical Instrument Collections in the British Isles* (Winchester, 1990)

S. Levin: 'Collecting of Musical Instruments in Russia and the Soviet Union', *JAMIS*, xvi (1990), 118–31

L'ethnomusicologie en Europe: répertoire des institutions et ressources (Issy les Moulineaux, 1992) [pubn of the Soiété Française d'Ethnomusicologie]

R. van Acht: *Checklist of Technical Drawings of Musical Instruments in Public Collections of the World* (Celle, 1992)

P.T. Young: *4900 Historical Woodwind Instruments: an Inventory of 200 Makers in International Collections* (London, 1993)

F. Gétreau: *Aux origines du Musée de la musique: les collections instrumentales du Conservatoire de Paris, 1793–1993* (Paris, 1996)

B. Lambert: *International Directory of Musical Instrument Collections* [IDMC] (1997) <www.icom.org/cimcim/id>

J. Lambrechts-Douillez: *History of CIMCIM* (1997) <www.icom.org/cimcim/ijt.html>

A. Rice: *Directory of Musical Instruments in Canada and the United States* (1997) <www.icom.org/cimcim/id>

R. Meucci: 'Musei e collecioni di strumenti musicali', *Annuario musicale Italiano*, iv/1 (1989), 387–8; iv/2 (1989), 347–55

INVENTORIES

A. Kircher: *Musurgia universalis* (Rome, 1650/*R*)

M. Todini: *Dichiaratione della galleria armonica* (Rome, 1676/*R*)

M. Fürstenau: *Beiträge zur Geschichte der königlich sächsischen musikalischen Kapelle* (Dresden, 1849)

M. Fürstenau: *Ein Instrumentinventarium vom Jahre 1593* (Dresden, 1872)

L. Puliti: *Cenni storici della vita del serenissimo Ferdinando dei Medici Granprincipe di Toscana, e della origine del pianoforte* (Florence, 1874) [orig. pubd in *Atti dell'Accademia de R. Insituto musicale di Firenze*, xii, 1874]

L.F. Valdrighi: *Musurgiana* (Modena, 1879–96); 1st ser. repr. (Bologna, 1970)

A. Bruni: *Un inventaire sous la Terreur: état des instruments de musique relevé chez les émigrés et condamnés*, ed. J. Gallay (Paris, 1890/*R*)

C. Pierre: *La facture instrumentale à l'Exposition universelle de 1889* (Paris, 1890)

J. Sittard: *Zur Geschichte der Musik und des Theaters am württemburgischen Hofe* (Stuttgart, 1890–91/*R*)

E. de Bricqueville: 'Les collections d'instruments de musique aux XVIe, XVIIe et XVIIIe siècles', *Un coin de la curiosité: les anciens instruments de musique* (Paris, 1894), 15

F. Pedrell: *Emporio cientifico e histórico de organografia musical espamusique aux X* (Barcelona, 1901)

E. Zulauf: *Beiträge zur Geschichte der Landgräfliche-hessische Hofkapelle zu Cassel bis auf die Zeit Moritz des Gelehrten* (Kassel, 1902)

F. Waldner: 'Zwei Inventarien aus dem XVI. und XVII. Jahrhundert über hinterlassene Musikinstrumente und Musikalien am Innsbrucker Hofe', *SMw*, iv (1916), 128–47

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F.A. Drechsel: 'Alte Dresdener Instrumenten Inventare', *ZMw*, x (1927–8), 495–9

F.W. Galpin: *The Collection of Musical Instruments Formed and Owned by the Late C. van Raalte*, Fox & Sons, 21 June 1927 (Bournemouth, 1927) [sale catalogue]

H. Anglès: *La música en la corte de Carlos V*, MME, ii (1944, 2/1965/*R*)

P. Loubet de Sceaury: *Musiciens et facteurs d'instruments sous l'ancien régime* (Paris, 1949)

A. Baines: 'Two Cassel Inventories', *GSJ*, iv (1951), 30–38

S. Marcuse: 'The Instruments of the King's Library at Versailles', *GSJ*, xiv (1961), 34–6

S. Hellier: 'A Catalogue of Musical Instruments', *GSJ*, xviii (1965), 5–6

M. McLeish: 'An Inventory of Musical Instruments at the Royal Palace, Madrid, in 1602', *GSJ*, xxi (1968), 108–28

F. Crane: *Extant Medieval Musical Instruments: a Provisional Catalogue by Types* (Iowa City, 1972)

M. Castellani: 'A 1593 Veronese Inventory', *GSJ*, xxvi (1973), 15–24

B. Dickey, E.H. Tarr and P. Leonards: 'The Discussion of Wind Instruments in Bartolomeo Bismantova's Compendio musicale (1677): Translation and Commentary', *Basler Jb für historische Musikpraxis*, ii (1978), 143–87
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LAURENCE LIBIN, ARNOLD MYERS (1–4), BARBARA LAMBERT, ALBERT R. RICE (5)

Instruments, conservation, restoration, copying of. A complex set of issues surrounds the competing demands of the preservation and use of cultural objects. Conservation and restoration are the two regimens followed in the care of such objects: conservation seeks the preservation of the status quo, and restoration seeks a return to working condition. The physical operation of any historic resource incurs maintenance, wear of moving parts, and the eventual replacement of components. Bringing a historic musical instrument into playing condition, and continuing its use, therefore becomes a source of contention when the processes and materials employed might mask or obliterate information on the original state of the instrument or its subsequent use. It is a tenet of museum practice that objects be preserved in the state in which they were acquired, and that intervention changing their condition be kept to a minimum. However, as musical instruments are among the most highly dynamic, interactive and evocative of artefacts, conserving them in a non-playing condition excludes the possibility of exploring their original intended function as producers of sound. Although the philosophies of conservation and restoration appear, therefore, to be polarized, it is nevertheless a mistake to assume that they share no common values. The ultimate intention of both is to ensure the continued existence of cultural resources; it is only in the methods adopted that differences of approach arise.

Conservation of musical instruments encompasses all attempts to arrest decay, stabilize structures, surfaces and components, and maintain intact as much of the original material of the instrument as possible. Its objective is to

preserve instruments unaltered for both present and future generations. Conservation practices employ as little intervention as possible, requiring that, wherever feasible, materials applied to an instrument can be removed later without harm. Damaged parts are removed and replaced only where sufficient structural justification exists, or where the parts are clearly spurious and detract from or confuse the instrument's information yield. All removed parts are accurately and completely labelled and kept either with the instrument or with its accompanying documentation. Much attention is paid to the condition of surfaces since they may elucidate previous phases of use: marks of wear are evocative of playing styles; indentations around hitchpins provide clues on earlier stringing; tool marks allow interpretation of manufacturing techniques; previous repairs and alterations give insight into weaknesses and design changes.

A large part of the conservation effort is focussed on the object's surroundings because the stability and longevity of materials is related directly to the natural forces that impinge upon them. Environmental conditions conducive to the preservation of musical instruments include stable levels of relative humidity and temperature, low light levels, absence of pollutants and biological agents, and control of the many causes of physical change. Understanding the impact of the environment, and its monitoring and control, are key functions in conservation.

The practice of conservation is highly documentary. The condition of instruments, ongoing changes to them and features of their construction and past use are all recorded. Any proposal for treatment must be set out systematically in writing, with accompanying photographs or drawings, and approved by a second party to provide a system of checks and balances. Wide consultation during the formulation of treatment proposals is advocated. Treatment is recorded in such a way that both present and future scholars will have a clear understanding of what was done, how and why. Complete documentation minimizes repeated examination, which might cause damage; thus many museums have commissioned technical drawings of their more popular holdings. Advances in technology have provided a variety of new techniques. Photography and radiography are well established. The newer resources of electronic documentation allow precise measurement of such features as the width of bores and the thickness of components, the recording of acoustic spectra, and the analysis of materials and their condition. Advances in database management allow swift access to records and the compilation of comparative data.

Like the museum profession from which it emerged, conservation is supported by codes of ethics. However, the comparatively small number of practitioners worldwide precludes the systems of peer review and accountability encountered in the larger and more organized professions. The codes of ethics for conservation therefore provide guidance for practice, rather than enforceable rules of conduct. There is no code of ethics specific to the conservation treatment of musical instruments because the conservation profession regards them as no different in essence from the many other functional objects encountered in museums, and for which similar strictures concerning intervention apply.

The chief criticism of the conservation regimen, when applied throughout a collection, is that it silences instruments whose chief function is the production of musical sounds. This is offset by the emphasis on documentation, examination, analysis and preservation, which ensures that information embodied within the instruments remains intact and is accessible to scholars.

The aim of restoration is the return of instruments to playable condition so that their music-making function can be fully expressed and exploited. Restoration demands research into historical workshop techniques, an understanding of the materials of construction, and a knowledge of contemporary musical practices. It is essential that the restorer be trained in a variety of manual and mechanical production techniques, experienced in dealing with a wide range of raw materials, and fully conversant with the manufacture of the instruments under treatment. The documentation of treatment has become an important part of restoration, not necessarily as an emulation of museum practice, but rather with the more direct aim of recording and disseminating the increasingly intricate and sophisticated information derived from it.

It has been argued that much of what has been learnt about the historical techniques of musical instrument making has been derived from examinations conducted during the processes of restoration. This is especially true of keyboard instruments, which are very complex. Through disassembling an instrument, repairing and refurbishing it, and then bringing it back into peak working condition, insights and technical information are gained. But restoration practices are necessarily invasive, original joints are taken apart, weakened parts are strengthened, missing parts are reconstructed, and parts that no longer function are replaced. Thus, the yield of information derived from a restoration treatment must always be balanced by the net loss of integrity to the object itself.

Restorative treatment should be carried out only if its goals are very clearly established, and if a complete understanding of the original state of the instrument exists. An argument against restoration is that, as the acquisition of information is a cumulative process, a definitive understanding of any previous historical state can never be achieved. Thus, a treatment will always be based upon the best information available at the time, and as treatment is without exception irreversible, a permanent change of state will be imposed on the instrument. It is, indeed, possible to discern stages of fashion in the restoration of musical instruments, and a practitioner well versed in workshop techniques and practices can identify easily the period in which a particular piece of restoration work was done. A second argument against restoration lies in the lack of reliability of the results. As artefacts age their materials change inexorably by the processes of natural decay, while over time they are also transformed by human use. Because it is impossible to quantify these factors, the difference in performance between the instrument in its newly made state, and in the state following its deterioration and subsequent restoration, must remain obscure. And the more mechanically complex the instrument, the less reliable will be the information gained after its restoration. Thus the chief argument in favour of restoration, that of returning the instrument's original voice and action, loses much of its persuasiveness.

The restoration of unique and previously unrestored early instruments was, at the end of the 20th century, becoming a thing of the past. Scholars had recognized the

extent and value of information contained in unrestored instruments, and the news that a well-known early example was to be worked upon was greeted with consternation and alarm, in contrast to the anticipation and excitement of a few decades earlier. This change of attitude was occasioned by the realization that the majority of accessible early instruments had been subjected to much more manipulation in the previous few decades than at any time in their previous history, and that they were, indeed, a diminishing and non-renewable resource. Also, it was then agreed that enough was known of early instrument-making techniques that little of sufficient value could be added during a restoration.

In some collections a compromise position was often achieved whereby previously restored instruments, whose fund of technical information could already be said to be devalued, continued to be played under strictly controlled conditions. In this way musicians and scholars unfamiliar with the sound and feel of early instruments could have the experience of playing them, although it is impossible to state categorically that any information on a particular instrument's original sound and dynamics could be gained in this way. The impact of playing such an instrument is purely aesthetic and very personal.

It is generally recognized that the aim of attempting to capture elements of particular musical instrument's original disposition is better served by making an accurate copy. There has been much discussion over what constitutes an 'accurate' copy of an early instrument, and it is now generally agreed that an 'accurate' copy is an aspiration, not a goal. Organic substances in particular behave in unpredictable ways and some materials available to makers of earlier periods are unobtainable today. Also, standards of measurement and limitations of accuracy ensure that the original and the copy will differ. But beyond these physical limitations is a conceptual problem: the modern maker is not striving to emulate what exists now, but what existed at the time of manufacture. Thus, there is inevitably a degree of theorization, experimentation and trial and error in the process. Making a good working copy is as much a developmental process as the restoration of an original, with the obvious advantages that the original retains its documentary value and the cost of failure is more supportable.

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Instruments and technology. The transfer of technology from disparate branches of knowledge has had a far-reaching impact on the design and construction of musical instruments. In some cases instrument makers have merely borrowed and adapted an existing technology developed for other purposes; in others they have conceived musical applications for a seemingly unrelated but nevertheless analogous device or technology. This article examines the interaction of instrument making and technology in the context of the Western world.

During the Middle Ages various technological innovations – including the development of mining and the vertical trip hammer-operated mill, copper smelting and the more efficient production of calamine, a zinc sulphate used in alloying brass – made it possible to produce stronger and smoother sheet metal of consistent quality and thickness. Thus, skilled instrument makers were able to form thin tubes for trumpets and organ pipes; to fashion folded trumpets as well as slides for what later became trombones; and to flare bells out at the end with more reliability and uniformity. All these factors contributed to the acoustical properties of the instruments: not only could the players produce far more 'musical' notes, but slides extended by transposition the instruments' natural harmonic series.

Commencing in the late 14th century a number of keyboard instruments incorporated radically new actions employing pivoting keys which returned to their original positions after striking or plucking a string. The mechanical principles were derived in part from the descriptions of moving simulacra by Hero of Alexandria (1st century CE). Part of Greco-Roman and Alexandrian science preserved for many centuries in Byzantium, this knowledge had been acquired by the Arabs, who developed

their own extraordinary art of astronomical instrument building (such as mechanical armillary spheres and geared astrolabes, as well as astronomical clocks including dials for planetary movements, moon phases, calendars and time of day), incorporating sophisticated linkages and gearing. A second major influence on the keyboard mechanism was the principles of the escapement and so-called jackwork found in a series of Chinese texts on automata and astronomical clocks such as the description of his water-driven clock-tower by Su Sung (1090). This oriental/Islamic heritage was transmitted to western Europe in the 13th century, and is seen for example in the astronomical codices at the Court of Alfonso el Sabio (*c*1272) and the planetarium clock of Giovanni de' Dondi (1364). From about 1350 the flourishing craft guilds and court scientists in Europe produced a profusion of mechanical hardware, including extremely complex time-keeping devices. Many of these individuals, notably the astronomer Henri Arnaut de Zwolle, also invented prototypes of both the clavichord and harpsichord. The organ keyboard benefited from this technology as well; a possible further influence was the application of loom construction, with its foot-operated treadles, to the instrument's pedalboard.

The lathe, refined for greater precision in the construction of scientific instruments, particularly the cutting of screw threads, became important in the manufacture of woodwind instruments. The earliest lathes, powered by a hand-crank or a spring pole and treadle device, were developed into an extremely versatile tool during the late 16th and early 17th centuries, when the technology was exported from Flanders and southern Germany to other European countries. Further improvements included a tool holder, a weight-driven spindle which rotated continuously while holding the wood in place, and, later, water-powered drive mechanisms. The so-called ornamental turning lathe included cams and templates that permitted more intricate motions and increased accuracy. It was soon applied to musical instrument building, resulting in a more uniform and reliable manufacture; bores, for example, could be machined with far greater precision. Advances in the making and working of iron (mining, smelting, alloying and casting) between about 1600 and 1750 were soon reflected in specific aspects of musical instrument construction such as more uniform materials, precise shaping and the fabrication of keys.

During the 19th century mechanical technology improved greatly, due in part to the spread of education and industry, and the availability of strong, ferrous metals. Cast iron was extensively used for buildings, their façades and architectural ornaments, as well as for railroad bridges. The development of modern machine-shop manufacturing and the machine tool industry gave rise to musical instrument firms such as Distin in England, Brod and Sax in France, and Conn in the USA. Cheap high-tensile steel became available, thanks in part to technologies invented in the late 1850s by Henry Bessemer (blowing air through molten cast iron) and William Siemens (the open-hearth furnace process). Such knowledge was disseminated through books, journals, newspapers, mechanics institutes and night schools. By 1800 the Ecole Polytechnique in Paris had published charts and plates illustrating a wide variety of machine elements including gears, rods, screws, nuts, cranks and levers. In 1816 C.J.B. Karsten brought out the first edition of his *Handbuch der Eisenhüttenkunde*, which contained detailed drawings of all kinds of blower systems as well as the various types of valves used in both furnaces and ironworks. The quality and variety of available raw materials increased substantially, as did the reliability of mass production, especially following the advent of steam power. The direct alloying of copper and zinc (as opposed to cementation with copper and calamine), the production of tough, durable spring steel, the use of nickel for sliding components, electroplating and the development of gas flame-controlled soldering techniques are but a few examples of improvements in manufacture.

The period from about 1810 to 1880 was characterized by vitality and innovation in the development and manufacture of musical instruments. As the art of moulding and casting iron improved, this material was appropriated by piano builders to produce instruments with greater volume of sound, which necessitated heavier stringing and much higher string tensions. Traditional wooden frames, even when reinforced with metal braces, proved inadequate and by 1843 the Boston firm of Chickering began producing grand pianos with one-piece iron frames. Later refinements in both the chemical composition of steel and its casting led to more durable frames which were less likely to crack under pressure. High-tensile steel wire was used not only in suspension bridges but for piano strings as well. Theobald Boehm, who worked out the proportions and devised the basic mechanism of the modern flute, was a practising musician, a goldsmith and for 12 years superintendent of the Bavarian steel industry. Well grounded in acoustics and skilled in delicate metalwork, he set about determining by trial and error the ideal dimensions and uniform placement of tone holes according to rational criteria. In 1828 he established a successful manufactory in Munich, where about 1847 he produced an all-metal flute with elaborate keywork, improved acoustics, uniform tone production and greater volume of sound.

The most important industrial tool in the late 18th and early 19th centuries was the steam engine, which required a system of control valves for the passage of steam, water or air. Karsten's *Handbuch* helped transfer this technology to the fabrication of valve brass instruments, obviating the need for either hand-stopping to correct 'non-musical' harmonic notes or a full set of crooks for all keys. This was accomplished by two Germans, Friedrich Blühmel and H.D. Stölzel. Blühmel, a miner who played waldhorn and trumpet in a company band, had observed the techniques for distributing and regulating the supply of air to blast furnaces and the venting of air in ironwork forges. The sliding valves which turned the air to furnaces on and off led Blühmel to conceive of using a piston valve to divert the flow of air in the trumpet's tube to a set of longer or shorter loops, thus shifting the harmonic series from the instrument's natural key to another and producing an entire scale. After much experimentation he demonstrated his valve trumpet in 1816. Two years later he began his association with Stölzel, a Berlin horn player, instrument maker and repairer who by 1815 had crafted a trumpet equipped with two valves for lowering its basic pitch by either a semi- or a whole tone, producing all the notes of the chromatic scale with even tone-colour. Together Blühmel and Stölzel applied for a patent on a spring-controlled slide-valve mechanism for both trumpets and horns. By 1828 Blühmel, working independently,

designed and produced a cylindrical rotary valve inspired by the spring-driven rotary valves used to channel air to forges.

Similarly radical alterations were made in the use and construction of the timpani in the early 19th century. A growing number of composers found the tradition of tuning the drums in unaltered perfect 4ths or 5ths unduly restrictive. Timpani parts in the newer orchestral repertory often demanded rapid retunings both during and between movements. Such quick changes of pitch were impossible on instruments equipped only with threaded tuning bolts around the rim. This problem was easily solved by locksmiths and metalworkers applying the mechanical technology brought about by the Industrial Revolution: the tension of the skin head could rapidly be adjusted by turning a single master screw, by rotating the kettle itself or by manipulating a series of gear wheels with the foot. In 1812 Gerhard Cramer, court timpanist in Munich, working with the royal armourer and locksmith, built the first cast iron lever- and gear-operated 'machine' drum. The Amsterdam musician-inventor Johann Stumpff (*c*1815) based his timpani on the concept of an armature and central screw found in the swivel desk chair. Johann Einbigler of Frankfurt (1836) employed a threaded vertical tuning crank pressing against a pivoted rocker-arm. Both August Knocke, a manufacturer of firearms in Munich (*c*1840), and Max Puschmann in Chemnitz (1880) used elaborate systems of rods, gears and cog-wheels found in contemporary industrial machinery. However, the sheer brute force required by Knocke's drum, and the metal strain from the torque caused by rotation in Puschmann's model, made their mechanisms impractical. The most successful, and now ubiquitous, timpani was the 'Dresden' model invented by Carl Pittrich in 1881. It used steel rather than iron and employed a foot pedal, ratchet and mechanical couplings which converted the semicircular motion of the pedal into a vertical reciprocating motion acting on the head by means of the tension mechanism. This concept had been widely used in steam engines and punch presses, as well as in machines controlled by foot-treadle linkages, such as the common mangle found in commercial laundries.

The harnessing of electricity stimulated interest in its application to music. Examples of simple technological transfer range from motor-operated organ bellows and key actions to the amplifiers used in the vibraphone and electric guitar. The invention of the three-element amplifying valve or vacuum tube by Lee DeForest in 1912 prompted a large-scale research effort at the Bell Telephone Company (later Bell Telephone Laboratories) focussing initially on the characteristics of speech and hearing, and later on music and sound in general. The need for more precise instruments led to the construction of devices to convert sound waves into electricity and reconstitute them into sound with minimal distortion. The most noteworthy of these early efforts from the musical point of view was the introduction of electrical recording and reproducing in 1925.

A series of electronic musical instruments, such as the theremin and ondes martenot, both developed in the 1920s, employed oscillators controlled by the performer combined with amplification and loudspeaker output. In some of these instruments tones were produced by electrical frequency generators, in others by rotary or vibrating mechanical generators. The electronic organ of Laurens Hammond had 91 rotary electromagnetic generators driven by a motor with associated gears and tone-wheels. The wave forms thus produced could be synthesized by permutations and combinations into complex musical tones. In 1955 Harry Olson of RCA invented an electronic music synthesizer. The instructions were stored by means of a typewriter-like keyboard which punched the commands into a 40-channel, binary-coded paper tape describing the desired musical sounds. The roll of tape in turn activated a series of tone generators which produced the actual synthesized output.

The application of computer technology to music was anticipated in the 1840s when the mathematician Ada Lovelace speculated on the possibilities of using punched cards to input music and the rules of composition into a mechanical calculator, enabling it to compose 'elaborate and scientific pieces of music'. This technological 'transmission belt' ultimately led to modern commercial scientific laboratories and university-based electronic music studios. In one type of pioneering experiment the computer selected the notes according to either mathematical rule or numerical sequence (probability). These in turn were converted, measure by measure and part by part, into a musical score and performed by 'live' musicians. In a second variety the basic rules of composition were stored in the computer's memory. Following or imitating these steps, the computer selected or rejected each successive note and then stored the sequence of numbers representing each wave-form in terms of pitch on thousands of punched cards. Converted electronically into oscillations, these 'notes' drove a loudspeaker. Computer music was never widely accepted by the listening public, and is now little more than a historical relic. On the other hand, many composers use digital computer technology to produce an almost infinite variety of synthesized sounds, especially for films and television.

See also COMPUTERS AND MUSIC; ELECTRONIC INSTRUMENTS; KEYWORK; MECHANICAL INSTRUMENT; ORGAN; and ORGANOLOGY. Further discussion of technologies is included in articles on individual instruments.

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Intabulation (Ger. *Intabulierung*; It. *intavolatura*, *intabolatura*). An arrangement for keyboard, lute or other plucked string instrument of a vocal composition; the term is especially applied to those prepared in the 14th, 15th and 16th centuries, and written in TABLATURE, the system of notation using letters, figures or other symbols instead of notes on a staff. The 16th- and 17th-century keyboard pieces published in Italy and designated 'd'intavolatura' (as in 'Canzone d'intavolatura') are exceptions to the general practice, since that repertory includes abstract instrumental canzonas, toccatas, variation sets etc., as well as arrangements of vocal compositions; thus 'intavolatura' seems in this case to refer not to the genre of the composition but to the fact that the music was printed in staff notation on two staves, as opposed to 'partiture' (the plural of 'partitura'), in which each part is given a separate staff. In general, intabulations from the 14th century to the 16th incorporate all or almost all the voices of the vocal composition into the arrangement, although on occasion less important voices are omitted, several voices are combined into one, or chords and even whole passages are redistributed to make them fit better under the hands of a single player. Almost invariably, the arrangements are enriched by more or less extensive embellishment.

The practice of making intabulations arose in the late Middle Ages, doubtless as a result of the fact that keyboard players had to prepare special scores for themselves when they wished to take part in performances of vocal music, which was normally written into manuscripts not in score but as a series of separate parts ('choirbook format'). The earliest intabulations appear in the Robertsbridge Codex (*GB-Lbl* Add.28850), dated about 1360 and written in a combination of staff notation and letters. The manuscript includes two intabulations of motets from the *Roman de Fauvel*, taken over fairly literally from the vocal parts but adapted to fit within the player's hands and with ornamentation added to the upper voices. The Reina Manuscript (*F-Pn* n.a.fr.6771), one of the most important sources of 14th-century polyphonic secular music, contains a single keyboard piece, an arrangement in score of *Questa fanciulla*, a ballata by Francesco Landini, in which the upper part is highly decorated. But the largest repertory of 14th-century intabulations – and the largest repertory of keyboard music in general – is the Faenza Codex, possibly written as late as the early 15th century, but containing an exclusively Trecento repertory, including extravagantly embellished intabulations of French music by Machaut, Pierre des Molins and various anonymous composers, as well as arrangements of secular Italian music by Jacopo da Bologna, Bartolino da Padova, Landini, Antonio Zacar da Teramo and others, all notated in score.

From the 15th century an extensive repertory of intabulations for keyboard instruments survives in German sources, all written in a keyboard tablature that combines letters with staff notation. The largest manuscript by far, the Buxheimer Orgelbuch, prepared probably in the third quarter of the 15th century, contains some 256 compositions, many of them intabulations, and it includes one composition marked 'in cytaris vel etiam in organis' ('either for harp or for organ'). But there are also almost a dozen smaller German sources of 15th-century keyboard music (ed. W. Apel, CEKM, i), and they all furnish additional examples of intabulating technique. Like the other compositions in the Buxheimer Orgelbuch, the intabulations of motets, lieder and, above all, French chansons (the leading secular genre in the 15th century) follow the precedents established in the previous century. For the most part, all voices of the vocal model are taken over into the solo arrangements and a more or less elaborate process of ornamentation is applied to the upper voices, often turning it from a lyrical melody into a *perpetuum mobile* in keyboard style. The lower voices are left much as they were in the vocal model, or varied or ornamented slightly, or reduced to a single part by omitting the contratenor altogether or combining it with the tenor. In some compositions the intabulators have recomposed relatively brief sections.

With the change in playing technique from plectrum to fingers in the late 15th century, lutenists and other players of plucked string instruments began to perform polyphonic music, including arrangements of masses, motets and secular music. The invention of music printing enabled publishers to issue great quantities of music for keyboard instruments, as well as for lutes, vihuelas, guitars, citterns and other plucked strings (see *BrownI*). Thus in the 16th century the number of intabulations increased sharply.

The technique of intabulation, as explained, for example, by Adrian Le Roy and Vincenzo Galilei, remained essentially the same throughout the century. Musicians were taught to take over into their arrangements as much of the vocal model as the techniques of their instruments would allow. Lutenists and keyboard players were expected to play most four-part music literally (not all of them did so), although they might need to omit some voices, or to thin the texture slightly in places, when they intabulated compositions with five, six or more voices. Guitarists and cittern players, on the other hand, could not be so literal; at times they give the merest impression of the original part-writing.

Virtually all 16th-century intabulators added ornamentation to the vocal models they arranged, partly out of necessity, since fast passage-work helped to sustain the fragile sounds of lute, vihuela and harpsichord. Even so, many virtuosos added more ornaments than modern

musicians think tasteful, although some, such as the vihuelist Miguel de Fuenllana, scarcely ornamented their models at all. Many instrumentalists of the 16th century relied mostly on pre-formed stereotyped figuration patterns, runs, turns and trills. Sometimes Francesco Spinacino and Joan Ambrosio Dalza, who published anthologies of lute music in the first decade of the century, maintained quaver or semiquaver motion almost constantly from beginning to end of a piece, obscuring the contours of their models beneath an avalanche of endless and directionless scale fragments. Similarly, the German keyboard composers of the last 30 years of the 16th century, including Ammerbach, Schmid, Paix and Nörmiger – the so-called colourists – overwhelmed their models with mechanical decoration. Hans Gerle, a German lutenist of the mid-16th century, on the other hand, sometimes left out one inner voice or more to make his showy diminutions easier to play, and he sprinkled diverse ornamental clichés throughout a piece apparently at random. Heavily ornamented intabulations from the mid-century often restrict the number of stereotyped figuration patterns applied to any one section of a composition. Repeated wherever possible, these ornamental clichés form a superstructure, so to speak, over the given vocal piece, a network of motifs independent of the original conception. Diego Ortiz used this technique in his arrangements printed in his treatise on the viol, and some lutenists, like Sebastian Ochsenkun, seem to have adopted the same procedure. Some of the greatest virtuosos of the century, like Valentin Bakfark and Francesco da Milano, went further than lesser musicians in ornamenting their models, sometimes transforming the originals into idiomatic and virtuoso instrumental pieces by means of a profusion of ever-varying runs, turns and trills. They seem to have used the original music as a vehicle for comment and elaboration, for a virtuoso display of variation technique.

Intabulations of 16th-century vocal music provide instruction, then, in the techniques of embellishment used by a variety of musicians in performance, and are helpful in indicating the difference between the way music looks on the page and how it must have sounded in the Renaissance. Tablatures, especially those for plucked string instruments, are also useful in elucidating how 16th-century musicians added accidentals to music, according to the rules of *musica ficta*, since tablature indicates precisely where performers were to put their fingers on the strings, and hence is more apt to include the particular chromatic inflections heard in performance than music written in staff notation.

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HOWARD MAYER BROWN

Intavolatura (It.). Any collection of solo instrumental music, usually for lute or keyboard and printed during the 16th or 17th century, which is 'in tablature'. The term was often used in its literal sense, as in Francesco Spinacino's *Intabulatura de lauto: libro primo* (Venice, 1507) and Antonio Valente's *Intavolatura de cimbalo* (Naples, 1576), which are in Italian lute tablature and Spanish–Italian keyboard tablature respectively. However, the word 'intavolatura' and its most common derivatives (*tabulatura*, *intavolate*, *tabulati*, *intabulatura*, *intabolatura*, *intavolature*, etc.) were frequently used on the title-pages of 16th- and 17th-century Italian and German sources to describe music printed not in one of the conventional tablatures but in keyboard score (on two staves) or, at a slightly later date, in keyboard *partitura*. This use of the term derives from the fact that the earliest of such sources often contained compositions that had orginally been written for voices but which had been 'intabulated' (i.e. put into notation for solo instrumental performance); it was thus intended to indicate that the music had been adapted to keyboard notation rather than to convey the precise nature of the new notation. Invariably these intabulations involved a degree of elaboration of the original material. The use of the term 'intavolatura' was later extended to include collections of works conceived originally for keyboard instruments. The earliest surviving *intavolatura* for keyboard is the *Frottole intabulate da sonare organi: libro primo*, issued in 1517 by the Rome printer Andrea Antico. The use of the term 'tabulatura' to describe the keyboard *partitura* is first seen in German publications of the 1620s, notably in Samuel Scheidt's *Tabulatura nova* (Hamburg, 1624).

See also PARTITURA and TABLATURE.

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JOHN MOREHEN

Intensity. Intensity is the energy flow per unit area per second through a given surface, and is measured in watts per square metre. It is proportional to the square of the pressure amplitude in a sinusoidal sound wave. *See also* SOUND, §4.

CLIVE GREATED

Interlochen. Site of the National Music Camp run by the UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC.

Interlude (Fr. *intermède*; Ger. *Zwischenspiel*; It. *intermedio*, *intermezzo*; Lat. *interludium*). A general term for music played or sung between the main parts of either a musical work or, occasionally, a non-musical event.

(1) In church services organ interludes have at various times been customarily inserted – often improvised – between the verses of psalms and hymns (*see* PSALM INTERLUDE).

(2) In a theatrical performance an interlude consists of an instrumental item between acts (*see* ACT MUSIC (i), ENTR'ACTE, ZWISCHENSPIEL) or, on a more elaborate scale, an entertainment such as an INTERMEDIO or intermezzo (*see* INTERMEZZO (ii)). Debussy's *Pelléas et Mélisande* and Berg's *Wozzeck*, for example, include important interludes that are dramatically related, indeed essential, to the whole design. Although interludes are not necessarily always so called, Stravinsky and Britten adopted the term for such episodes. The two interludes of Britten's *The Rape of Lucretia* respectively tell of Tarquinius's ride to Rome and comment on the rape itself (i.e. those episodes that cannot easily be represented on the stage). The six purely orchestral interludes (one a passacaglia) that punctuate the action of *Peter Grimes* either prepare for the music of the next scene or continue the development of material from the previous one. Interludes may enjoy an independent existence in the concert hall, as do five of those in *Peter Grimes*.

(3) In instrumental music an interlude is usually a short connecting episode between movements rather than a movement in itself; there are examples in Stravinsky's Symphony in Three Movements and Movements for Piano and Orchestra, though when the latter was published Stravinsky discarded the term 'interlude'. Thomas Mace (*Musick's Monument*, 1676) provides examples of modulating interludes for lute, observing that a skilful performer playing two successive suites in different keys should not '*Abruptly, and Suddenly Begin, such New Lessons*, without some *Neat, and Handsom InterludingVoluntary-like-Playing*; which may, by *Degrees*, (as it were) *Steal into That New and Intended Key*'. Roger North later advocated the same practice. It was revived by Hindemith in *Ludus tonalis* (1942), where each Interludium provides a smooth transition between the tonal centres of successive fugues. Elgar used the term 'interlude' of the two episodes for reduced orchestra in *Falstaff* in which Falstaff's mind turns back to the days of his youth.

MICHAEL TILMOUTH/R

Intermède [intermédie, intramède, entremets] (Fr.). Like the Italian INTERMEDIO, a spectacle given between the acts of a stage work. It entertained the audience, allowing the actors to 'catch their breath, or change their costumes, or to allow time for changing the stage sets' (*Dictionnaire de Trévoux*, iii, 1743, p.1718).

The history of the *intermède* in France is complex, and the degree of latitude in what constituted an *intermède* was indeed wide. The earliest examples date from the 16th century; they used Italian comedians and stagecraft and were built on the tradition of Italian mascheratas and French *entremets* (elaborate choreographic and musical spectacles given at court banquets). Cardinal Bibbiena's comedy *La calandria* (1513) was performed for Henri II at Lyons (27 September 1548) with four *intermèdes* representing the four ages of mankind (iron, bronze, silver and gold). At Blois in February and April 1556 four *intermèdes* were inserted between the acts of G.G. Trissino's *Sofonisba* in a French translation by Mellin de Saint-Gelais. The 'entremets' of the 1559 edition include choruses and a monologue, *La furie mégère*, by J.-A. de Baïf, who also contributed five 'Chants recitez entre les actes de la Comédie' for his own comedy *Le brave, ou Le taillebras*, performed at the Hôtel de Guise (28 January 1567).

The *intermèdes* of the *Balet comique de la Royne* (performed at the Petit Bourbon, Paris, 15 October 1581) turned the tradition of the *masquerade* towards a more dramatic type of *intermède*. The mythological subjects and sumptuous staging of those for *L'Arimène, ou Le berger désespéré*, a pastorale by Ollenix de Mont-Sacré (given at the château of Nantes, 25 February 1596) are also more dramatically conceived.

In the 17th century the Jesuits were among the first to use ballets as *intermèdes* in their theatre productions. As early as 1614 a French ballet, *Ballet des onze anges*, was inserted at the end of the second act of *Le jeu de la conversion de St Guillaume d'Aquitaine* in a performance in Brussels (9 February). From 1623 to 1631 five Latin tragedies by the Englishman Joseph Simons were performed with danced *intermèdes* at the Jesuit college of Saint-Omer.

In the latter part of the century, notably at the Collège Louis-le-Grand, Paris, more elaborate *intermèdes* were placed between the five acts of Latin tragedies. Some of these were closely aligned with the action of the tragedies that they supplemented; some were extended compositions in their own right (e.g. *Sylvandre*, a 'pastorale en musique ... pour servir d'intermèdes' for the tragedy *Coriolanus*, March 1683). From 1684 the concept of the *intermède* could embrace an entire opera, comparable in every way to those of Lully and Quinault which were then drawing crowds to the Académie Royale de Musique. *Démétrius* by Claude Oudot (performed 5 March 1685, music lost), *Celse martyr* by M.-A. Charpentier (performed 10 February 1687, music lost) and *David et Jonathas* by Charpentier (performed 28 February 1688) are examples of 'tragédies en musique pour servir d'intermèdes à la pièce latine'. Among other composers who wrote *intermèdes* for Latin tragedies were Beauchamps, Lalande, Pascal Collasse, Campra, J.F. Lalouette, Clérambault, Henry Desmarets and J.N.P. Royer.

In Paris, French *intermèdes* performed between the acts of Mazarin's ill-fated Italian opera importations proved more popular than the operas themselves. The title-page of Carlo Caproli's *Le nozze di Peleo e di Theti* (14 April 1654) states that the opera was 'intermingled with a Ballet on the same subject'. In Cavalli's *Xerse*, however, the six entrées of ballet composed by Lully for the 1660 performances in Paris, which 'serve as intermèdes to the Comedy', have nothing whatsoever to do with the subject of the opera.

For his tragedies *Esther* (1689) and *Athalie* (1691), which were written for the young ladies of the Maison Royale St-Louis de Saint-Cyr, Racine tailored all the *intermèdes* (music by J.-B. Moreau) to the specific goal explained in his preface to *Athalie*: 'In imitating the Ancients, I aimed for continuity of action that never permitted an empty stage; the *intermèdes* ("intervalles") between the acts being marked only by the hymns and moral lessons of the chorus that comments on the action just past.' The original versions of Racine's masterpieces could not be staged publicly until 1791 when the law on 'freedom of the theatres' abolished the Académie Royale de Musique's monopoly on works with choruses.

The full range of possibilities inherent in French *intermèdes* may be observed in those by Lully (and later by Charpentier) for 14 of Molière's comedies, where they may precede or follow the comedy as well as separate its acts. The *intermèdes* of *George Dandin* (1668) have no bearing on the comedy; nor do those of *Les amants magnifiques* (1670), which include a sung prologue (first *intermède*) before the comedy, a self-contained pastorale (third *intermède*, between Acts 2 and 3) and a brilliant operatic celebration of the Pythian games following the comedy (sixth *intermède*). On the other hand, *La princesse d'Elide* (1664) begins with an *intermède*, a sung prologue preparing the action of the comedy, and minor characters from the comedy take part in its other *intermèdes*. *Le bourgeois gentilhomme* (1670) also contains *intermèdes* closely related to the plot, yet concludes with the *Ballet des nations*, an *intermède* totally independent of the comedy.

In mid-18th-century French opera, 'intermède' had two meanings. It was the translation of the Italian 'intermezzo' to refer to the Italian *opere buffe* that were performed in Paris in French. Thus Pergolesi's *La serva padrona*, when performed in Paris in French translation as *La servante maîtresse* (1754), was termed a 'comédie mêlée d'ariettes, intermède italien'. When Rousseau defined 'intermède' as 'a work of music and dance inserted between the acts of an opera, or sometimes a comedy', he was describing the French practice for the latter but only the original Italian one for the former. In France these translations were always given as independent works – one of two or three on an evening's programme. By extension, 'intermède' was also applied to works in a similar lighthearted spirit and generally in one or two acts, originally written in French. These were performed at either the Académie Royale de Musique, where they were sung throughout (e.g. Rousseau's *Le devin du village*, 1752), or the Opéra-Comique or other theatres, where they had spoken dialogue (e.g. Duni's *Nina et Lindor*, 1758). By the late 18th century the term 'intermède' had virtually ceased to be used.

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Intermedio [intromessa, introdutto, tramessa, tramezzo, intermezzo] (It.; Fr. *intermède*). A form of musico-dramatic entertainment inserted between the acts of plays in the Renaissance and Baroque periods.

1. INTRODUCTION. *Intermedi* were first performed at the court in Ferrara in the late 15th century between the acts of the ancient comedies of PLAUTUS and TERENCE and those of their humanist successors. Because these plays were divided into five acts four *intermedi* were required; later *intermedi* were added before and after the play to increase the number to six, but that was by no means the rule. Since the stage remained open for the entirety of the play once the curtain had been drawn, the insertion of *intermedi* was a means of clarifying the division of the play into acts. In some instances only instrumental music was used, played out of sight of the audience (*intermedio non apparente* or 'invisible'). Far more popular, however, was the staged or 'visible' type (*intermedio apparente*), performed by costumed singers, actors and dancers who enacted a pastoral or mythological story through pantomime and rhythmic movement. During the 16th century attempts were made to unify in theme the *intermedi* for one performance, or to connect them with the play in some way. Learned and complex literary themes notwithstanding, the attraction of *intermedi* remained that of entertaining the spectators. Court *intermedi*, those produced for a specific occasion such as a wedding, were the most lavish and costly of all, and combined the 'marvels' of stage effects with mythological allegories designed to flatter the patrons in the audience. Regrettably, little of the music composed for *intermedi* survives. Only two complete sets of *intermedio* music are extant, those performed in Florence in 1539 and 1589, issued in special commemorative editions. But many accounts of performances survive in letters and diaries, and in the specially printed description booklets of contemporary writers; these often give detailed information about costuming, scenery, music, instruments and other particulars. In addition, drawings and engravings of costumes, stage perspectives, machinery and sets for *intermedi* are important supplementary material. The *intermedio* proved popular in France (under the name INTERMÈDE) and provided a certain impetus to early opera; *intermedi* were also precursors of the 18th-century Neapolitan intermezzo (*see* INTERMEZZO (ii)).

See also MASQUE.

2. EARLY TYPES. Music played from behind the scenes was often used to fill gaps between the acts of plays, as once the curtain that covered the stage set was removed it could not be replaced. This type of *intermedio*, where the stage remained empty and the performers were hidden, served to mark off the acts without unduly diverting

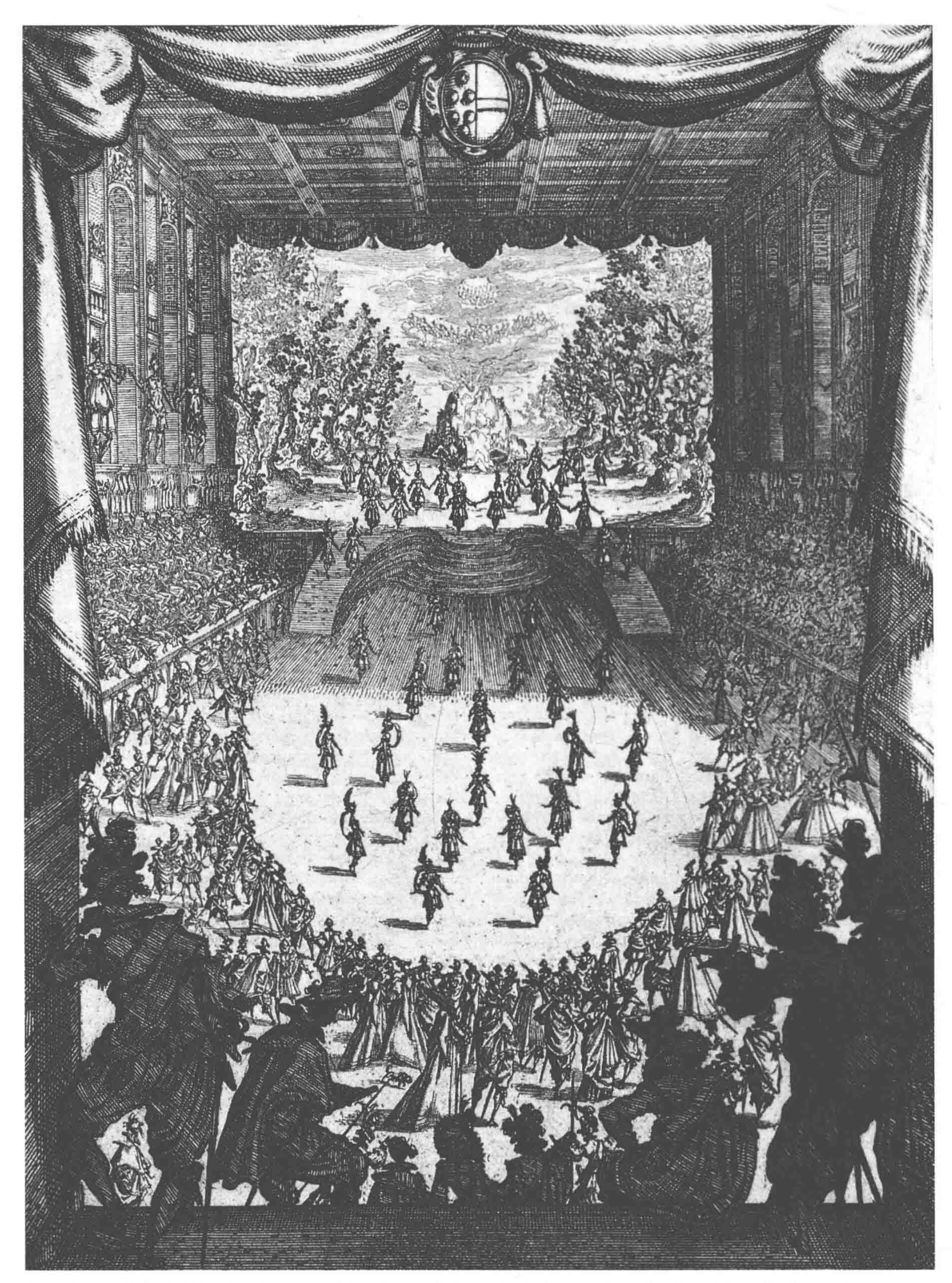
attention from the play itself. An early example of this *intermedio non apparente* is mentioned in the Ferrarese court diarist Bernardino Zambotti's account of the performance in Ferrara in 1487 of Niccolò da Correggio's *Fabula di Caephalo*, which is described as having 'the sounds of diverse instruments between the acts' ('intermedii a li acti'), the first known use of the term. In 1496 Baldassare Taccone's *Danae* was performed in Milan (with stage machinery designed by Leonardo da Vinci); Taccone's stage directions at the end of the acts indicate that 'the large instruments were hidden behind the stage machines', whereas the 'pifferi, cornamuse, timpani e altri instromenti occulti' were probably distributed behind the two-level stage. Ariosto's *I suppositi*, given before Pope Leo X in Rome in 1519, had *intermedi* performed by shawms, *cornamuse*, cornetts, viols, lutes, a small organ with different registers, a flute and a voice, as well as a vocal consort. The last *intermedio* was staged: 'a *moresca* that portrayed the tale of Gorgon'. The device of hidden music played from behind the scenes continued throughout the 16th century. Originally an extra-dramatic interpolation, it was soon adapted to more expressive ends, such as setting the mood of the play as the curtain rose, or accompanying onstage singers alone, or in conjunction with onstage instruments and singers in order to amplify the sound.

Among the ancestors of the staged *intermedio apparente* may be counted the mimed, sung and danced court entertainments inserted between the courses of banquets (*intromesse*, *entremets*), interpolations between the acts in medieval drama and the hymns sung between one 'day' and the next in mystery plays. Staged *intermedi* first occur between the acts of Latin comedies by Plautus and Terence performed in translation at Ferrara in the late 15th century. These court entertainments had no bearing on the play nor any continuity of theme among them, but rather served to amaze and amuse the spectators, providing relief from the play. They were sometimes staged on a lavish scale: during Carnival in 1499 four plays were produced at Ferrara (*Eunuco*, *Trinummo*, *Penulo* and a repeat of the first with different *intermedi*) requiring altogether 16 different *intermedi*. The chronicler Giano Pencharo recorded that there were 133 actors and 144 *intermedio* performers, the latter dressed as 'peasants, youths, nymphs, buffoons and parasites'. The subject matter of these *intermedi* was varied: pastoral and hunting scenes, tales from classical mythology and stories recounting the foibles of love. Each *intermedio* took the form of a *moresca* – a mimed and choreographed dance executed by an exotic, bizarre or comic group costumed as nymphs, shepherds, hunters, rustics and so on. The action was highly stylized and subordinated to the rhythmic regularity of the music provided by onstage tambourines, drums and bells and probably also offstage instruments. The pace could be accelerated by changing to a quicker dance and those mentioned besides the *moresca* proper include the *brando* (branle), *chiaranzana* (chiarentana) and *dordoglione* (tourdion). Occasionally the action was broken by the recitation of verses explaining the pantomimed action or by the singing of stanzas with improvised accompaniment played by the performer on the *lira da braccio* or lute. In addition, vocal music was sometimes performed on stage by costumed musicians who enacted a story with music and gestures. The third *intermedio* of the 1499 performance of *Eunuco* at Ferrara had a scene in which 'six happy and gay nymphs led by a musician appeared; they were followed by some youths in chains singing with sweet harmony songs of lamenting, complaining of their misfortune at being the slaves of women'. In 1502 four plays by Plautus were staged with *intermedi* at Ferrara during the wedding celebrations of Alfonso d'Este and Lucrezia Borgia. Isabella Gonzaga, who had come from Mantua for the wedding, described the *intermedi* in a letter; after the third act of *Asinaria* music was performed by her own court musicians 'Tromboncino, Paula and companions'. Another observer stated that the music was performed by eight singers, including a woman from Mantua, and was accompanied by three lutes. The wedding celebrations were concluded by a performance of *Casaria* which included a *barzelletta*, sung by Tromboncino in praise of the newly married couple, and six-part viol music.

In Venice societies of young gentlemen formed fancifully named acting companies for the performance of plays (Compagnie della Calza). They were led by well-known actors such as Zuan Polo, Domenico Tajacalze and later ANGELO BEOLCO ('Ruzante'). Their performances of Latin comedies given in the homes of Venetian patricians and recorded in the diaries of Marin Sanudo were sometimes furnished with *intermedi*. For a performance of *Miles gloriosus* given on 19 February 1515 in Ca' Pesaro by the company of the 'Immortali', Zuan Polo devised 'a new comedy' consisting of two *intermedi*: the first was an infernal scene which ended with music sung by nymphs on a triumphal float ('carro triunfal'), and the second portrayed the judgment of Paris. Apart from staging a series of partly sung, partly spoken encomiastic *rappresentazioni* on mythological or religious themes performed before the doge between 1571 and 1605, Venice contributed little to the growth of the *intermedio* tradition because its wealth was not concentrated in the hands of one reigning family and its political organization was different; indeed comedies were banned on several occasions by the Council of Ten because they attracted the city's courtesans.

Dramatic performances were cultivated at Urbino from the 15th century, but by far the most important historically was the première of Cardinal Bibbiena's *La calandria* on 6 February 1513. Baldassare Castiglione witnessed the events and described them in a letter; there were four *intermedi* and an attempt had been made to unite them in theme. The first *intermedio* portrayed an episode from the quest of the Golden Fleece: from the ground where Jason had sown the teeth of a dragon, armed men sprang up and danced a 'fiery moresca' before killing themselves. The remaining three *intermedi* showed Venus on a float drawn by two doves, Neptune on a float drawn by seahorses, and Juno on a float in the shape of a cloud drawn by two peacocks; each tableau was accompanied by an appropriate retinue of dancers costumed as cupids, sea monsters or exotic birds. After the comedy, Cupid ('Amorino') appeared and recited some verses explaining the significance of the *intermedi*: the triumph of love over discord and war. This was followed by the 'hidden music of four viols and then by four voices and viols who sang a stanza with a beautiful melody; almost a prayer to love'.

During the early 16th century *intermedi* of the *moresca* type were gradually supplanted by those with humanistic literary themes embodied in mythological allegory. The conceptual framework became imbued with the humanist



1. First intermedio in 'La liberazione di Tirreno ed Arnea', music by Marco da Gagliano, performed at the wedding of Ferdinando Gonzaga, Duke of Mantua, and Catherine de' Medici, Florence, 6 February 1617: engraving by Jacques Callot after Giulio Parigi

awareness of Man as the centre of the universe, and this was represented on stage by the glorification, emblematic as well as material, of the ruling house and, by implication, the absolutist regime. As the *intermedio* developed in both form and significance into an ideal vehicle for courtly extravagance, music played an increasingly important role in the production, furnishing effects in sound no less ingeniously contrived and executed than the visual wonders of stage machinery.

3. Intermedi and Renaissance dramatic theory. According to humanist dramatic theory derived from Aristotle, a coherently constructed dramatic work covered between the prologue and epilogue the space of one day or one night. Each of the five acts represented a self-contained segment of time within which the dramatic action took place; the intervals between the acts, and therefore the *intermedi*, suspended but did not break the action, while allowing an artificial compression of time necessary to indicate the passage of hours between one act and the next. Where there was a particularly important interval of time to be shown, one *intermedio* of a set might draw attention to it; for example, the canzone *O dolce notte*, which appears between Acts 4 and 5 of Machiavelli's *Mandragola*, shows the passage of time between one day and the next (Machiavelli, aware of having broken the unity of time, emphasized it, and his characters explain and apologize for his lapse). With other plays the entire set of *intermedi* marked the passage of time. The six *intermedi* for *Il commodo* (Florence, 1539) progress through specific times of day: dawn, early morning, mid-morning, midday, evening and night, a progression enhanced by a stage setting incorporating an artificial sun which moved across the heavens through the appropriate positions. Similarly Bernardo de' Nerli's *intermedi* for Leonardo Salviati's *Il granchio* (Florence, 1566) representing the four ages of man (childhood, youth, maturity, old age) took place at the appropriate times of day (morning, noon, afternoon and night), thus reflecting the time span represented by the play. The Aristotelian unity of action was more rarely observed in any one set of *intermedi*, although exceptions include the *intermedi* celebrating the victory of love over discord and war performed with Cardinal Bibbiena's *La calandria* (Urbino, 1513) (see §2 above), the adaptation of the tale of Cupid and Psyche from Apuleius's *The Golden Ass* as *intermedi* for a performance of Francesco d'Ambra's *La cofanaria* (Florence, 1565) and the four *intermedi* on the exploits of Apollo performed between the acts of the anonymous *Occulta fiamma amorosa* at Padua in 1566.

The success of *intermedi* was commented on by dramatists and critics who either attempted to rationalize their bearing on the play or refuted them outright, even attempting to regain control by devising and writing their own. One wag remarked that the play had come to serve as *intermedi* to the *intermedi* and A.F. Grazzini ('il Lasca') complained in the prologue to *La strega* (1556) that 'once *intermedi* were made to serve the comedy, but now comedies are made to serve the *intermedi*'. Theorists were often critical of the disruption caused by the introduction of *intermedi* into the play; G.G. Trissino, who advocated singing only for the choruses of tragedy and comedy, was forced to admit that 'instead of these choruses, music, dance and other things are introduced in the comedies played nowadays which are called *intermedi*; these are very different from the action of the comedy and sometimes so many buffoons and jugglers are introduced that another comedy is made, an inconvenience that does not allow one to enjoy the doctrine of the comedy' (*La 5a et la 6a divisione della poetica*, Venice, 1562, p.32). The role of the chorus, where it should be used, how it was to be performed and whether it could be replaced by the *intermedio*, was a much discussed topic; but opinions, terminology and definitions varied considerably among theorists. Bernardino Daniello stated that 'unlike in tragedies, choruses are no longer used in comedies; but in their place between one act and the next so that the stage will not be empty, music, songs, dances and jesters are customarily introduced and mingled' (*La poetica*, Venice, 1536, p.39). G.B. Giraldi Cinthio, having noted that the chorus in ancient dramas divided the parts or acts, went on to add that 'today we make this distinction with music at the ends of acts when the stage remains empty ... either making the musicians arise from the middle of the stage by means of machines ... or hearing them from behind the scenes so that no one is seen. This latter manner is easier and more in use, but the other is more pleasurable, not to say marvellous, especially if the musicians are in costume' (*Discorsi intorno al comporre de i romanzi, delle comedie, e delle tragedie*, 1554, p.250). Angelo Ingegneri thought that *intermedi* could be useful in comedy and the pastorale, but would prevent tragedy from achieving its end; 'for these reasons *intermedi* give wide berth to tragedies, whereas in pastorales and comedies they are not only acceptable, but are a most considerable adornment; and however similar or dissimilar that they may be to the play, they always enrich the spectacle and delight the spectators'. As for the chorus, Ingegneri thought it should be used in tragedy only in a verisimilar way, commenting on and rendering public the action of the protagonists and that this kind of chorus should not be used in comedy or the pastorale 'because these two kinds of poems imitate private actions ... without any other persons having knowledge or curiosity about them'. However, in circumstances 'where the chorus takes the place of an *intermedio*, or where no other music is used, it should be sung in a more elaborate manner; in this regard it is not a bad idea to give the chorus instrumental support played from behind the scenes, taking care however that together they make a unified sound and do not appear to be two choruses, or the one the echo of the other' (*Della poesia rappresentativa et del modo di rappresentare le favole sceniche*, Ferrara, 1598, pp.22, 25, 79).

The use of the term 'intermedio' for the entertainments before and after a play was occasionally considered an abuse. The Florentine academician Bernardo de' Nerli, who wrote the *intermedi* for Leonardo Salviati's *Il granchio* (Florence, 1566), commented that 'because *intermedi* correspond to the canzoni that were sung by the chorus [in classical dramas], and these were sung not before or after the play, but only in the middle, it seems reasonable that *intermedi* should take place only between one act and the next'. But public demand for spectacle was so strong that Nerli felt obliged to add two madrigals sung by the Muses before and after Salviati's comedy 'in order not to depart from usage and to please the audience accustomed to seeing something before and after the comedy' (*PirrottaDO*, 227). A change in a playwright's attitude towards the audience was expressed somewhat later by Nicolò Rossi, who justified the addition of comic

intermedi on the grounds that, since audiences were more ignorant and less erudite than formerly, the action ought to be adapted to the character of the spectators (*Discorso intorno alla comedia*, Vicenza, 1589, p.34).

4. Intermedi and the chorus in tragedy. A contemporary description of a performance of Seneca's *Hippolytus* given at Ferrara in 1509 states that the chorus consisted of ten people dressed in classical costumes and that each of the four choruses was sung: the first by a soloist accompanied by a *lira*, the second by all the chorus divided into three groups and the third and fourth by the chorus divided in two in which the music was composed in modes 'that tended more towards sadness than sweetness'. The description concludes 'no other *intermezi* were performed', suggesting that choruses at the end of acts were thought to function in a similar way to *intermedi* between the acts of comedies but distinguished from them in that the choruses form an integral part of the dramatic action. G.G. Trissino's *Sofonisba* (1515), based on Livy but with dramatic theory derived from the Greeks, is considered to be the earliest example of European tragedy, but imitation of the Greeks proved difficult and dramatists turned back to Latin examples. G.B. Giraldi Cinthio's *Orbecche*, performed at Ferrara in 1541 with music by Alfonso dalla Viola, took its form and division into five acts from Seneca. Giraldi Cinthio's treatise on dramatic forms, the *Discorsi intorno al comporre de i romanzi, delle comedie, e delle tragedie* (1554), sets out the fundamental elements of the horror tragedy: a heroic world in which 'great and terrible' actions can take place, the unities, moral aims, catharsis and an elevated style and language.

Trissino, Giraldi Cinthio and many others discussed the crucial role of the chorus in tragedy in their theoretical writings without reaching any conclusions. It was generally agreed, however, that choruses at the end of acts should be sung, although exactly how they were to be sung remained problematic because of the difficulty of adapting existing musical systems to those described by ancient Greek writers. If the problems were numerous, there were nearly as many practical solutions attempted. Of particular interest were the performances of Gabriele Bombasi's tragedy *Alidoro* at Reggio nell'Emilia in 1568 and Lodovico Dolce's *Le troiane* in Venice in 1566. Both these tragedies were performed with *intermedi*, a procedure unusual enough to warrant apologies by the authors, pleading public demand for spectacle rather than lack of erudition. In Dolce's tragedy, based on the *Troades* of Seneca, the chorus of Trojan women has only a speaking part, whereas music was reserved for the *intermedi* which 'were made only to serve the music'. The *intermedi* are unusual in that they form an integral if perhaps not essential part of the action: in the first Trojan soldiers address the chorus; in the second there is a dialogue between Pluto and the shades of slain Trojans; in the third a dialogue between Neptune and sea gods celebrating the destruction of Troy; and in the fourth a gathering of the gods of Parnassus who plead with Juno for pity. The music for these *intermedi*, composed by Claudio Merulo, does not survive.

Bombasi's *Alidoro*, recited on the occasion of a visit to Reggio nell'Emilia by the Duchess of Ferrara, Barbara of Austria, was organized on different lines. Bombasi justified the introduction of *intermedi* on the grounds that, if unified in theme and easily understood by the spectators, they could provide a necessary point of repose from the complexities of the plot. In order not to distract from the action and so as not to confuse the audience, the performers of the *intermedi* were 'made to appear from places not used by the actors, rising from the ground, appearing in the sky and descending from the heavens'. The spoken prologue was preceded by vocal and instrumental music whose 'gravity, terribleness and misery showed that the tale about to be represented could not be anything but tragic'. The four *intermedi*, unified in theme, represented the four elements: earth, water, air and fire which, by means of elaborate allegory, paid tribute to the house of Austria. (Guarini, who was among the spectators, may have been influenced by these *intermedi*; the four he devised for the projected Mantuan performance of *Il pastor fido* in 1593 took as their theme the harmony of the four elements: the music of the earth, sea, air and heavens.) It is not known who composed the music of the *intermedi* for *Alidoro*, nor is it described in much detail. The third *intermedio*, however, included an early example of the echo device used on stage: a rainbow and clouds appeared with Juno, Jove and the four winds and 'while this machine was seen, the music always imitated the words and with the last accents reiterated the sound of Echo; this was a judicious invention as she is the daughter of air, and as the poets say, cannot be depicted nor simulated except with sound'. Set in England and Scotland, *Alidoro* had choruses made up of the 'women of London'. When the chorus entered into dialogue with one of the principal characters on stage its lines were spoken by the chorus leader. The choruses at the end of the acts were sung by the same woman, a soprano, who was accompanied behind the scenes by 'sweet and soft' instruments playing the 'bass and middle parts' of the composition. The music followed the meaning of the words, gave 'more the impression of discourse than song' and was delivered with appropriate mimed gestures at 'the pace of ordinary speech without repeating any of the words'.

The role of the chorus in tragedy is treated in Angelo Ingegneri's *Della poesia rappresentativa* (1598), a work founded on his own experience of staging *Edipo tiranno* (Orsatto Giustiniani's translation of Sophocles' *Oedipus Rex*) for the opening of the Teatro Olimpico at Vicenza in 1585. According to Ingegneri the chorus should always be present on stage and play the role of the interlocutor and passive observer. But 'when alone on stage the chorus should always sing, becoming, as it were, a pure but serious, noble and well-ordered *intermedio* of the tragedy'; nor does the chorus require 'any other *intermedio* or even music than that provided by its own voices'. Andrea Gabrieli's choruses for the ends of acts of *Edipo tiranno* adhere closely to Ingegneri's ideal: 'the choruses of tragedies should consist only of rare and select human voices and one should see to it that the music is composed by an accomplished musician capable of writing serene, grave, plaintive and varied music. And by "varied" I mean that by its nature it induces sadness in accord with the greatness of the calamity. The words, above all, must be clearly enunciated so that they are understood by all the spectators in the theatre without losing the least syllable'. Gabrieli's choruses, published in Venice in 1588 (ed. in Schrade), show that his prime concern was that the words be understood. To this end he adopted a *falsobordone* style (one spectator commented unfavourably on their

resemblance to priests chanting the Lamentations of Jeremiah), a free rhythmic declamation of the words based on natural stress (Giustiniani's lyrical choruses are in blank verse) and chromatic progressions to add harmonic colour and expression. Each of the four choruses is cast in sections for one to six voices, with some sections marked 'solo' or 'duo'. The chorus of 15, the number imitating ancient Greek tragedy, was made up of 12 singers and three speaking parts ('interlocutors'). Trumpet fanfares were heard before the play began (compare the opening toccata of Monteverdi's *Orfeo*); once the curtain had dropped four six-part pieces by Marc' Antonio da Pordenon for voices and instruments were heard from behind the scenes to show that hymns and prayers were being offered up to the gods by the inhabitants of Thebes.

5. Intermedi in Florence, 1518–89. In Florence the most spectacular and lavish *intermedi* were reserved for state occasions, but a number of plays were performed with the addition of sung interludes between the acts. These *intermedi*, usually marked 'madrigale' or 'canzone' in the play text, appear to have been cultivated mainly in Florence, beginning with the canzoni written by Machiavelli for his *Mandragola* and *La Clizia*, four of which were set by Verdelot for performances in 1525 and 1526. In 1544 Francesco d'Ambra's comedy *Il furto* was performed for the Accademia Fiorentina with five madrigals between the acts composed by Francesco Corteccia. These were published in the second edition of Corteccia's *Libro primo de madrigali a quatro voci* (1547); they take their subject matter from an episode in the play and are written in a straightforward homophonic style. Another member of the academy, Leonardo Salviati, had his comedy *Il granchio* performed in 1566 with *intermedi* by Bernardo de' Nerli (see §3 above). Other plays performed on a small scale at Florence with madrigals used as *intermedi* include d'Ambra's *I Bernardi* (1547), A.F. Grazzini's *La gelosia* (1550), G.M. Cecchi's *Il servigale* (1555) and Luigi Alamanni's *La Flora* (1556), the last with added *intermedi* by Andrea Lori.

The first documented performance of a play for a Florentine state occasion took place in 1518 when Lorenzo de' Medici and Madeleine de la Tour d'Auvergne, recently married at Amboise, were fêted with Lorenzo Strozzi's *Commedia in versi*. According to Strozzi's contemporary biographer Francesco Zeffi, the music was planned by Strozzi himself and was widely imitated afterwards. Before the comedy began, the loud sounds of trumpets, *cornamuse* and shawms 'aroused the emotions of the listeners'; during the second act three lutes were played by three richly dressed Moors; during the third 'sopranos, raising their voices according to the action on stage' sang to four viols; during the fourth 'the highest pitched quilled keyboard instruments' accompanied a 'noisy tumult' on stage, and music for the last act was played by four trombones, 'their voices modulating artfully and sweetly'. Strictly speaking these were not *intermedi*, but incidental music keyed to the stage action. Nonetheless they show several features developed later in Florentine *intermedi*: the use of a consort of instruments of one family and the singing of one voice-part of a piece accompanied by an instrumental consort.

The earliest Medici wedding for which the music is fully documented was that of Cosimo I de' Medici and Eleonora of Toledo at Florence in 1539. For the nuptial celebrations a comedy by Antonio Landi, *Il commodo*, was performed. The *intermedi* were written by G.B. Strozzi and the music was composed by Francesco Corteccia. The music for the *intermedi* and a number of other pieces written for the celebrations were published in the same year at Venice in a special commemorative edition (ed. in Minor and Mitchell). There were six *intermedi*, one before the prologue and one after each of the five acts of the play; the last *intermedio* consisted of two numbers.

Before the play began, the figure of Dawn appeared on stage and sang the top line of a five-part madrigal to the accompaniment of a 'claviorganum' (a harp stop on the harpsichord, and flute and nightingale stops on the organ) and a bass viol. The second and third *intermedi* were sung respectively by six shepherds accompanied by a cornett and five crumhorns, and three mermaids accompanied by an ensemble of three flutes and three lutes played by sea nymphs and sea monsters. In the fourth *intermedio* Silenus was discovered asleep in a cave by Mnasyllus, Chromis and Aegle at midday. Awakened, he sang alone a four-part madrigal 'playing all the parts' on a violone disguised as a tortoise shell, a lament for the lost Golden Age of the ancients that would return under Cosimo's rule. The fifth *intermedio* showed eight nymphs returning from a hunt in late afternoon who sang a four-part madrigal unaccompanied. The last act closed with the figure of Night 'dressed in a black silk veil with a blue starred headdress ... singing sweetly to the accompaniment of four trombones. The singing was so sweet that, in order not to leave the spectators asleep, there suddenly came onto the stage 20 bacchantes, of whom ten were ladies and the rest satyrs. Among all these, eight played, eight sang and danced in the middle of the stage and two on each side played drunk' (Minor and Mitchell, 342, 349). Their instruments, cornetts, crumhorns, violin, pipe and tabor, trombone, harp and tambourine, were disguised as a human shinbone, a stag's head, a goat's horn, a vine stalk and other objects. The rudimentary symbolism in the choice of instruments and voices and the variety in scoring show the careful planning of these *intermedi*. Apart from Silenus's song and the danced triple-time finale, Corteccia's madrigals for the other *intermedi* are strongly contrapuntal and make no concessions to the exigencies of the stage. A unity of theme connects the four central *intermedi* which all make veiled reference to Cosimo and Eleonora. Their primary theatrical function, however, was to serve as a temporal backdrop to the comedy, marking off the time of day as the action progressed.

Similar in structure were the *intermedi* performed with Bibbiena's *La calandria* at Lyons in 1548 staged by the resident Florentine community for the visit of Henri II, King of France, and his wife, Catherine de' Medici. All the music (now lost) was by Piero Mannucci, an otherwise unknown composer described as 'organist to the Florentine church of Notre Dame' at Lyons. There were six *intermedi*. The first, performed before the play, and the last, performed after the play, consisted of two and three scenes respectively. As in 1539 the figures of Dawn and Night circumscribed the temporal action, but in addition Apollo sang stanzas in *ottava rima* (accompanied by a *lira da braccio*) that paid homage to the spectators and introduced the subject matter of the *intermedi*. These were unified in theme and consisted of four tableaux portraying the ages of iron, bronze, silver and gold. The last was accompanied by figures representing peace,

justice and religion, qualities informing Henri's reign; the music was performed by five voices, two cornetts and three trombones. The number and variety of instruments exceeded that of the 1539 *intermedi*; in particular the addition of single or multiple foundation instruments to pure, mixed or double consorts of instruments represented a notable advance. Night, for example, was accompanied by four flutes, four trombones and two spinets, and the song of the Age of Silver was performed by a solo voice, five lutes, bass viol and spinet.

In 1565 Francesco d'Ambra's comedy *La cofanaria* was performed at Florence for the wedding of Francesco de' Medici and Johanna of Austria, with *intermedi* devised by G.B. Cini. These were unified in theme and loosely based on the story of Cupid and Psyche taken from *The Golden Ass* of Apuleius. The preparations were entrusted to a number of court artists including Giorgio Vasari and BERNARDO BUONTALENTI and the music was by Alessandro Striggio (i) and Corteccia. A special set was built in the Salone dei Cinquecento in the Palazzo Vecchio (a huge room measuring 53 metres long, 22 wide and 18 high). According to Grazzini's published description 'it was necessary to make the sound of the music very full' because of the large size of the room. The *intermedi* and the play were intended to be mutually reflective, the one complementing the other: according to Grazzini, the story of Cupid and Psyche was fitted 'to the comedy with all the skill at our command, with the intention of making it appear as if that which is enacted by the gods in the fable of the *intermedi* is likewise enacted, as it were, under the constraint of a higher power, by the mortals of the comedy'. In the first *intermedio* the scene opened on a concave perspective of Olympus, from which appeared, growing ever larger, a cloud supporting Venus, the three Graces and the four Seasons. As her chariot descended it was accompanied by instrumental music played by four double harpsichords, four viols, two trombones, two recorders, transverse flute, straight cornett and two lutes. With the arrival of Venus at the front of the stage, Cupid appeared from one side attended by the four passions, Hope, Fear, Joy and Pain. Venus with her attendants then sang an eight-part madrigal, *A me, che fatta, son negletta e sola*, complaining of Psyche. This piece, one of only two to survive from these *intermedi* (RISM 1584[4]; ed. in Osthoff, ii, 122), was accompanied off stage by two harpsichords, four viols, lute, cornett, trombone and two recorders. Cupid promised revenge on Psyche and shot arrows into the audience while singing with his attendants a five-part madrigal concerted with four flutes, trombone, bass lute and harpsichord. Added to this ensemble were a soprano viol, alto recorder and bass viol improvising their parts and playing *passaggi*. This stylized dialogue between Venus and Cupid, here a novelty, was increasingly used in later *intermedi* (*see* DIALOGUE, §3). Moreover the new resources of scenography, enabling changes to be effected invisibly before the audience, provided a sequence of 'marvels' of a wide variety: in the third *intermedio* the floor grew into seven mounds out of which 14 Deceptions ('Inganni') slowly arose, some holding crumhorns disguised as snares and hooks; in the fourth the mounds were replaced by smoking craters out of which arose Discord, Ire, Cruelty, Rapine, Revenge, two Laestrygonians and the Furies. While singing and playing a madrigal, these characters performed 'in the manner of combatants a new and extravagant moresca'. In the fifth *intermedio*



2. *Costume designs for the Delphic couple in the third intermedio of the series framing Bargagli's comedy 'La pellegrina', performed in Florence in 1589 in honour of the marriage of Grand Duke Ferdinando I of Tuscany and Christine of Lorraine: design by Bernardo Buontalenti, pen and ink with wash, 1589 (Biblioteca Nazionale Centrale, Florence)*

Psyche descended to Hades, hounded by Jealousy, Envy, Worry and Scorn; four viols disguised as serpents appeared in the smoke and were played by Psyche's companions as she sang a lament; Cerberus, belching flames, appeared from an opening in the floor after which Psyche crossed the Styx on Charon's boat. Psyche's lament, *Fuggi speme mia*, sung by Giulio Caccini, then aged 14, was accompanied off stage by four trombones and *lirone* and was reported to have moved the spectators to tears; it survives in an intabulation for lute by Vincenzo Galilei (RISM 1584[15]; ed. in Brown, 1972, pp.17ff). In the last scene Psyche and Cupid, reunited, sang and danced around Mount Helicon two canzonettas in praise of Hymen and his new devotees, Francesco and Johanna.

In 1568 Lotto del Mazza's comedy *I Fabii* was performed with six *intermedi* on the occasion of the baptism of Leonora de' Medici, the first child of Francesco de' Medici and Johanna of Austria. All the music was by Alessandro Striggio (i), the set by Baldassare Lanci and the costumes by Buontalenti. The most striking scenographic novelty of the evening came during the fifth *intermedio* when the front of the stage was covered by a cloud machine, permitting a change of the hitherto constant perspective backdrop view. The *intermedi* included the infernal, pastoral and celestial scenes that were by that time conventional, and ended with a banquet of the gods in the heavens above Florence celebrating the birth of Aphrodite, a clear reference to the young Medici princess. The only music to survive from these *intermedi*, Striggio's ten-part madrigal *O giovenil ardire* (RISM 1584[4]), was sung unaccompanied on stage during the second *intermedio* by ten of the 12 monsters of the labours of Hercules. It is noteworthy that this piece, and one from the 1539 *intermedi*, are the only *a cappella* performances recorded for the entire series of Florentine *intermedi*.

Archduke Karl of Austria visited Florence in 1569 and was entertained with a performance of C.B. Cini's comedy *La vedova*. The six *intermedi*, again all with music by Striggio, were intended to flatter and impress the visitor. Several had episodes derived from Aristophanes, Ovid

and Dante, in which their creator, Cini, claimed to have 'outdone the ancients'. In one scene the guests saw peasants converted by a witch into frogs; and in another, where a magician had traced circles on the floor with his wand, the shades of poets, painters, sculptors, musicians and alchemists appeared in an instant on stage only to vanish again at a command. The description of these *intermedi* contains no information about their instrumentation, but the soprano parts of several of Striggio's compositions survive in manuscript (*B-Bc* 27.731). There is more use of dialogue, and in more complex forms, to extend the episodes. No more plays with *intermedi* were performed in Florence until 1583, when Giovanni Fedini's *Le due Persiglie* was performed for the Medici princesses. Among the musicians who collaborated on writing music for the six *intermedi* were Striggio, Cristofano Malvezzi and Jacopo Peri.

For the wedding in 1586 of Cesare d'Este and Virginia de' Medici, Giovanni de' Bardi's comedy *L'amico fido* (now lost) was performed at the opening of the new theatre in the Uffizi. The *intermedi* devised by Bardi took as their theme the various tributes of the gods who, in honour of the newly married couple, restored to earth the Golden Age. Each *intermedio* represented the gift of one divinity: Jove sent the Virtues, Hell opened to swallow up the Evils, Zephyrus and Flora brought eternal spring, Neptune calmed the ocean's storms and Juno restrained the elements. The spectacle ended with a celebratory chorus of Tuscan shepherds and shepherdesses. The music, by Striggio, Malvezzi and Bardi, does not survive. The four central *intermedi*, representing the four elements of which the universe was thought to be constituted, allowed besides the usual infernal, pastoral and celestial scenes the addition of an aquatic scene. In this scene Thetis rose from the sea which became rough as she sang; she disappeared beneath the waves and Neptune appeared, shook his trident and calmed the sea; the rocky shore changed to green banks; two groups of nymphs arrived and, with a song, commanded the sea monsters to be still, and then the whole scene vanished.

In 1589 the most costly and spectacular *intermedi* ever devised were performed for the wedding of Ferdinando de' Medici and Christine of Lorraine. The complete subservience of the comedy to the *intermedi* is evident from the fact that they were performed twice with Girolamo Bargagli's comedy *La pellegrina* and twice more with two different comedies, performed by the acting troupe of the Comici Gelosi. The team of artists assembled for the occasion was large: Giovanni de' Bardi, OTTAVIO RINUCCINI and LAURA GUIDICCIONI LUCCHESINI wrote the texts; most of the music was composed by Malvezzi and Luca Marenzio, with individual contributions by Peri, Antonio Archilei, Bardi, Giulio Caccini and the recently appointed ducal superintendent of music, Emilio de' Cavalieri. Bardi was in charge of all the celebrations, including the ordering of their literary themes, Cavalieri supervised the music, and Buontalenti the costumes and staging (fig.2). Bardi chose as his theme the power of ancient music. The musical tales included the harmony of the spheres, the rivalry in song of the Muses and the Pierides (fig.3), Apollo victorious over the serpent Python (fig.4), the story of Arion and the descent of Rhythm and Harmony from heaven to earth. The unity of theme was broken only by the obligatory infernal scene



3. Set for the second intermedio of the 1589 series: engraving by Epifanio d'Alfiano after design by Bernardo Buontalenti, 1592



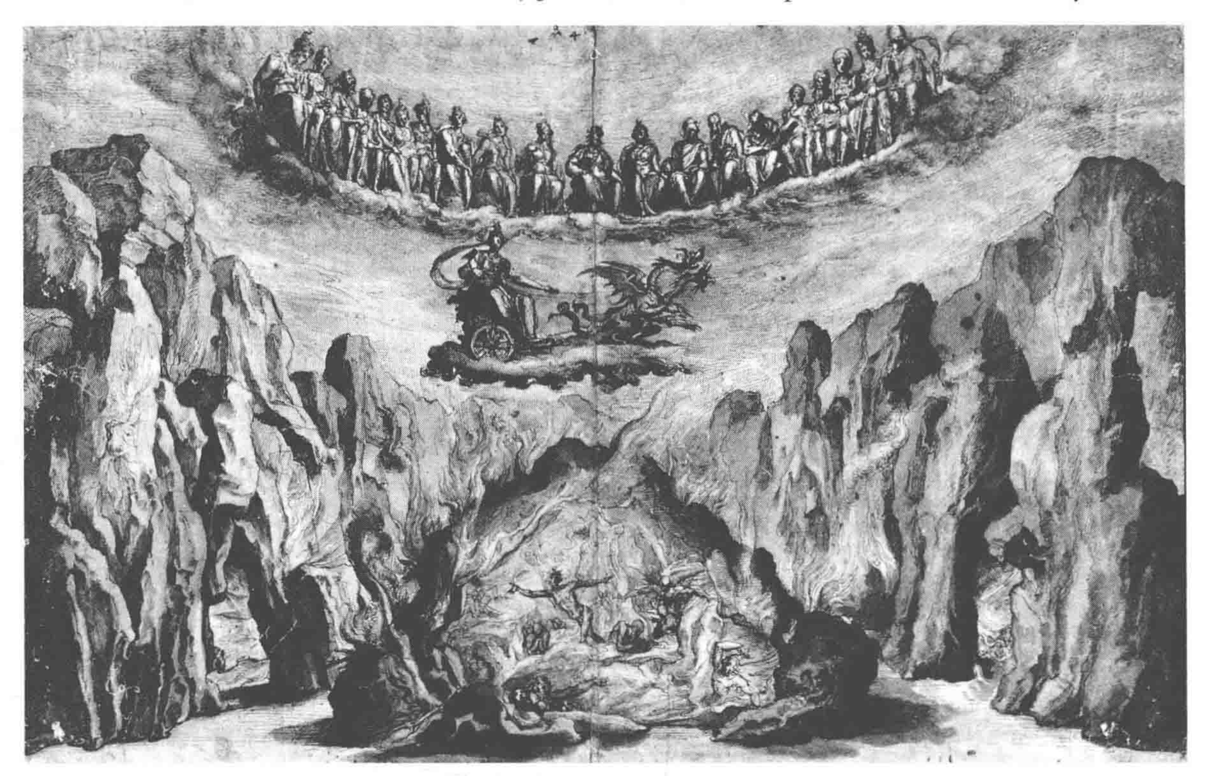
4. Set for the third intermedio ('Il combattimento pitico d'Apollo') of the 1589 series: engraving by Agostino Carracci after design by Bernardo Buontalenti

in which the Age of Gold that was to follow the royal marriage was foretold to the spirits of Hell (fig.5).

The music, published by Malvezzi in Venice in 1591 (ed. in Walker, 1963), ranged in style from expressive and highly ornamented solo songs accompanied by the chitarrone to massive polychoral madrigals requiring 60 singers and at least 24 instruments. Instrumental sinfonias were used to begin an *intermedio* or to cover a change of scenery, and 'novelty' instruments included the cittern, mandora, guitar and psaltery. According to Malvezzi three chamber organs played in all the 'concerti' (a harpsichord is mentioned only once) and the regal was used for one *intermedio*. The sixth *intermedio*, portraying the descent of Rhythm and Harmony, had appropriately varied and complex music by Malvezzi and Cavalieri, and contained five separate compositions. The opening one by Malvezzi, *Dal vago e bel sereno*, was performed from the heavens by the gods, first by instruments alone and then by voices and instruments. This was answered from the stage by 20 couples carrying rustic instruments who sang a six-part madrigal by Malvezzi. The third item, *Godi turba mortal*, was sung as a solo accompanied by chitarrone. Next followed the largest piece in the festivities, Malvezzi's 30-part *O fortunato giorno*, sung and played by all the company divided into seven choirs; according to Malvezzi, 'in order to avoid the difficulty of wide leaps, facilitate memorization and produce better harmony' the piece has only six real parts in the tutti sections in spite of its massive size. The 'ballo finale', in which dance (rhythm) and music (harmony) were combined, was choreographed and composed by Cavalieri; Laura Guidiccioni's words were added only after the music had been written. It was performed by two alternating ensembles of three and five parts, the three-part ensemble comprising VITTORIA ARCHILEI playing the Spanish guitar, Lucia Caccini playing the Neapolitan guitar and a performer named Margherita playing the tambourine, while the rest of the performers made up the five-part ensemble. The opening tutti chorus, known variously as the *Ballo del Gran Duca*, *Aria di Fiorenza* and *Ballo di Palazzo*, became famous throughout Europe and served as the basis for over 100 compositions by other composers (Kirkendale, 1972).

G.M. Cecchi's sacred drama *L'esaltazione della croce*, performed on the same occasion by the Florentine religious confraternity of S Giovanni Evangelista, had six *intermedi* on biblical stories set to music by Luca Bati (the music is lost). Unlike the earlier Florentine *sacre rappresentazioni*, this was not performed in a church but in a temporary theatre specially constructed for the purpose and large enough to accommodate stage machinery. The *intermedi* differed from their secular counterparts only in subject matter and included a sinfonia, instrumentally accompanied solo songs and concerted polychoral madrigals.

The difference between stage music and that not intended for a specific occasion was apparently more one of purpose than of kind; this is suggested by the appearance of isolated pieces from *intermedi* in individual prints and anthologies directed at general public consumption. Strophic dance choruses, polychoral dialogues and madrigals with the top line embellished by a soloist and the lower parts played on chordal or melody



5. Set for the sixth intermedio ('L'inferno') of the 1589 series: design by Bernardo Buontalenti, pen and ink with wash, 1589 (Musée du Louvre, Paris)

instruments are clearly adapted madrigalian forms pressed into service of the theatre rather than newly invented ones. However, in spite of similarities with other kinds, *intermedio* music, either composed or borrowed from the current repertory, appears to have been carefully selected to meet the requirements and conditions of theatrical performance. For example, the music written for the 1589 *intermedi* generally avoids textual and musical extremes of expressiveness that would have served little purpose on the stage, and much of it shows a strong rhythmic pulse coupled with clearly defined diatonic harmonies that facilitated memorization and served to project the music and words into the audience. But the fact that more *intermedio* music is lost than survives should be sufficient to caution against any quick generalizations of style, particularly in view of the fact that by 1589 a new generation had supplanted older and more experienced composers such as Striggio.

To what extent the music was made to serve the stage action or the action made to conform to the music is difficult to determine precisely, since modifications to the original scheme might be introduced during rehearsals (Warburg, *Gesammelte Schriften*, appx). Considerations of the space to be occupied by the performers on stage appear to have been important to the choice of form: polychoral madrigals with interlocking phrases and harmonies, for example, allowed groups of performers to be separated vertically or horizontally on the stage without danger of losing cohesion; and a solo singer suspended on a cloud machine could spin out an elaborately embellished melody of cosmic eloquence seemingly without earthly hindrance. The number of singers rarely exceeded the number of voice parts of a composition, but no such restriction was applied to the instrumentalists who could, or in some cases had to be, placed off stage. The composer normally specified exactly the size and variety of the instrumental forces. The detailed descriptions of instrumentation for music within a given context and intended for a specific purpose is of the utmost importance to an understanding of contemporary ideas and standards of effective sonorities. A comparison of the extant descriptions (Brown, 1973) shows that the combination of characteristic tone-colours, of both individual instruments and families of instruments, was never haphazard and to some extent could symbolize the stage action (*see* PERFORMING PRACTICE, §I, 4, 5).

6. INTERMEDI AND OPERA IN THE 17TH CENTURY. *Intermedi* did not disappear after the birth of opera but became interwoven with it. *Intermedio* traditions furnished many of the themes and conventions of early opera. Rinuccini's libretto for *Dafne* is an expansion of the third *intermedio* for 1589, the battle of Apollo and Python; the same author's libretto for *Euridice*, set by both Peri and Caccini, had its antecedents in the ubiquitous infernal scenes, and in particular the episode of Psyche in the underworld in Cini's *intermedi* of 1565. Of all the early operas, Monteverdi's *Orfeo* (1607) draws most heavily on the *intermedio* tradition. The change in scene from pastoral to infernal, Apollo's rescue of Orpheus from the Bacchantes and their ascent to heaven on a cloud, the large and varied groups of instruments often used for atmospheric effects, the danced choruses and the final *moresca*, are features already familiar from 16th-century *intermedi*.

As well as absorbing much from the *intermedio* tradition, operas, like spoken plays, were felt to need their

own *intermedi* for contrast. Both genres continued to have *intermedi* written for them occasionally in the 17th century. Caccini's opera *Il rapimento di Cefalo* (libretto by Chiabrera), performed in Florence in 1600 for the proxy wedding of Maria de' Medici to Henri IV of France, had *intermedi* devised by Giovanni de' Medici requiring 100 musicians and 1000 men to work the machines. In 1608, for the wedding of Cosimo II de' Medici and Maria Maddalena of Austria, M.A. Buonarroti's play *Il giudizio di Paride* was performed at Florence with *intermedi* representing Astraea, the garden of Calypso, Amerigo Vespucci's ship (the first historical *intermedio*; fig.6), Vulcan and the temple of peace. Alfonso Fontanelli, who was among the spectators, wrote that the play was hardly noticed, either because the story was too well known or because the attraction lay in the *intermedi*. Another entertainment for this occasion, Francesco Cini's *La veglia dei sogni*, was performed between court dances in the manner of an *intermedio*; dances by courtiers could also serve as *intermedi*, as they did for Marco da Gagliano's opera *La Flora* (1628).

The *intermedio apparente* continued in Italy throughout the first half of the 17th century, and was probably a more common form of association of music and spectacle than opera was during that period. Several were given with the sponsorship of the Florentine court, such as *Olimpia et Bireno* (music by Andrea Salvadori), used between the acts of Antonio Folchi's comedy *La pertica* in 1622, or the *intermedi* of Jacopo Cicognini's *Il martirio di S Agata* (music by G.B. da Gagliano) of the same year. Even away from Florence the *intermedi* of *L'Ilarocosmo* of Ignazio Bracci were used for a Medici wedding (1621; music by Pietro Pace). Guarini's *L'Idropica*, performed for the wedding of Francesco Gonzaga and Marguerite of Savoy at Mantua in 1608, had *intermedi* specially written for the occasion by Chiabrera (music by Monteverdi, Salamone Rossi, Marco da Gagliano and others) and followed the courtly tradition of *intermedi* established earlier at Florence.

The principal environment of the *intermedio* was in the literary academies, which in small and large towns produced a constant stream of spoken comedies and other plays with *intermedi*. The Accademia dei Ravvivati of Bologna performed a series of *intermedi* with music by Ottavio Vernizzi for Silvestro Branchi's plays including *Stratira* (1617), the *intermedi Ulisse e Circe* for the opera *L'Alteo* (1619) and *L'amorosa innocenza* (1632). The Accademici Inviati of Vicenza maintained a similar tradition. Most of these *intermedi* are known only by their texts, printed with the plays for which they were devised. Those for which music survives include G.B. Boschetti's *Strali d'amore* (1618), composed for an unidentified comedy at Viterbo in 1616, Girolamo Giacobbi's *L'Aurora ingannata* (1608), given between the acts of Ridolfo Campeggi's *Filarmindo* at Bologna in 1608 and Domenico Belli's *Orfeo dolente* (1616), performed with a Florentine revival of Tasso's *Aminta* in 1616. *Intermedi* of this kind probably diminished in frequency with the spread of opera to the provincial centres about mid-century.

Stefano Landi's *Il Sant'Alessio*, first performed at Rome in 1631 or 1632 (1634), is one of the few printed scores that contains an *intermedio*, the scene added after the first act, that introduces dancing for the sake of diversity. Another Roman opera, *Chi soffre speri* (1639) by Virgilio Mazzocchi and Marco Marazzoli, has an *intermedio* after



6. Set for the tropical sea scene of the fourth intermedio in 'Il giudizio di Paride', Florence, 1608: etching by R. Cantagallina after design by Giulio Parigi

the second act using chorus and ballet, entitled 'Alla fiera' ('At the fair') for which Marazzoli wrote the music. Among the courts that imported Italian musicians for the purpose of performing operas was the Polish court at Warsaw, where the opera *La Santa Cecilia*, believed to be by Marco Scacchi, was staged in 1637. This work (an opera, not an oratorio, in spite of its sacred action) had six mythological *intermedi*, which differ in subject matter from the libretto proper.

In the second half of the century, most Italian *intermedi* were composed for the public theatres which dominated the operatic scene. A good example is furnished by the revivals of Venetian operas in Rome at the Teatro Tordinona in the 1670s where Stradella composed *intermedi* for operas by Cavalli, Cesti, Sartorio and others. Stradella's insertions show the persistence of the mythological divertissement in the *intermedio* tradition, and perhaps also a greater fondness for pomp and splendour on the part of Roman as compared with Venetian audiences. Venetian plays continued to use *intermedi* in the 1650s, however, when Giacomo Castoreo, who acted as librettist for Cavalli and P.A. Ziani, produced several stage works with 'intermedi fatti per la musica'.

Typical of the Italian genre in France were the *intermèdes* for Molière's *Le malade imaginaire*, first performed at Paris in 1673, and in a second version in 1674. On both occasions music was provided by Charpentier, who had studied with Carissimi at Rome. The Italian background of these French *intermèdes* is apparent, but the influence of French taste appears in the considerable use made of the ballet; the *intermedio* after the first act is opened by a character called 'Polichinelle', and the words are in Italian, not French. Although the circumstances that had made the *intermedio* a splendid and extravagant court entertainment had changed during the 17th century, the tradition of offering variety and diversity by way of interludes in both spoken plays and operas had by no means died out; it provided stage music with an important point of departure for future developments.

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Intermezzi. A rare term for a piece inserted between the saraband and the gigue in a suite, as, for example, in Gottlieb Muffat's *Componimenti musicali* (see Guido Adler's introduction to DTÖ, vii, Jg.iii/3, 1896/*R*).

Intermezzo (i). A term sometimes used for light theatrical works inserted between the acts of Renaissance comedies. *See* INTERMEDIO.

Intermezzo (ii) (It). Literally, an entr'acte. The term was applied during the 18th century, in place of the earlier INTERMEDIO, to a miniature comic opera in Italian (the French counterpart is the INTERMÈDE) involving two characters (rarely three or more), performed in segments between the acts of a larger work, usually an *opera seria*. The genre flourished during the first half of the 18th century, then gradually disappeared, giving way to the fully fledged comic opera (*see* OPERA BUFFA). Often, especially in earlier years, its name appeared in the plural as 'intermezzi', sometimes also 'intermedii', 'scherzi musicali' etc. This referred to its performance during the entr'actes (hence the plural) of the larger work; but from the very beginning the intermezzo was unified by a single plot and cast of characters. The segments (in effect, the 'acts' of the intermezzo) were known as 'parti', as in 'intermezzo di due (tre) parti'. Two such 'parts' (performed between Acts 1 and 2 and Acts 2 and 3) were commoner than three; a third 'part', if present, was performed before the final change of scene in the main presentation.

The intermezzo traces its ancestry to the comic scenes of Seicento opera which, towards the end of the century, were beginning to fade away. Venice took the lead in 'expurgating' the librettos of the *dramma per musica* of its 'improprieties' in an attempt to lend it some of the dignity of classical tragedy. Comic scenes were glaring instances of such breaches of taste; hence their gradual removal. By the first years of the 18th century comic scenes had become rare in Venice, though not entirely absent. One important consequence of their reduction was to deprive the specialized *buffo* singers of their niche.

It is therefore not surprising that the earliest intermezzos known to us today were performed in Venice. And though the term may crop up earlier, in connection with the comic scenes of 17th-century opera (as in Domenico Gabrielli's *Flavio Cuniberto*, 1688), Venetian intermezzos differed from traditional comic scenes in that they introduced entirely new plots and characters, and very soon developed their own, independent dramatic procedures. The very first one appears to have been *Frappolone e Florinetta*, performed at the S Cassiano theatre in February 1706 between the acts of the opera *Statira* by Francesco Gasparini. The libretto was not printed; it survives as an anonymous manuscript (*I-Vnm*) but may be ascribed with certainty to Pariati (the music, now lost, was most probably by the composer of the main opera, Gasparini). There may well have been other intermezzos performed, but not published, at about that time: only in October 1707 did the Venetian censorship require publication of intermezzo librettos, thus placing them under its supervision.

The S Angelo theatre briefly entered the field, but during the next few years it was the S Cassiano, with Pariati as poet and Gasparini and (later) Albinoni as composers, that presented the most successful intermezzos. At least three of these were to gain widespread fame as their interpreters, the Mantuan *basso buffo* G.B. Cavana and the Bolognese contralto Santa Marchesini, set out on their travels: Gasparini's *Erighetta e Don Chilone* (1707) and *Parpagnacco* (1708), and Albinoni's *Pimpinone* (1708), the score of which is the earliest specimen of its kind to survive. *Erighetta* is loosely modelled on *Le malade imaginaire* by Molière, who was to become a favourite source of subjects for intermezzos.

In contrast to the Venetian practice of only sporadically performing such independent intermezzos with *opere serie*, the Neapolitan custom during the first two decades of the 18th century was to incorporate comic scenes into nearly every new opera; local composers, including Giuseppe Vignola, Francesco Mancini, Francesco Feo and Leonardo Leo, added the traditional *scene buffe* to works first produced elsewhere without them. After 1720, when the comic elements finally gained complete independence from the *opera seria* libretto, the Neapolitan intermezzo entered a golden age, exemplified in the works of such composers as Domenico Sarro (intermezzos of *Brunetta e Burlotto* frequently revived under the title *La capricciosa e il credulo*, 1720), Hasse (*La contadina*, 1728), Pergolesi (*La serva padrona*, 1733) and Giuseppe Sellitto (*La vedova ingegnosa*, 1735). Neapolitan librettists of that time include Bernardo Saddumene, G.A. Federico and Tommaso Mariani, all of whom were at the same time providing texts for the new, full-length *opere buffe* playing in that city's smaller theatres.

Substantial contributions to the intermezzo repertory were made by the Bolognese composer G.M. Orlandini, whose works, including the enormously successful *Il marito giocatore* (1719), had their first performances in different Italian cities and seem to belong to no particular local tradition. Important figures active outside Italy include Francesco Conti (in Vienna) and Telemann (in Hamburg).

Apart from Molière's comedies, at least six of which were adapted as librettos for intermezzos (e.g. Antonio Salvi's version of *Le bourgeois gentilhomme*, published at Florence in 1722 as *L'artigiano gentiluomo*), librettists made use of a variety of other sources. Situations from the *commedia dell'arte* were ready to hand, and there is no doubt that intermezzo singers learnt much from their confrères in the matter of acting; unwritten *lazzi* (sight gags) were part of their stock-in-trade, as several contemporary writers testify. 'These buffoons cry, roar with laughter, throw themselves about, indulge in all manner of pantomime, and never deviate from the beat by so much as an eighth of a second', wrote Président de Brosses from Rome in 1740. The English traveller Edward Wright, in an account of intermezzo singers he heard at Venice about 1720, wrote: 'They laugh, scold, imitate other Sounds, as the cracking of a Whip, the rumbling of Chariot Wheels, and all to Music'. Although some of these effects were doubtless improvised by the performers, musical scores furnish abundant examples of written-out portrayals of laughter, sneezing, weeping, the palpitations of a love sick heart and the like. Other important characteristics of the *buffo* style exemplified in the intermezzo include a lively, frequently disjunct vocal line; constant repetition of short, balanced phrases; parody effects directed mainly at the musical conventions of *opera seria*; and – above all – absolute fidelity of music to text, frequently manifested by extreme changes of tempo and style within a single aria or duet. As a contrast to the prevailing *buffo* style, composers sometimes introduced mock-pathetic numbers and arias modelled on dance rhythms. From their texts and occasional stage directions, it appears that the latter were sometimes actually danced by the *parti buffe*, whose favourite step seems to have been the minuet.

Stock comedy figures, such as the old man and the braggart captain, people the world of the intermezzo. By far the most common of the stock types is the cunning servant girl, widow or shepherdess who, despite her humble station, through feminine wiles plays a *burla* (trick) on her male partner or ensnares him in matrimony. Often the soubrette's name indicates her sharp cunning, as, for example, Serpina ('little snake') in Federico's *La serva padrona* (1733) or Vespetta ('little wasp') in Pariati's *Pimpinone* (1708). Other common dramatic themes include the supernatural, probably deriving from the close connection between the comic characters and transformations of the *intermedi* in 17th-century opera, and satire directed at the *opera seria* (e.g. Sarro's *L'impresario delle isole Canarie*, 1724, attributed to Metastasio).

The intermezzo exhibits nearly as rigid a standard musical format as contemporary *opera seria*. Each 'part' customarily contains one or two arias for each of the two singing roles (one or more mute roles frequently appear) and a final duet, all in da capo form and separated by secco recitatives. Accompanied recitative appears infrequently and usually in a parody context, while overtures and other types of independent instrumental music are lacking altogether or confined to short, concluding dance pieces. But stylistically it is more progressive; its simple harmonies, homophonic accompaniments, general melodiousness and symmetrical phrase structure are clear harbingers of later 18th-century Classical style.

The vogue of intermezzos spread quickly to the playhouse, where *commedia dell'arte* companies were fighting a losing battle to retain some of the audience they had lost to opera. As early as 1711, comedians inserted musical intermezzos between the acts of their plays at the S Samuele theatre, Venice; in the 1730s Carlo Goldoni served his theatrical apprenticeship as purveyor of intermezzo librettos to another company acting at that theatre.

During the first half of the 18th century travelling singers, among them the celebrated team of Antonio Ristorini and Rosa Ungarelli, carried the intermezzo repertory throughout Italy and to nearly every European city that supported Italian opera; intermezzos performed between the acts of *commedia dell'arte* plays at Moscow in 1731 preceded by five years the earliest *opere serie* heard in Russia. Intermezzo performances by itinerant troupes are recorded as early as 1716 in Wolfenbüttel, 1717 in Brunswick and Dresden, 1724 in Prague, 1726 in Mannheim, 1727 in Breslau and 1737 in London. The process of diffusion continued with the tours of Angelo and Pietro Mingotti's opera companies in Austria, Germany and Denmark betwen 1737 and 1760 and in conjunction with the pantomimes presented by the impresario Nicolini's troupe of Piccoli Olandesi (Dutch children) in central Europe between about 1745 and 1750. Perhaps the most significant of the intermezzo's extra-territorial conquests was Paris. Performances of *opere buffe* and intermezzos there during the seasons of 1752–4 by a troupe of singers brought from Strasbourg by Eustachio Bambini precipitated the QUERELLE DES BOUFFONS, a literary polemic which inspired many musical parodies and imitations that opened a new chapter in the history of French opera.

By 1750 ballets had almost completely supplanted intermezzos as the principal entr'acte diversions in performances of *opere serie*, although works to music by such composers as Rinaldo da Capua, Gioacchino Cocchi, Niccolò Piccinni and Baldassare Galuppi continued to figure occasionally between the acts of Italian spoken plays throughout the remainder of the 18th century. Because of the size of their casts (up to seven), which permitted large-scale ensembles and concerted finales, these intermezzos, or 'farsette' as they were often called, differ little from contemporary *opere buffe* except in length and function (*see* FARSA). Many, in fact, were simply versions of full-length comic operas shortened to fit between the acts of a play and reduced to fit the number of available singers (e.g. *Il filosofo di campagna*, an *opera buffa* by Goldoni and Galuppi, Venice, 1754, and *La serva astuta*, a condensed version performed as an intermezzo at Venice in 1761).

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Intermezzo (iii). A term used since the early 19th century for movements or sections, generally within larger works; also for independent pieces, often for piano solo and predominantly lyrical in character. Burney was among the first to use the term to describe instrumental music. In a brief summary of Haydn's style he wrote: 'He has likewise movements which are sportive, *folatres*, and even grotesque, for the sake of variety; but they are only the *entre-mets*, or rather *intermezzi*, between the serious business of his other movements' (*BurneyH*, ii, 959–60). Mendelssohn gave the title 'Intermezzo' to the third movement of his Second Piano Quartet (1823), where it replaces the usual scherzo, and Brahms followed this precedent in his G minor Piano Quartet (op.25) of 1863. Schumann used the term frequently in his early piano music. The middle section of the scherzo in the Sonata op.11 is so called: its burlesque character ('alla burla ma pomposo') with the exaggerated rhetoric of its recitative passage perhaps suggests that Schumann, his mind at that time never far from the world of Harlequin and Columbine, may have conceived it in terms of the earlier tradition of the comic intermezzo. In the second number of *Kreisleriana* op.16, intermezzos form two sections comparable to the two trios which Schumann, like Beethoven and others, sometimes provided in his scherzos; a similar structure is found in the third of the *Romanzen* op.28. Here Schumann seems to have thought of the term as almost synonymous with 'trio', but the intermezzos of op.4, which he described to his friend Töphen as 'larger Papillons', are independent pieces which themselves have middle sections marked 'alternativo'. The intermezzo of Brahms's Piano Sonata op.5 forms an integral part of the work, leading into the finale, as does that in Balakirev's Piano Sonata. Brahms also composed numerous independent intermezzos (e.g. as in op.76), and his last works include 14 pieces so called (in opp.116–19).

In the 20th century the term was used a good deal in light music, but less in symphonic works. The 'Intermezzo interrotto' of Bartók's Concerto for Orchestra provides, apart from its satirical reference to Shostakovich in the 'interruption', a point of lyrical repose in the score. In Elgar's 'Enigma' Variations, the tenth ('Dorabella') is an intermezzo whose feathery delicacy is calculated to give precisely the right contrast between 'Nimrod' and 'GRS'.

The intermezzo as an instrumental interlude between acts was often used in operatic scores and theatre music of the 19th and 20th centuries. Mascagni's *Cavalleria rusticana*, Puccini's *Manon Lescaut*, Delius's *Fennimore and Gerda* and Wolf-Ferrari's *I gioielli della Madonna* contain familiar examples that are virtually equivalent to entr'actes. They may function simply as points of relaxation in a score with which they have no musical or dramatic connection. The intermezzo in Mendelssohn's music for *A Midsummer Night's Dream*, on the other hand, is carefully related to dramatic events at the close of the second act and the beginning of the third.

MAURICE J.E. BROWN

International Alliance for Women in Music [IAWM]. International organization created in 1995 through the merging of the International Congress on Women in Music (ICWM), American Women Composers (AWC) and the International League of Women Composers (ILWC). The International Alliance for Women in Music aims to build on the work of the three original organizations in celebrating and encouraging the activities of women in music.

The League of Women Composers was founded by composer Nancy Van de Vate in 1975 and renamed the International League of Women Composers in 1979. In the words of its founder, the ILWC aimed 'to create change and to provide a larger number of women musicians their first real opportunity to enter the professional mainstream'. At the time of the merger it was a networking organization operating in over 36 countries, with a well-established journal. The ILWC supervised various projects, including the publication of a directory of music by women, several radio series, an association with Arsis Press (which specializes in the publication of music by women) and a competition for student composers.

American Women Composers was founded by composer Tommie E. Carl in 1976. The organization aimed to promote the work of American women composers by establishing a library of scores (housed at George Washington University), publishing the biannual *AWC NewsForum*, mounting concerts and producing recordings of music by American women.

The International Congress on Women in Music, initially organized by Jeannie Pool, held its first event in 1980, and thereafter held regular congresses in the United States and Europe consisting of concerts, workshops and academic papers all aimed at an international exchange of information about music by women. In 1990 the organization merged with the ILWC.

The IAWM publishes the *IAWM Journal* three times a year and, since 1997, a scholarly journal *Women and Music: a Journal of Gender and Culture*. It also holds regular IAWM congresses (in the tradition of the ICWM) and maintains an extensive website which includes links to bibliographies, discographies and course syllabuses on women, gender and music; women in music organizations worldwide; music publishers, archives and libraries, and many other resources.

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SOPHIE FULLER

International Association of Music Information Centres [IAMIC]. A worldwide network of national organizations promoting new music. It was established in 1958, originally as a meeting of 'National Music Centre Representatives'; IAMIC was then formed in 1962 as a constituent branch of the INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES [IAML]. This affiliation continued until 1991 when IAMIC became a fully independent association under the aegis of the International Music Council. In 1999 it had 40 members, most of which are autonomous organizations with national status, giving them access to funds from a range of sources including national, regional and local government, arts councils, major foundations and copyright organizations. Music information centres have as their chief purpose the documentation and promotion at home and abroad of their national music (with emphasis generally on contemporary art music), and collect scores, parts, recordings, books, articles, analyses of compositions, interviews and press cuttings; many also issue publications and recordings. The following is a list of such centres.

AUSTRALIA: Australian Music Centre, PO Box N 690, Grosvenor Place, NSW 1200

AUSTRIA: Music Informations Zentrum Österreich (MICA), Stiftgasse 29, 1070 Wien

BELGIUM: Centre Belge de Documentation Musicale/Belgisch Centrum voor Muziekdocumentatie (CeBeDeM), rue d'Arlon 75–77, 1040 Bruxelles

BRAZIL: UNICAMP, CEP 6136, 13083–970 Campinas, São-Paulo

CANADA: Canadian Music Centre, Chalmers House, 20 St Joseph Street, Toronto, Ontario M4Y 1J9

COLOMBIA: Centro de Documentación Musical, C/24, No.5–60, 4 Piso, Santafé de Bogoté 1

CROATIA: Music Information Centre, Zagreb Concert Management, Kneza Mislava 18, 10 000 Zagreb

CZECH REPUBLIC: Hudební Informační Středisko, Besední 3, 118 00 Praha 1

DENMARK: Dansk Musik Informations Center, Gråbrødre Torv 16, 1154 København K

ESTONIA: Eesti Muusika Infokeskus, Lauteri 7, Tallinn 10145

FINLAND: Finnish Music Information Centre, Lauttasaarentie 1, 00200 Helsinki

FRANCE: Centre de Documentation de la Musique Contemporaine, Cité de la Musique, 16 Place de la Fontaine aux Lions, 75019 Paris

GEORGIA: Georgian Music Information Centre, David Agmashenebeli Avenue 123, 380064 Tbilisi

GERMANY: German Music Information Centre, Weberstrasse 59, 53113 Bonn

— Internationales Musikinstitut Darmstadt, Nieder-Ramstädter Strasse 190, 64285 Darmstadt

GREAT BRITAIN: British Music Information Centre, 10 Stratford Place, London W1N 9AE

— Scottish Music Information Centre, 1 Bowmont Gardens, Glasgow G12 9LR

— Welsh Music Information Centre, c/o Cardiff University, 40–41 Park Place, Cardiff CF1 3BB

HUNGARY: Magyar Zenei Tanács Zenei Információs Központ/Hungarian Music Information Centre, Hungarian Music Council, Pf 47, 1364 Budapest

ICELAND: Íslensk Tónverkamidstöd/Iceland Music Information Centre, Sídumúli 34, 108 Reykjavík

IRELAND: Contemporary Music Centre, 95 Lower Baggot St, Dublin 2

ISRAEL: Israel Music Institute, 144 Hayarkon Street, 63451 Tel-Aviv

ITALY: Archivi della Musica Italiana Contemporanea (AMIC), Largo di Torre Argentina 11, 00186 Roma

JAPAN: Nippon Kindai Ongakukan/Documentation Centre of Modern Japanese Music, 18–14 Azabudai, 1-chôme, Minato-ku, 106 Tōkyō

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— Stichting Repertoire Informatiecentrum Muziek (RIM), Drift 23, 3512 BR Utrecht

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NORWAY: Norsk Musikkinformasjon, Tollbugata 28, 0157 Oslo

POLAND: Library of the Polish Composers' Union, 27 Rynek Starego Miasta, 00 272 Warszawa

PORTUGAL: Fundação Calouste Gulbenkian, Carlos de Pontes Leca, av. de Berna 45, 1093 Lisboa

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International Association of Music Libraries, Archives and Documentation Centres [IAML]; (Fr. Association Internationale des Bibliothèques, Archives et Centres de Documentation Musicaux, AIBM; Ger. Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren, IVMB). An organization formed after World War II to promote international cooperation and standardization in such matters as cataloguing, standards of service, personnel training and the exchange of materials between libraries. The body was founded in Paris in 1951, after preparatory meetings in Florence (1949) and Lüneburg (1950), as the Association Internationale des Bibliothèques Musicales. In 1980 its name was changed to embrace the broader interests of music archives and documentation centres, though the acronyms have remained the same. By 1998 IAML had

about 2000 individual and institutional members in 45 countries throughout the world.

The association operates through a network of Professional Branches (divided by type of library, such as archives, broadcasting, music teaching institutions, public, research), Subject Commissions (grouped by type of activity, including audio-visual materials, cataloguing, bibliography, service and training) and Working Groups for specific projects. They all meet at IAML's annual conferences (or, every third year, a congress with general assembly). Two earlier groups, the Commission on Phonothèques and the Music Information Centres branch, split off to form their own associations: the International Association of Sound and Audiovisual Archives (IASA), and the International Association of Music Information Centres (IAMIC).

Since 1954 IAML has published a quarterly journal, *Fontes artis musicae* (*FAM*), which focusses on topics in music librarianship and documentation, bibliography and musicology; it also includes reports of the association's activities and annual meetings. IAML maintains an internet home page and operates an electronic discussion list, IAML-L. The association's archives are housed at the Statens Musikbibliotek, Stockholm. IAML has national branches in 22 countries, which carry out similar work at the national level. Several have their own publications, periodicals or newsletters and web sites.

IAML's first president (1951–5) was Richard S. Hill; Vladimir Fédorov, perhaps the most influential of its founding fathers, was the first secretary. Between 1954 and 1975 Fédorov was also the editor of *FAM*; for a period he also served as president (1962–5). The other presidents have been Alec Hyatt King (UK), Folke Lindberg (Sweden), André Jurres (Netherlands), John H. Davies (UK), Harald Heckmann (Germany), Barry S. Brook (USA), Brian Redfern (UK), Anders Lönn (Sweden), Maria Calderisi Bryce (Canada), Catherine Massip (France), Don L. Roberts (USA), Veslemöy Heintz (Sweden) and Pamela Thompson (UK). In recognition of their many services, Fédorov and Heckmann were named honorary presidents for life.

At the time of IAML's formation, in the wake of World War II, the restoration of international contacts and provision of access to musical sources and information through international cooperation were its primary objectives, as were standardization in the area of cataloguing and classification of musical documents and improving the training of music librarians. To this end, a number of working commissions were established, a journal was started, and a large-scale project to make inventories of musical sources in print and manuscript before the year 1800, a successor to Robert Eitner's *Quellen-Lexikon*, was initiated: the Répertoire International des Sources Musicales (RISM). It has since served as a model for three others ('the four Rs'), all produced by cooperation between national groups and an international centre responsible for collecting and coordinating the national contributions: *Répertoire international de littérature musicale* (*RILM*), a computerized abstracting service and bibliography of scholarly writings on music throughout the world. Based at the City University of New York, it issues a printed annual volume, *RILM Abstracts*, and is available online and on CD-ROM.

The Répertoire International d'Iconographie Musicale (RIdIM) project exists to document visual materials relating to music. RIdIM publishes a newsletter, and since 1984 has sponsored a scholarly yearbook, *Imago musicae*. The RIdIM/RCMI (Research Center for Musical Iconography) is also located at the City University of New York. Most recently, the Répertoire International de la Presse Musicale (RIPM) has been established to abstract and index the contents of selected periodicals concerned with the music of the 18th to the 20th centuries. Since 1988 it has been published as a book series by UMI Research Press at Ann Arbor. There are international centres at the University of Maryland (USA) and Parma-Colorno (Italy).

Other IAML-assisted series include Documenta musicologica (Kassel, 1951–), which publishes facsimiles of printed and manuscript sources; Catalogus musicus (Kassel, 1963–), which presents the catalogues of library collections and historically important publishers; *Code international de catalogage de la musique* (Frankfurt, 1957–83, 5 vols.), a major effort to standardize cataloguing of music materials, now obsolete; and the *Directory of Music Research Libraries* (Kassel, 1967–), a sub-series (series C) of RISM. Individual publications include *Guide for Dating Early Published Music* (Hackensack, NJ, and Kassel, 1974) and *Terminorum musicae index septem linguis redactus* (Budapest and Kassel, 1978).

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ANDERS LONN

International Association of Sound and Audiovisual Archives [IASA] (Fr. Association Internationale d'Archives Sonores et Audiovisuelles; Ger. Internationale Vereinigung der Schall- und Audiovisuellen Archive). Organization founded in Amsterdam in 1969 to function as a medium for international cooperation between SOUND ARCHIVES. It has over 350 members in more than 52 countries, including representatives of the archives themselves, as well as other individuals involved with the collection, preservation and dissemination of recorded material. In addition to an annual conference, the IASA publishes the biannual *IASA Journal* (formerly the *Phonographic Bulletin*) and a quarterly *Information Bulletin*; a membership directory is also available. Its specialist publications include *Sound Archives: a Guide to their Establishment and Development*, ed. D. Lance (Milton Keynes, 1983), and *Selection in Sound Archives*, ed. H. Wallace (Milton Keynes, 1984), a collection of papers given at the annual conferences. In 1999 *The IASA Cataloguing Rules* were published (Aarhus, 1999), and they are available, together with various technical guidelines and copies of the Information Bulletin (1997–) at the IASA website: www.llgc.org.uk/iasa.

DAVID THREASHER

International Bruckner Society. *See* BRUCKNER SOCIETIES.

International Composers' Guild. Organization formed in 1921 in New York by Varèse and Salzedo to assure performances of contemporary music. Membership was open to composers, who often performed their own music. Concerts were restricted to previously unheard works, a policy that so disturbed some members that they formed the LEAGUE OF COMPOSERS. Before it disbanded in 1927

the guild gave first performances of Varèse's *Hyperprism*, *Octandre* and *Intégrales*, and American premières of Berg's *Kammerkonzert*, Schoenberg's *Pierrot lunaire*, Stravinsky's *The Wedding*, and Webern's op.5. Guest conductors included Klemperer, Reiner and Stokowski.

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RITA H. MEAD/R

International Congress on Women in Music. *See* INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC.

International Council for Traditional Music [ICTM]. An organization formed in London in 1947, under the name International Folk Music Council (IFMC), with the aims of furthering the study of folk music and dance, and of assisting in their practice, preservation and dissemination. The first meeting was attended by delegates from 28 countries, and since 1948 annual or biennial conferences have been held, bringing together specialists in all fields of folk music; early conferences took place in Ghana and Israel as well as in Europe and the Americas. The first president of the IFMC was Vaughan Williams; he was succeeded by Jaap Kunst, Zoltán Kodály, and, after the latter's death in 1967, Willard Rhodes, professor of music at Columbia University, followed by Klaus Wachsmann (1973–7) and Poul Rovsing Olsen (1977–82). Maud Karpeles was honorary secretary from 1947 to 1965. The council's secretariat was in London until 1967 when it moved to the Danish Folklore Archives, Copenhagen; in 1969 it moved again, to Canada, where Professor Graham George of Queen's University, Kingston, Ontario, became honorary secretary.

The IFMC issued a journal (*JIFMC*) until 1968, which was superseded by a yearbook (*YIFMC*); it also produced numerous other publications, including bibliographies, directories, songbooks and bulletins. It had an active committee concerned with radio, television, sound and film archives, which met annually, in addition to a number of national committees and study groups. It was associated with UNESCO through its membership of the INTERNATIONAL MUSIC COUNCIL and the International Union of Anthropological and Ethnological Sciences.

In 1981, the secretariat moved to Columbia University in New York, Dieter Christensen was appointed secretary general, and the council was renamed the International Council for Traditional Music. This reflected the expanded and less eurocentric scope of the council's goals and activities, which the term 'folk' alone no longer adequately described. The revised rules state that the object of the council is 'to assist in the study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban and dance, of all countries.'

Major conferences outside Europe have since been held in Korea (1981), the USA (1983), Hong Kong (1991), Australia (1995) and Japan (1999), in addition to those in European countries (Sweden/Finland 1985, the German Democratic Republic 1987, Austria 1989, Germany 1993 and Slovakia 1997). Smaller conferences – ICTM colloquia and ICTM study group meetings – are frequently held in all continents. The ICTM continues to have national committees and liason officers as well as working more closely with national scholarly societies in many countries and with other international organizations, especially with UNESCO, to which the council is now directly affiliated. The council edits the UNESCO collection of traditional music and publishes the *Yearbook for Traditional Music* (until 1981 the *Yearbook of the International Folk Music Council*), a news bulletin and the *Directory of Traditional Music*. In 1995, the council had 1400 members in 89 countries and official representatives in 58 countries. Erich Stockmann succeeded Poul Rovsing Olsen as president in 1982, followed by Anthony Seeger in 1997 and Krister Olof Malm in 1999.

See also BRITISH FORUM FOR ETHNOMUSICOLOGY, EUROPE §2, ETHNOMUSICOLOGY

MAUD KARPELES/DIETER CHRISTENSEN

Internationale Bruckner-Gesellschaft (Ger.). *See* BRUCKNER SOCIETIES.

Internationale Ferienkurse für Neue Musik (Ger.). Series of courses in avant-garde music, initiated in 1946 by Wolfgang Steinecke, and held in DARMSTADT.

Internationale Gesellschaft für Jazzforschung (Ger.). INTERNATIONAL SOCIETY FOR JAZZ RESEARCH.

Internationale Gesellschaft für Musikwissenschaft [IGM] (Ger.). *See* INTERNATIONAL MUSICOLOGICAL SOCIETY.

Internationale Gesellschaft für Neue Musik [IGNM] (Ger.). *See* INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC.

Internationale Musikgesellschaft (Ger.). *See* INTERNATIONAL MUSICOLOGICAL SOCIETY.

Internationale Vereinigung der Schall- und Audiovisuellen Archive (Ger.). *See* INTERNATIONAL ASSOCIATION OF SOUND AND AUDIOVISUAL ARCHIVES.

Internationales Musikinstitut (Ger.). Institution founded in DARMSTADT in 1948, known as the Kranichsteiner Musikinstitut from 1949 until 1962.

Internationales Musikzentrum (Ger.). *See* INTERNATIONAL MUSIC CENTRE.

Internationales Repertorium der Musikikonographie (Ger.). *See* RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE.

Internationales Repertorium der Musikliteratur (Ger.). *See* RÉPERTOIRE INTERNATIONAL DE LITTÉRATURE MUSICALE.

Internationale Stiftung Mozarteum (Ger.). *See* SALZBURG, §3 and MOZART SOCIETIES.

Internationale Vereinigung der Musikbibliotheken (Ger.). *See* INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES.

International Federation of Jeunesses Musicales. Organization founded in 1945 by the JEUNESSES MUSICALES movement.

International Folk Music Council [IFMC]. *See* INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC.

International Institute for Comparative Music Studies and Documentation. *See under* INTERNATIONAL INSTITUTE FOR TRADITIONAL MUSIC.

International Institute for Traditional Music [IITM]. An organization founded in West Berlin in 1963 with support from the Ford Foundation and the Berlin senate. It owed its existence to the efforts of Yehudi Menuhin, Werner Stein (the Berlin senator for art and science), Nicolai Nabokov (cultural advisor to mayor Willy Brandt), and Alain Daniélou, the institute's first director. Originally called the International Institute for Comparative Music Studies and Documentation, the institute was renamed in 1991. Its aim was to promote the study and understanding of minority and non-European musical cultures through ethnomusicological documentation, bilateral cooperative projects, publications, scholarly symposia, festivals, workshops and courses for teachers. The IITM published over 140 records in the *UNESCO* Collection series which are gradually being reissued on CD. Two new CD series were begun by the institute: *Musical Traditions around the World* (IITM/Smithsonian/Folkways) and *Living Musical Traditions* (IITM/Museum Edition Hamburg). The ethnomusicological journal *The World of Music* was published by the institute, and has been continued by the University of Bamberg. The Institute also published over 40 books, including numerous individual monographs on the music of other countries. In addition, detailed programmes documented the institute's concert events. The IITM initiated two new series of books: *Intercultural Music Studies* (now published by the University of Bamberg) and *Musikbogen: Wege zum Verständnis fremder Musikkulturen*. Scientific symposia were held regularly, while the institute's annual *Festival Traditioneller Musik* was dedicated to a different topic or geographical area each year. The IITM supported cooperative projects run in partnership with, among others, the University of São Paulo, the National Museum of Bamako (Mali), the Fundación Norte (Salta, Argentina) and the Institute of Musicology of the Slovakian Academy (Bratislava). The IITM was closed at the end of 1996 for financial reasons.

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MAX PETER BAUMANN

International League of Women Composers [ILWC]. *See* INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC.

International Library of African Music [ILAM]. It was founded in 1954 by musicologist Hugh Tracey at Roodepoort, near Johannesburg, South Africa, on the basis of the archive of recordings of traditional and popular African music which he had made since 1929 in Southern Rhodesia (now Zimbabwe), South Africa and elsewhere in southern Africa. His research was sponsored from 1947 by Eric Gallo with marketing rights, and about 1000 records were issued from 1929 to 1952 under the Regal (Columbia), Gallotone, Trek, Troubadour and HMV labels. Three recordings from this period became well-known: *Mbube* (*Wimoweh*), by Solomon Linda, which was popularized by Pete Seeger and the Weavers; *Skokiaan*, by the Bulawayo Cold Storage Band; and *Masanga*, a song with guitar by Jean Bosco Mwenda from the Belgian Congo (now the Democratic Republic of the Congo).

In the early 1950s a series of recordings made in central, eastern and southern Africa from 1948 to 1970 was issued by Decca. It was continued by Gallo as the Music of Africa, extending to 25 records. From 1954, 213 records were produced in the Sound of Africa series. It covered 15 countries and 136 languages and dialects, and was eventually published in a library series; a catalogue was issued in 1973. After Tracey's death in 1977, his son Andrew became director and moved ILAM to Rhodes University, Grahamstown, where it continued to research and publish materials relating to African music but with an increased emphasis on teaching. Since 1980, ILAM has published the annual proceedings of the Symposia on Ethnomusicology and continues to publish the journal, *African Music* (1954–).

ANDREW TRACEY

International Musical Society. Society active from 1899 to 1914; it sponsored a number of valuable periodicals (*SIMG*, *ZIMG* and *BSIM*). *See* INTERNATIONAL MUSICOLOGICAL SOCIETY.

International Music Centre (Ger. Internationales Musikzentrum). An organization founded in Vienna in 1961 to investigate and disseminate music through television, radio, film and records. It is a member of the International Music Council and the International Film and Television Council, and has worked in cooperation with radio stations and with several other international organizations including the European Broadcasting Union, the International Council for Traditional Music and the International Society for Music Education. It has held congresses and seminars concerned with technical and ethical aspects of music in the media and it indexes and publishes information on the subject. It has organized competitions for dance, music theatre and early music productions. The centre's publications include *Films for Music Education and Opera Films: a Selective Catalogue* (Paris, 1962), K. Blaukopf's *Musik in TV* (Teufen, 1965) and *50 Jahre Musik im Hörfunk*, edited by K. Blaukopf, S. Goslich and W. Scheib (Vienna, 1973), as well as a monthly trade magazine, *Music in the Media*. It has set up databases on specific topics, including Mozart (1991) and Rossini (1992).

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International Music Company. American firm of music publishers. It was founded in New York in 1941 by A.W. Haendler (*c*1894–1979). The firm publishes solo instrumental music, chamber and vocal music and miniature scores of works in the standard repertory. After Haendler's death Frank Marx, executor of his estate, became head of the company, which is a subsidiary of Bourne Company.

FRANCES BARULICH

International Music Council (Fr. Conseil International de la Musique). A non-governmental organization created in 1949 by UNESCO (United Nations Educational, Scientific and Cultural Organization) to serve musical creation, performance, education, training, research and promotion on an international scale. This aim is pursued through the exchange of music and musicians between countries and continents, all cultures being regarded as equal; the use of the audio-visual media for the dissemination of music and for musical experimentation; close cooperation with other professional organizations and with the music industry;

and the support of international agreements defending the rights of creative and interpretative musicians. Like UNESCO, the International Music Council is based in Paris. It was founded with the cooperation of four leading musical organizations: the International Society for Contemporary Music, the Fédération Internationale des Jeunesses Musicales, the International Musicological Society and the International Folk Music Council (now the International Council for Traditional Music). These were represented on the founding committee by Edward Clark, Marcel Cuvelier, P.-M. Masson and Maud Karpeles respectively; other committee members were Roland-Manuel (president), Harrison Kerr, Albert di Clementi, Goffredo Petrassi, Charles Seeger and C.S. Smith. Subsequent presidents have included Steuart Wilson (1954–7), Vladimir Fédorov (1965–6), Yehudi Menuhin (1969–75), Sir Frank Callaway (1980–81), Barry S. Brook (1982–3) and Jordi Roch (1994–7).

The council has 70 national committees throughout the world and has founded a number of subsidiary organizations, including the INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES (1951), the INTERNATIONAL SOCIETY FOR MUSIC EDUCATION (1953) and the International Institute for Music, Dance and Theatre in the Audio-Visual Media (1969). The International Rostrum of Composers, formed in 1954, is a forum at which representatives of broadcasting organizations meet to exchange contemporary music. In 1954 there were 16 broadcasts of the works selected; by 1995 this had increased to 600, primarily in Europe, the Americas and Australasia. A similar function is fulfilled for traditional music by the Asian Music Forum (1969), the African Music Forum (1970), the Arab Music Rostrum and the Rostrum for Latin American and Caribbean Music. The International Rostrum of Young Interpreters (1969) promotes outstanding performers, and the International Rostrum for Electroacoustic Music serves composers working in this field. Several independent organizations are affiliated to the International Music Council, including the International Federation of Musicians, the International Federation for Choral Music and the International Council of Organizations of Festivals of Folklore and Traditional Arts.

A series of congresses and symposia was held biennially from 1958; concentrating at first on general questions of musical culture the congresses shifted their emphasis during the 1970s to non-Western music. In 1975 a series concerned with the 'preservation and presentation of traditional music and dance' was initiated. A quarterly journal the *World of Music*, also concentrating on traditional music, was first published in 1967 in collaboration with the International Institute for Comparative Music Studies and Documentation (renamed the International Institute for Traditional Music); since 1970 several books have been published in the series Music and Communication. *Music and Tomorrow's Public*, a study published in 1975 in cooperation with the International Federation of Producers of Phonograms and Videograms, set out the future plans of the council. Nearly 200 recordings of traditional music have been produced in collaboration with the International Institute for Comparative Music Studies and Documentation in Berlin and Venice; they form the UNESCO Collection of Traditional Music. In the 1990s the organization began to prepare *The Universe of Music: a History*, a 12-volume worldwide history of music written by authors native to each region.

The Musicians' International Mutual Aid Fund was formed in 1974 to mark the 25th anniversary of the foundation of the council; it aims to contribute to the quality of musical life and the well-being of the musical profession in all cultures. Encouraging and coordinating the voluntary efforts of musicians, the fund organizes concerts and other events with the cooperation of broadcasting and recording organizations, awards study grants to young musicians and assists international tours by young performers, thus contributing to the fulfilment of the council's general aims. As with other areas of the council's activities the fund has particularly benefited musicians outside the Western tradition. The organization's general assemblies, held every two years in a different country, are always accompanied by a congress dealing with a specific topic.

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International Musicological Society [IMS] (Fr. Société Internationale de Musicologie, SIM; Ger. Internationale Gesellschaft für Musikwissenschaft, IGM). Society founded in 1927 to replace the Internationale Musikgesellschaft (International Musical Society), which had been founded by Oskar Fleischer and Max Seiffert in 1899 with the aim of promoting international musical contacts, but which had ceased to exist with the outbreak of World War I in 1914. Musicologists met internationally for the first time after the war in Basle in 1924, and when Henry Prunières, speaking in 1927 at the Beethoven centenary celebrations in Vienna, suggested that the International Musical Society be reconstituted, the idea was enthusiastically received. In September 1927 a committee, chaired by Guido Adler, met in Basle and the International Musicological Society was founded.

Basle was chosen as the headquarters of the IMS. In addition to the general assembly and council, a secretariat was established to promote the aims of the society; its functions included the arrangement of international contacts between musicologists and the establishment of a bibliographical centre. Members were informed of the society's activities through a quarterly bulletin. A year after its foundation the society already had 181 members from 23 countries. In its early years the society maintained close relations with musical performance and composition, and the first international congress (Liège, 1930) was held in collaboration with the International Society for Contemporary Music. During World War II international cooperation almost ceased; however, the society was not dissolved, and its journal, *Acta musicologica (AcM)*, which had replaced the bulletin in 1931, was still published.

In 1949 the society held a further international musicological congress in Basle, on the initiative of Ernst Mohr, who later became General Secretary (1952–72). The IMS also joined the International Council for Philosophy and Humanistic Studies, a new organization affiliated to UNESCO. Congresses were subsequently held every three years up to 1967 and every five years thereafter, bringing together individual members, institutes, libraries and associations. A report of each, with the exception of the sixth, has been published. The presidents of the IMS have been Peter Wagner, Dent,

Jeppesen, Smijers, Lang, Blume, Grout, Fédorov, von Fischer, Reeser, Finscher, Mahling and Sadie.

The IMS journal *Acta musicologica*, published twice a year, contains reports and other contributions from all fields of musicological research. As the society expanded (it had 1200 members from 51 countries in 1994), the bibliographical duties originally assigned to the secretariat became unmanageable and were transferred to a group of long-term publications, produced in collaboration with the International Association of Music Libraries: RÉPERTOIRE INTERNATIONAL DES SOURCES MUSICALES (RISM), started in 1952 in order to catalogue the musical heritage that had survived the war; RÉPERTOIRE INTERNATIONAL DE LITTÉRATURE MUSICALE (RILM), a computerized index of musicological literature published since 1967; RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE (RIdIM), which was started in 1971 as an inventory of musical iconographical sources and also publishes the RIdIM newsletter and sponsors the yearbook *Imago Musicae*; and Répertoire International de la Presse Musicale (RIPM), which began its activities in 1983 and publishes inventories of music journals. The series *Documenta musicologica* publishes musical and music theory sources in facsimile. *Catalogus musicus* publishes catalogues of collections, musicians' libraries and publishers.

RUDOLF HÄUSLER/R

International Music Publications [IMP]. English firm of music publishers based in Woodford Green, Essex. It was formed in 1982 through a merger of the printed music operations of EMI Music Publishing and Chappell, and subsequently passed into the ownership of the Warner Music Group. In addition to being the largest publisher of popular and rock music in Britain, it also has an extensive educational catalogue, which includes materials in compact disc, video and multimedia formats. Besides its own publishing programme, it serves as the printed music channel for many major recording and publishing companies, and acts as the British distributor for several foreign catalogues, including Disney and Suzuki publications. The firm also maintains an archive service for some 250,000 out-of-print titles from the mid-19th century onwards, based primarily on the old Chappell catalogue.

PETER WARD JONES

International Repertory of Musical Iconography. *See* RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE.

International Repertory of Music Literature. *See* RÉPERTOIRE INTERNATIONAL DE LITTÉRATURE MUSICALE.

International Society for Contemporary Music [ISCM] (Fr. Société Internationale pour la Musique Contemporaine, SIMC; Ger. Internationale Gesellschaft für Neue Musik, IGNM). Society founded on 11 August 1922 after the Internationale Kammermusikaufführungen Salzburg 1922, a festival of modern chamber music held as part of the Salzburg Festival and organized by Rudolf Réti with the assistance of Egon Wellesz, Paul Stefan and some young Viennese composers. Over 20 composers were present, including Webern, Hindemith, Bartók, Kodály, Honegger and Milhaud. The participants were determined that this, the first international music festival after World War I, should be the first of a regular series of events enabling contemporary composers to maintain the contacts made in Salzburg and meet annually to become acquainted with recent musical events and trends. On its foundation the ISCM outlined its purpose as being a means of breaking down national barriers and personal interests and publicizing and promoting contemporary music 'regardless of aesthetic trends or the nationality, race, religion or political views of the composer'. These aims were to be pursued through annual music festivals in different countries. The first (1923) was restricted to chamber music; in 1924 and 1925 separate chamber and orchestral festivals were held, and from 1926 the festivals included various genres. The society's activities were also promoted by the autonomous national sections, numbering 46 in 1995. Each country is represented by one section (since 1992, also by additional associate memberships), although before World War II the USSR, Sweden, Spain and Czechoslovakia each had two sub-sections, for geographical or cultural reasons, and in 1983 Hong Kong was accepted as an independent sub-section of Britain.

The society's original headquarters were in London, where the first constitution was worked out by a conference in January 1923, under the presidency of E.J. Dent (1922–38, 1945–7). From its inception the ISCM was plagued by internal disputes concerning its purpose and operation. There was conflict between those countries that felt that it should promote avant-garde music (principally Germany before 1933 and Austria and Czechoslovakia before 1938) and those that considered any contemporary music to be worthy of the society's interest (principally France, Great Britain and the USA). Despite the internal weaknesses of the society, the pre-war ISCM festivals were most significant as forums for leading contemporary composers, providing the occasions for important premières, including those of Webern's Five Pieces op.10 (1923), Berg's Violin Concerto (Barcelona, 1936) and Webern's *Das Augenlicht* op.26 (London, 1938), as well as performances of music by Hindemith, Schoenberg, Stravinsky and others.

A threat to the society's existence was posed by Nazi Germany, which regarded the ISCM as 'culturally bolshevist' and part of an international anti-German conspiracy. In 1934 it founded a counter-organization, the Permanent Council for the International Cooperation of Composers, of which Richard Strauss was the first president. The German section of the ISCM had been banned in 1933; bans were enforced, from between 1938 and 1941, on the sections in the occupied countries; those in Italy (1939) and Japan (1941) were also banned.

After World War II the society became active once more. One of the most important aspects of the ISCM was the contact it afforded between East and West during the cold war. From the mid-1980s more countries from Latin America and East Asia joined the society, and after the fall of communism more countries from East Europe. In 1988 the first East Asian festival was held in Hong Kong, and in 1993 the first Latin American festival took place in Mexico City. Among its most important postwar premières have been Boulez's *Le marteau sans maître* (Baden-Baden, 1955) and Stockhausen's *Kontakte* (1960). In 1949 a journal, *Music Today*, was published, although it did not continue beyond the first issue. Since 1991 a journal, the *World New Music Magazine*, has been published in Cologne. The work of the ISCM was reduced in significance by the development of new means of producing and reproducing music, and as a source of musical impetus the ISCM was superseded by the

international summer courses in DARMSTADT, by specialized new music ensembles, festivals and events and by the growth of broadcasting. Thus 'the growth and spread of serial music and other modern trends in many countries had taken place outside, even in opposition to, the society' (Dibelius, 1966, p.234).

In 1971 the society's statutes were revised in such a way as to enable it to resume some of its former importance, taking advantage of its independence from commercial or political factors, its internationalism, and the equality of its national groups – from which the smaller nations in particular may benefit (as may be seen in the stimulus the ISCM has provided to the development of new music in Sweden, the Netherlands, Switzerland, Finland and Norway). In 1975 the society's festival programme was broadened to embrace popular genres, in 1992 its statutes were again revised to enable countries to become associate members and in 1997 the rules were changed to enable the organisation of festivals without an international jury.

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ANTON HAEFELI/REINHARD OEHLSCHLÄGEL

International Society for Jazz Research (Ger. Internationale Gesellschaft für Jazzforschung). Organization based in Graz. It was founded in 1969 by Friedrich Körner and Dieter Glawischnig. It is a society of musicologists, jazz scholars, anthropologists, teachers, performers and others interested in jazz, and its aim is the systematic exploration of jazz through musicological methods. Between 1969 and 1995, 27 volumes of the yearbook *Jazzforschung* and ten books in the series Beiträge zur Jazzforschung were published, and four international congresses were held in Austria and Germany. In 1995 there were about 300 members.

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International Society for Music Education [ISME]. Society founded in Brussels in 1953 under the auspices of UNESCO by the International Music Council. Its purpose is to stimulate music education throughout the world, both as an integral part of general education and community life and as a profession. It implements its aims by organizing international conferences and seminars, notably a biennial world conference; promoting the international liaison of music educationists at all levels; cooperating with other international music organizations in musicology, performance, composition, folk music, youth music and music librarianship; cooperating with regional and national music education organizations, many of which operate as national sections of the ISME; cooperating with organizations representing other branches of education; and developing research in music education. The society's honorary presidents have included Kodály and Kabalevsky, and presidents have included Egon Kraus, Yasuharu Takahagi, Sir Frank Callaway and Lupwishi Mbuyamba. Members include 40 national music educators' organizations, 50 music education institutions and 1000 individual members. From 1960 to 1972 it published the *International Music Educator* twice annually, which was subsequently replaced by the *ISME Yearbook*. The society's aims have been influenced by the spread of recorded and broadcast music, which has enabled greater emphasis to be placed on adult education; it has acted as an advisory body to UNESCO and has contributed to the worldwide survey *Music and Tomorrow's Public* (ed. E. Helm, Paris, 1975). The British section of the ISME is the SCHOOLS MUSIC ASSOCIATION.

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International Society of Organbuilders. A society formed in 1957 by a group of Dutch organ builders in Amsterdam and formally constituted at a conference in Strasbourg in 1960. Membership (about 270 in 1995) is open to firms making organs or organ parts, and the society aims to advance the profession by discussions and exchange of information, and the exchange of students and apprentices. Between 1969 and 1990 it published a review, *ISO Information*, in English, French and German, with about 1600 subscribers; since then it has published the more general *ISO News* and also an *ISO Yearbook*. Congresses are held every two years, each concentrating on the characteristics of organ building in the host country, as well as seminars and workshops. The society's presidents have been Henry Willis (iii and iv), D.A. Flentrop, Caspar Glattez-Götz and (from 1994) Mark Venning.

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Interpretation. A term used in musical parlance with reference to the understanding of a piece of music. It has often been used primarily to signify the way in which notation should be interpreted, as in Arnold Dolmetsch's *The Interpretation of the Music of the XVII and XVIII Centuries* (London, 1915), and the more recent, similarly titled books on the same topics by Donington and Dart (and also the discussion in recent editions of this

dictionary), that is, the study of PERFORMING PRACTICE. The present article considers the more general use of the term, in particular the understanding of a piece of music made manifest in the way in which it is performed. (For discussion of the understanding of music by writers, critics or audiences, *see* RECEPTION).

This concept of interpretation takes as starting-point the relevant definition in the *Oxford English Dictionary*, 'the rendering of a musical composition, according to one's conception of the author's idea'. It however may, and normally does, extend beyond the interpreter's conception of the author's idea and represent, rather, the interpreter's own idea of the music, possibly embodying understandings of what is taken to be latent in the score but also his or her own view of the best way of conveying that idea, in a particular performance, to the audience in the circumstances of that performance.

The notion of interpretation is a relatively recent concept, and has acquired increasing importance because of the possibilities of comparison made available through recordings. It had no currency before 1800, largely because of its dependence on the idea of a canonical repertory that is performed by different artists; no such repertory developed until the early years of the 19th century, the period of travelling artists, large commercial centres with concert halls and opera houses, and the aesthetic changes that led to the rise in the status of the composer and in turn to the idea of 'great works' that needed to be explained, elucidated and 'understood'. It is not a coincidence that the rise of the conductor, as the person who would 'interpret' the piece of music, by conveying his understanding of it at each performance, took place at exactly this time. The idea of personal interpretation was especially fostered and encouraged by Richard Wagner and his view of Beethoven's music (*see* CONDUCTING and PERFORMANCE).

For music in the Romantic tradition, or music performed in the light of that tradition, the term 'interpretation' is appropriate, since one common use and meaning of the term applies when something is disclosed or revealed. Moreover, musical performance characterizes the work it is of, even if in a purely musical way, through the very process by which it realizes that same work: the work is given life through its performances and is usually accessed only through them. The listener's perception and understanding of the work is thus inevitably affected by the manner in which a piece is presented by its performer. To the extent that the listener's contact with the work is mediated through those acts of the performer by which the piece is embodied, it is appropriate to regard performances as interpretations of the works they are of. An interpretation presents a vision of a work, a perspective on it, through the manner in which it is played.

The performing instructions added to and encoded in a score – along with unuttered ones that are understood, according to the performing conventions of the composer's time and provenance – carry the composer's instructions to the executant (*see* TEMPO AND EXPRESSION MARKS). These always under-determine the full sonic detail of any actual performance, allowing the possibility of different renditions that are nevertheless equally faithful to the work. The performer inevitably must make many decisions concerning how the work is to be played. These apply not only at the micro level (affecting subtleties of attack, intonation, phrasing, dynamics, note-lengths and the like) but also at the macro level (concerning the overall articulation of the form, the expressive pattern etc.). The performer's interpretation is generated through such choices.

An interpretation is distinct from the performance in which it is embodied. Whereas a given performance is a unique event that might be reproduced (as by a recording) but cannot be re-enacted, an interpretation results from a series of decisions that can be repeated on different occasions of performance: different performances by a given player or conductor might embody the same or a very similar interpretation.

Most extended works lend themselves to a multiplicity of revealing, aesthetically rewarding interpretations; indeed, works are valued for their fecundity and flexibility in this regard. No single interpretation can be regarded as exclusively 'correct', although some may be reckoned incorrect, in some senses, if they manifestly defy the composer's instructions or understandings: this raises the issue of the propriety of deliberately (or otherwise) setting aside the composer's performing instructions for the sake of an interpretation sought by the performer. The composer's instructions do however leave many crucial decisions to the performer, which is why performing is recognized as a vital and creative act. Performances very different in sound may be fully and equally accurate in instancing the work they are of, and each of these might express a different interpretation of the piece in question. Interpretations are often compared, and one may be judged superior to another because it provides a clearer, more interesting vision of the work.

Such terms as 'vision', 'account' or 'perspective', as applied to performance interpretations, may however be misleading. While a description or depiction is distinct from its topic, an interpretation of a musical work is not entirely separate from the work it is of, because the work is embodied and instanced within the interpretation. Further, such an interpretation has no propositional content (or none that departs from any verbal text that the work might have); the interpretation does not say anything about the work. It reveals it in a particular, purely musical light, but without describing it.

Critical interpretations – interpretations not realized in performance but written or spoken, whether by a non-performer or the verbalization of a performer of his or her understanding of a work – are distinct from performance interpretations. The latter may be informed, inspired or influenced by the former; and the former might be suggested by the latter. There is however no logically tight relation between the two; the one may or may not be compatible or consistent with the other: that is, a particular performance interpretation does not imply or entail any particular critical interpretation, or vice-versa.

It is difficult to determine the distinction between interpretation and licence in performance. It cannot be maintained that a performer is interpreting X's work if it is not actually X's work that he or she is playing; and if the performer does not follow the composer's work-determinative directions, reading them and the musical score in the light of the conventions, styles and practices they presuppose, it may be argued that the identity and status of the performance is called into question. While it may, then, be argued that ignoring the composer's work-determinative instructions and understandings is not an

interpretative option to be ranged alongside the performer's usual freedoms, it would clearly be absurd to exclude, say, the performance on the piano of works written for the harpsichord by Bach, or even arrangements of works for forces different from those intended by the composer, from the realm of interpretation: transcriptions are different from the works they are of, and a performance of a Bach work arranged by Busoni becomes an interpretation of Busoni that incorporates Busoni's interpretation of Bach and inevitably also something of the performer's own interpretation of Bach. The act of interpretation is then widened, involving not merely the interpretation of the composer's vision of the work but more complex layers, including those of intermediaries and historical traditions of performance and instruments, as well as the presuppositions of the performer and his or her audience (which are associated with their period and the circumstances of their musical experience).

See also PHILOSOPHY OF MUSIC, §IV.

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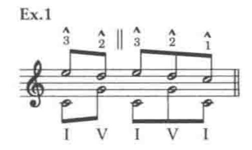
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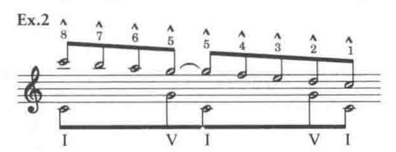
Interrupted cadence [deceptive cadence; false cadence; false close] (Fr. *cadence rompue*, *cadence évitée*, *cadence trompeuse*; Ger. *Trugschluss*; It. *inganno*). A CADENCE in which the dominant chord resolves not on to the expected tonic but on to some other chord.

Interruption (Ger. *Unterbrechung*). In Schenkerian analysis (*see* ANALYSIS, §II, 4) the principal method of PROLONGATION applied to the fundamental structure (URSATZ) of a tonal piece, achieved by 'interrupting' its progress after the first arrival on the dominant; this interruption requires a return to the starting-point of the fundamental structure. The symbol for an interruption is a double stroke on the same line as the capped arabic numerals representing the melodic scale steps of the fundamental line (URLINIE), as shown in ex.1. The



dominant that immediately precedes the interruption is called the DIVIDER.

When the fundamental line encompasses a 3rd (as in ex.1) or a 5th, the interruption occurs after the arrival on $\hat{2}$. When it covers a full octave, however, a true interruption is impossible: for if it were to take place after either $\hat{7}$ or $\hat{2}$, the return to the octave would create the impression of an upper or lower neighbour (in C major, C–B–C or C–D–C); and if it occurred after $\hat{5}$, the subsequent return to $\hat{8}$ would produce consecutive octaves. It is possible, however, to divide the fundamental line at $\hat{5}$ by having the bass return to the tonic while the $\hat{5}$ is tied over (ex.2); this is the nearest equivalent to



interruption when the fundamental line encompasses an octave (Schenker: *Der freie Satz*, 1935, §§76 and 100).

As a method of prolongation, interruption is of utmost significance for musical form, providing the structural basis of two-part song form and, by extension, of sonata form: the return to the starting-point of the fundamental structure corresponds to the beginning of the recapitulation in the musical foreground.

WILLIAM DRABKIN

Intertextuality. A term, coined by the literary critic Julia Kristeva, that encompasses the entire range of relationships between texts, from direct borrowing, reworking or quotation to shared styles, conventions or language. It posits a view of texts, not as independent entities or forms of communication, but as responses to other texts, embedded in a perpetual stream of interrelated texts. Applied to music since the 1980s, it is a broader term than BORROWING, which typically focusses on the use in one piece of one or more elements taken from another. Thus intertextuality embraces the use of a general style or language as well as of a borrowed melody. Moreover, while borrowing is a monodirectional relationship in which one piece borrows from another, intertextuality encompasses mutual relationships, as when two pieces draw on the same convention but neither composer was aware of the other piece.

Musical scholars have used the term in two main contexts: to avoid making historical claims where evidence is uncertain, and to facilitate discussions of musical meaning, especially from a semiotic perspective (*see* SEMIOTICS, SEMIOLOGY). To speak of 'borrowing' is to claim that a composer knew of a certain work and took one or more elements from it in fashioning a new one. When chronology is unclear, the available evidence may not support such a claim. Thus scholars of the isorhythmic motet have used 'intertextuality' to describe similarities in isorhythmic structure that are clearly not accidental, when it cannot be established which motet was written first, or whether there may have been another work, now lost, on which both motets were modelled. Studies of the Renaissance mass and *Magnificat* have used the term to avoid the specific claims implied by 'parody', 'borrowing' and *imitatio*. In studies of more recent music, 'intertextuality' has been used for its breadth and for the connections it suggests to modern literary theory in general. By embracing everything from direct quotation to stylistic allusion and use of conventions, an intertextual approach can address the entire range of ways a musical work refers to or draws on other musical works. Interpreting those relationships as signs within a semiotic theory can illuminate the work's meaning, as can a study of the associations the other music may carry for the listener.

The related terms 'intertexturality' (Hertz, 1993) and 'intermusicality' (Monson, 1996) have been proposed to focus on the characteristics of music as a sounding art and to avoid the implications of the word 'textual' that music can be reduced to a text that must be read. The former allows discussion of relationships between music, the other arts and the realm of ideas, and the latter focusses on music as improvised, performed and heard.

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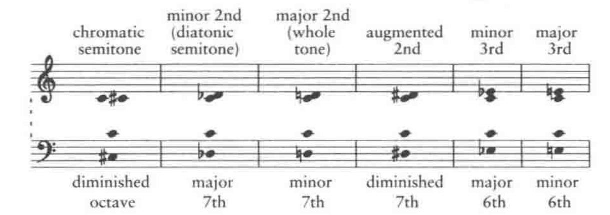
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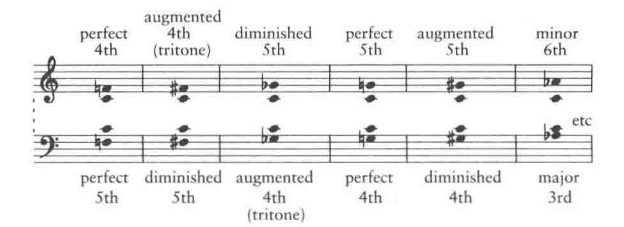
For further bibliography *see* BORROWING.

J. PETER BURKHOLDER

Interval. The distance between two pitches. The term 'harmonic interval' (as opposed to 'melodic interval') indicates that they are thought of as being heard simultaneously. Intervals are traditionally labelled according to the number of steps they embrace in a diatonic scale, counted inclusively: thus from C up to D or down to B is a 2nd, another step up to E or down to A makes a 3rd, etc. These names are applied in non-diatonic contexts so that an interval embracing five degrees of a pentatonic scale is still called an octave (from Lat. *octavus*: 'eighth') and an interval in 12-note music embracing six degrees of the chromatic scale is called a 4th. Qualifying adjectives as shown in ex.1 lend precision to this terminology but the terms 'major' and 'minor' (or 'greater' and 'lesser') are also sometimes used to distinguish slightly different forms of semitone, whole tone etc. Some music employs intervals not included in ex.1 because they are not represented faithfully by standard Western notation; 3rds intermediate in size between major and minor, for instance, are characteristic of scales used in some varieties of European folk music, in the art music of several Islamic countries etc.; melodically such an interval is likely to consist of a whole tone plus a step intermediate in size between a whole tone and semitone.

Ex.1 Some common intervals above and below middle C.





Apart from their musical context many intervals can be identified by their correspondence to a simple ratio of sound wavelengths or frequencies. (Before the development of wave theory in the 18th century, monochord string lengths provided, in effect, a means of discovering wavelength ratios.) An octave is identified by the ratio 2:1, meaning that the frequency of the upper note is twice that of the lower note. Notes an octave apart tend to sound so identical that they are said to belong to the same 'pitch class': they bear the same name (e.g. C♯, B♭, G); two intervals which together make up an octave are said to be 'inversions' of each other (for example, the minor 3rd is the inversion of the major 6th); and intervals an octave larger than those in ex.1 are considered their 'compounds'.

The uniquely important role played by the octave interval can be partly explained by recalling that a single musical note usually contains a harmonically related set of frequency components. The note *A* sung by a bass, for example, will contain components with frequencies 110, 220, 330, 440, 550, 660 Hz etc. If the singer leaps to *a*, an octave higher, the new note will have components 220, 440, 660 Hz etc.; the frequency of each component will have doubled. It can be seen that the jump of an octave has in a sense introduced nothing fundamentally new: each component of the new note was already present in the original note.

When two notes an octave apart are sounded simultaneously, the harmonic components of the upper note coincide with the even harmonic components of the lower note, and the two sounds can blend to give the perception of a single pitch. If the frequency ratio is not exactly 2:1, the coincidence will be imperfect, giving rise to the amplitude fluctuations described as BEATS. For example, if the octave *A*–*a* is 'stretched' to a ratio of 2·01:1, keeping the frequency of the first component of *A* at 110 Hz, the frequency of the first component of *a* will become 221·1 Hz. This will beat against the second component of *A* at 220 Hz, giving an audible amplitude fluctuation with a frequency of 1·1 Hz (just over one beat per second). The elimination of beats is used by organ tuners to establish true octaves.

Although medieval theorists emphasized the perfection of small whole number ratios, it is not in fact the case that musical octaves always correspond to an exact 2:1 ratio.

Well-tuned pianos usually exhibit a degree of octave stretching, arising at least in part from the fact that the frequency components of a piano note are not strictly harmonic (*see* INHARMONICITY). It is also well established that when asked to judge octave intervals in a melodic rather than a harmonic context, musicians tend to favour a frequency ratio slightly greater than 2:1.

The 19th-century acoustician Helmholtz explained the relative dissonance of musical intervals in terms of the extent of the beating between the two corresponding sets of harmonic frequency components when the notes are heard simultaneously. If there are many coincident frequency components the beating is reduced and the interval sounds relatively smooth. Thus a perfect fifth,

TABLE 1

Systems	*4ths*	*Major 3rds*	*Minor 3rds*	*Whole tones*	*Diatonic semitones*	*Chromatic semitones*
			pure + schisma 317.60			
			14/53 octave 319.98	8/53 octave 181.13		
				pure 10:9 182.40		
19-part division	8/19 octave 505.26	6/19 octave 378.95	5/19 octave 315.79	3/19 octave 189.47	2/19 octave 126.32	1/19 octave 63.16
			pure 6.5 315.64			
2/7-comma temperament	pure + 2/7 comma 504.19	pure – 1/7 comma 383.24	pure – 1/7 comma 312.57	10:9 + 3/7 comma 191:62	16:15 + 3/7 comma 120.95	25:24 70.67
		pure – schisma 384.36				
		17/53 octave 384.91				
1/4-comma temperament	pure + 1/4 comma 503.42	pure 5:4 386.31	pure – 1/4 comma 310.26	1/2 pure major 3rd 193.16	16:15 + 1/4 comma 117.11	25:24 + 1/4 comma 76.05
31-part division	13/31 octave 503.23	10/31 octave 387.10	8/3 octave 309.68	5/31 octave 193.55	3/31 octave 116.13	2/31 octave 77.42
					apotomē 113.69	
					5/53 octave 113.21	
1/5-comma temperament	pure + 1/5 comma 502.35	pure + 1/5 comma 390.61	pure – 2/5 comma 307.04	9:8 – 2/5 comma 195.31	16:15 111.73	25:24 + 3/5 comma 83.58
43-part division	18/43 octave 502.33	14/43 octave 390.70	11/43 octave 306.98	7/43 octave 195.35	4/43 octave 111.63	3/43 octave 83.72
55-part division	23/55 octave 501.82	18/55 octave 392.73	14/55 octave 305.45	9/55 octave 196.36	5/55 octave 109.09	4/55 octave 87.27
1/6-comma temperament	pure + 1/6 comma 501.63	pure + 1/3 comma 393.48	pure – 1/2 comma 304.89	9:8 – 1/3 comma 196.74	16:15 – 1/6 comma 108.15	25:24 + 5/6 comma 88.59
					17:16 104.96	
12-part division	5/12 octave 500.00	1/3 octave 400.00	1/4 octave 300.00	1/6 octave 200.00	1/12 octav 100.00	
					18:17 98.95	
53-part division	22/53 octave 498.11	18/53 octave 407.55	13/53 octave 294.34	9/53 octave 203.77	4/53 octave 90.57	
Pythagorean intonation	pure 4:3 498.05	81:64 407.82	32:27 294.13	pure 9:8 203.91	limma 90.22	
Septimal ratios		9:7 435.08	7:6 266.87	8:7 231.17		

with a frequency ratio of 3:2, is a smooth interval with low beating since the third harmonic of the lower note coincides with the second harmonic of the upper; the perfect fourth, with a frequency ratio of 4:3, is also relatively smooth since the fourth harmonic of the lower note coincides with the third harmonic of the upper note.

While the ratios 3:2 and 4:3 have been regarded almost unanimously as the ideal paradigms of a perfect 5th and 4th, there is no single ideal for major or minor 2nds, which in Western music derive their identity melodically far more than harmonically. Medieval theorists who favoured exclusively 9:8 (3:2 ÷ 4:3) for the whole tone were obliged to uphold 81:64 (9:8 x 9:8) and 27:16 as the ratios of a proper major 3rd ('ditonus') and 6th, and it was only in the 16th century that the simpler 5:4 and 5:3 ratios became the standard European theoretical ideal. The change corresponded, albeit belatedly, to an earlier change in the practical status of 3rds and 6ths as consonant intervals (*see* HARMONY and CONSONANCE, §1). Elaborate codifications of intervals have been developed on the basis of ratios involving numbers even larger than 81 or prime numbers larger than 5, a vulnerable aspect of such theories often being their relation to practice. The 'blue 7th' of jazz, however, sometimes thought of as representing the ratio 7:4, is indeed characteristically produced on the cornet or trumpet by overblowing to the seventh natural note. And no doubt the harmonic distinction between 9:8 and 10:9 may be featured in certain kinds of music, such as in India, in which the scale is set out against the background of a drone.

The conventional scientific unit of measure for intervals, devised by A.J. Ellis in about 1880, is derived by dividing the 2:1 octave into a theoretical microscale of 1200 cents (100 cents = an equal-tempered semitone). Other such units are the millioctave (1/1000 of an octave) and the savart (named after Félix Savart, 1791–1841, but virtually identical with the 'eptameride' – 1/301 of an octave – proposed by Joseph Sauveur in 1701). The number of savarts in an interval of known frequency ratio is equal to 1000 times the logarithm (to the base 10) of the ratio; the number of cents is equal to the logarithm of the ratio multiplied by 1200/log2, or 3986·3. One savart is thus approximately 4 cents.

A tendency to divide the octave, 5th or major 3rd into equal quantities can be discerned in many kinds of music. The *slendro* and *pelog* scales of the Indonesian gamelan sometimes approximate to a division of the octave into five or seven equal parts respectively. The 'neutral 3rds' alluded to above divide the 5th virtually in half. The mean-tone temperaments of Renaissance and Baroque keyboard music divided the major 3rd into two equal whole tones, while equal temperament divides the octave into equal semitones. To calculate the frequency ratios of such intervals (if they are to be precisely equal) involves roots of prime numbers and hence irrational numbers.

Intervals too small to be used melodically are encountered by theoreticians, experimenters and tuners of instruments with fixed pitches (such as keyboard instruments). The terms 'diesis' and 'subsemitone' have been used for the difference between enharmonic pairs (such as D♯–E♭) in any mean-tone temperament, an interval which, like the diesis used melodically in the ancient Greek enharmonic genre, is distinctly smaller than a semitone. Finer intervals of discrepancy are called 'commas' (one traditional rule of thumb being that a comma is one ninth of a whole tone) or 'schisma' (the most important schisma amounting theoretically to 1·95 cents, i.e. about one hundredth of a whole tone). Many Hindu theorists have considered the octave to be divided into 22 *śruti* usually deemed not to be of uniform size but all smaller than a semitone (*see* INDIA, §III, 1 (iii) (a)).

Table 1 gives the size in cents of intervals smaller than a tritone, according to various systems of intonation that have been proposed for Western music since the Middle Ages. In each column the various forms of the interval in question are listed in order of their size, decreasing for 4ths, minor 3rds and diatonic semitones and increasing for major 3rds, whole tones and chromatic semitones. Where a certain form of semitone has been used freely by musicians both diatonically and chromatically, it is listed here as a diatonic semitone. The intervals of each scheme make a single row across the table, except in three cases: just intonation, Pythagorean intonation, and the division of the octave into 53 equal parts. Intervals of just intonation are identified by the ratios 4:3, 5:4, 6:5, 9:8, 10:9, 16:15 and 25:24. In addition to the most characteristic intervals of Pythagorean intonation, the use of the Pythagorean apotomē as a diatonic semitone in some 15th-century keyboard music enabled major and minor 3rds impure by merely a schisma to be employed as well; thus the major 3rd labelled 'pure-schisma' occurred in Pythagorean intonation as the compound of eight pure 5ths and 4ths (e.g. E–G♯ derived from the chain E–A–D–G–C–F–B♭–E♭–A♭; *see* PYTHAGOREAN INTONATION). The 53-part octave division contains very close approximations to justly intoned as well as Pythagorean intervals. In the table, equal temperament is labelled '12-part division'; the system most commonly known as mean-tone temperament is labelled '¼-comma temperament'.

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Interval class. An understanding of interval whereby the order of the notes is left unspecified. If the two notes, each of which exemplifies a PITCH CLASS, are ordered (for example, if one comes after the other), the 'ordered pitch-class interval' between them is obtained by subtracting the first pitch-class number from the second, modulo 12: this ordered pitch-class interval is 10 from E♭ to C♯ (1 minus 3) but 2 from C♯ to E♭ (3 minus 1). Where the two notes are considered as a pitch-class SET, without order, the 12 possible ordered pitch-class intervals reduce to seven interval classes, usually numbered from 0 to 6, so that each class is denoted by the smallest ordered pitch-class interval that belongs to it. Thus the set {C♯, E♭} exemplifies interval class 2.

JOHN ROEDER

Intonation (i). In plainchant, the initial phrase usually sung solo by the priest or cantor before the other voices enter.

In particular, the term is used for the phrases 'Gloria in excelsis Deo' and 'Credo in unum Deum' at the beginnings of the second and third sections of the Mass Ordinary, which are sung by the priest, and to the notes preceding the reciting note in the Gregorian tones. When the latter are used for the psalms, the intonations are sung only for the first verse (which is sung by the cantor alone, the choir joining in after the colon). Subsequent verses omit the intonation and start on the reciting note. For the *Magnificat* and *Benedictus*, the intonations are slightly more elaborate and are used in each verse. Nowadays the intonation is often first played quietly on the organ to give the correct pitch to the singer. *See* INFLECTION, and PSALM, §II.

GUY OLDHAM

Intonation (ii). The treatment of musical pitch in performance. It is usually thought of as the acoustical and artistic accuracy of pitch in singing or playing, but it has an indispensable role in musical expression through the deliberate inflection of pitch to shade and colour melody, to create excitement or tension, or as a means of characterizing a particular repertory or style of performance. In contrasting the intonation of the violin virtuosos Joachim and Sarasate (quite different, as one may hear on recordings), Bernard Shaw (1893) could have been describing the intonational art of much of the world's music: '[T]he modes in which we express ourselves musically . . ., though in theory series of sounds bearing a fixed pitch relation to one another, are in practice tempered by every musician just as the proportions of the human figure are tempered by a sculptor'. The sounding of a given series of musical intervals is subject to the laws of acoustics, but undergoes also an elusive, more or less subtle shaping (Shaw's 'tempering') not unlike the shaping of precise rhythmic values by *tempo rubato*.

The perception of intonation is influenced by a number of often inseparable factors besides the most obvious one, the relative pitch of a musical note in context. These include ambient acoustics, loudness and tempo; timbre plays a particularly critical role (see Sethares), but perhaps the strongest influence is the ear's expectation, which is created by prevailing, culturally determined intonational norms.

The intonational basis of Western art music has undergone two drastic structural shifts since the time of the earliest polyphonic music, the intervals of which were constructed from the pure 5ths (ratio 3:2) and octaves (2:1) of PYTHAGOREAN INTONATION. The admission of the pure major 3rd (5:4), in use in the British Isles by the 13th century, was momentous, and the sensuousness of its sonority should certainly be considered a humanistic attribute (medieval music theory permitted only musical intervals generated from the trinity of the first three integers, proscribing five, which generates the major 3rd, in part because in ancient numerologies – particularly that of Plato – five was the first 'human' number). The 5:4 major 3rd opened the way, through a transitional period (roughly the 14th century), for the triadic sonorities of JUST INTONATION and its keyboard surrogate, MEAN-TONE temperament, which together dominated intonational theory and practice until the mid-19th century. The next shift, which began in the early 18th century, was from mean-tone intervals through various irregular keyboard temperaments to 12-tone equal temperament (*see* TEMPERAMENTS, §§6–8); the change was due largely to the increasing dominance of keyboard instruments with their limited number of fixed pitches. In the 20th century intonation was dominated by the conservatory standard of Pythagorean-shaded 12-equal, but after about 1950 became increasingly inclusive and reformist, under the influence of non-Western music and, especially, of the early-music movement, which brought about a return to just and mean-tone intonation, along with a growing understanding that no one intonational basis fits all Western music.

Melodic and harmonic considerations pull intonation in opposite directions: in melody, towards the brightness of Pythagorean tuning, with its small diatonic semitones, high sharps and low flats; and in harmony, towards the just tuning of vertical sonorities, giving wide diatonic semitones, low sharps and high flats in melody. Zarlino (1558, p.163) was one of the few theorists to write about the practical intonation of his time: 'Voices . . . seek the perfection of intervals . . . [and] can tune intervals higher or lower as desired and through this bring to perfection any composition'. Singers accustomed to tuning pure harmonic triads usually make the quite small adjustments that are necessary to reconcile the conflicting intonational demands of 3rd, 5th and octave. These are not mechanical nor even necessarily rational adjustments, but require intonational flexibility (lucidly described by Lloyd, *Grove5*); the intervals of a Palestrina motet sung in tune cannot be captured in a table of interval ratios. Roger North's observation of 1726 still rings true:

> if the sounding part [of music] had bin left to the Voice, which conformes to all truth of accords, whereof the ear is judge, there never had bin any suspicion of such majors, minors, dieses, commas, and I know not what imaginary devisions of tones, as some clumsye mechanick devices called Instruments have given occasion to speculate.

These devices were nevertheless called upon to replicate the intonational beauty of vocal music, as witnessed by the various experiments with vastly expanded keyboards, such as Vicentino's 36-note-per-octave *arcicembalo* of ?1555 (*see* ENHARMONIC KEYBOARD). Even with only 12 to 14 keys per octave keyboard instruments were able to reproduce in mean-tone much of the colour and sonority of just tuning, if not the modulatory range of, say, the vocal works of Marenzio or of Gesualdo, which carry the implications of the intervals of the pure triad to the very limits of the ear's comprehension. Plucked fretted strings (lute, vihuela, guitar, etc.) have always been able to simulate the sonorities of mean-tone intervals quite well, having a certain degree of intonational latitude even with non-adjustable frets. Guitarists regularly make slight tuning adjustments in order to improve the intonation of one key or another.

By 1700 the influence of keyboard instruments was such that their fixed pitches began to replace the voice and the monochord as intonational arbiter. Traditionalists maintained with Quantz (1752: XVII.vi.20) that it was the melodic instruments that gave the intervals 'in their true ratios' and recommended that tempered keyboard instruments defer in performance in order to avoid clashes. Others, pre-eminently Marpurg and Sorge, insisted that all intonation should conform to that of the keyboard. Theoretical treatises and methods for instruments and voice show, nonetheless, that just/mean-tone continued through 18th century as the standard of intonation; the main evidence is the persistence of the traditional distinction between the large (diatonic) and

small (chromatic) semitones (see Chesnut, 1977; Barbieri, 1991; Haynes, 1991). In contrast to this established practice, a return to Pythagorean intonation began toward 1800, introduced first by virtuoso violinists for the sake of a more brilliant sound.

The rise of musical amateurism among the middle class in the 18th and 19th centuries also had considerable influence on intonational practice. Some violin tutors, including those of Geminiani (1751) and Spohr (1832), suggested that amateur players need not distinguish between the diatonic and chromatic semitones. The traditional modes were consolidated into the simplified system of tonality, with its 24 major and minor keys. The motive force in tonality and its linear formal strategies was above all the dynamic effect of the dominant triad. The edgy, unstable 3rds and 6ths of 12-equal impart energy to the dominant triad through the 'leading note' (a tendentious term inappropriate for the sub-semitone in general), which does not lead so much as it is pushed by its irritable harmonic relation to the fifth degree of the scale. What is intonationally useful for the dominant function is, however, a liability for the major tonic triad, in which a semblance of repose is called for. The harshness of bare triads can be mitigated considerably by the addition of 6ths, 7ths, 9ths and so on, creating sonorities that became familiar in 20th-century music, for example in popular and jazz piano styles. The intonational defects of 12-equal can also be concealed by changes of timbre, adjustments of dynamic levels or the use of vibrato. Though known since antiquity, 12-equal became a musical reality only with the commercial success of the metal-frame piano, and with the institution of universal standardized measurement necessitated by 19th-century industrial technology. Many 19th- and 20th-century musicians and theorists, from Helmholtz and Stanford to Hindemith and Kodály, rejected 12-equal as musically deficient, criticizing its inflexibility and lack of intervallic variety, as well as the 'clouding' effect of its clashing harmonics and spurious difference-tones; just intervals were the intonational basis of John Curwen's widely successful Tonic Sol-fa system for teaching choral singing. As absolute values, however, the intervals of 12-equal gained a pre-eminent position in 20th-century music theory; Schoenberg wrote that he 'always requested *tempered* intonation', and defined the semitone as precisely half a tone, 'without any relationship to harmonic questions'.

Altough unrecognized in mainstream music theory, intervals derived from the 7th and 11th harmonics are quite commonly encountered in Western music (*see* HARMONICS, Table 1). It is not unusual for a minor 3rd (most often from the third to the fifth degree of the major scale) to be divided into two roughly equal three-quarter tones, which closely approximate the intervals between the 10th, 11th and 12th harmonics. This division occurs in the Highland bagpipe scale (BAGPIPE, §3(i)), in the vocal and Hardanger fiddle tradition of Norway, in the so-called *Alphorn-fa* note in some yodelling styles (*see* YODEL, §3) in some Irish traditional music practice, and in the music of parts of southeastern Europe (*see* BLUE NOTE). The 7th harmonic (7/4) occurs as a considerably flattened minor 7th added to a major triad in *a cappella* barbershop-style close harmony and jazz-gospel vocal ensembles. The intonational characteristics of particular performance styles – including those whose music is notated – are always learnt and transmitted orally. The slight mistiming of unisons, whether intended or unavoidable, is often considered a musical asset, an enrichment or enlivening of the sound. This added vibrancy, which is calculated effect in a few organ stops (e.g. *piffaro*, *unda maris*), occurs naturally in a section of string instruments or voices.

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DOUGLAS LEEDY (with BRUCE HAYNES)

Intonation (iii). The German term for the 'voicing' of organ pipes, i.e. the final skilful and artistic shaping of the mouth and languid to give a beautiful tone quality. *See* VOICING, §1.

GUY OLDHAM

Intonazione (It.: 'intonation'). (1) An introductory piece for keyboard that sets the pitch for a following sacred vocal composition. It is distinguished from other such pieces (preludes, entradas etc.) by its close relationship to the Venetian toccata. The term first appeared in Andrea and Giovanni Gabrieli's *Intonationi d'organo* (1593; ed.

in Bradshaw, 1972), which contains eight *intonazioni* and four toccatas by Andrea Gabrieli and 11 intonations by Giovanni. The *intonazioni* begin with sustained chords, continue with embellishing passages in both hands, and end with written-out trills starting on the upper note. All 19 are based on 'ideal' psalm tones, and both composers arranged their sets in a modal series. Giovanni's *intonazioni* use all 12 modes (modes 3 and 4 are combined in one composition), and are shorter (five to nine *battute*) and less brilliant than Andrea's, which use the eight-mode system. Each of Giovanni's is also transposed up or down a 4th or 5th, giving the following scheme: D (transposed to G with one flat); G with one flat (D); E (A with one flat); C (F with one flat); F (B♭ with one flat); G (C with one flat); G (C with one flat); A (D with one flat); A (D with one flat); F with one flat (C); and C (F with one flat). Andrea's eight compositions, because of their greater length (12 to 16 *battute*) and virtuosity, are not transposed, but have a similar modal plan (except that mode 6 has a flat): D, G with one flat, E, E, C, F with one flat, G, G.

Bernhard Schmid (ii) reprinted Andrea and Giovanni Gabrieli's *intonazioni* in his *Tabulatur Buch* of 1607 (though with confused attributions), but subsequent collections of *intonazioni* were rare. The Venetian style of the Gabrielis was developed in the few surviving later publications. Three anonymous *intonationes cromatiche*, possibly by Tarquinio Merula, appeared in the manuscript Lynar A2 (*D-Bsb*; first half of the 17th century; ed. in MMI, i/1, 1961). They range from 25 to 36 *battute* and are made up of block chords with figurations embellishing chromatic harmonies, dissonances and suspensions. They are, in effect, embellishments of chromatic toccatas, and the last two *intonationes* have a central imitative passage. The modes used are 3 (E), 4 (A with one flat) and 9 (A).

The 11 *introiti* and one *intonatio* by Christian Erbach (ed. in CEKM, xxxvi/5, 1977) are in their expansiveness closer to Andrea Gabrieli's toccatas than to his *intonazioni*. Erbach's *Intonatio secundi toni* (G with one flat) is *battute* long and consists of three continuous sections – a central imitative passage surrounded by virtuoso passages with much motivic exchange; it closely resembles a Venetian toccata. Johann Kindermann's two *intonationes* in his *Harmonia organica* of 1645 (ed. R. Walter, Altötting, 1966) are imitative compositions. The one on *Gib frid zu unser Zeit* begins with an eight-bar introductory pedal point leading into a contrapuntal setting of the melody's first phrase; the other is an imitative psalm tone setting of the *Magnificat 4 toni* (on A).

Sebastian Scherer published intonation cycles on the eight tones in his *Operum musicorum secundum* of 1664 (ed. A. Guilmant, Paris, 1907/*R*), each tone having four separate settings, giving 32 intonations in all. The opening setting usually has chords surrounded by virtuoso passage-work and motivic writing; the second setting is a fugato; the third is like a chromatic toccata with sustained chords, suspensions, dissonances and occasional imitative writing; and the fourth is a fugato with dance-like rhythms. Although described as 'breves', the intonations average over 20 *battute* each. They are arranged according to the old church modes: D, G with one flat, A, E, C, F with one flat, G, G.

A single *Intonatio sexti toni* by Franz Provintz appears in a manuscript dated 1675–6 (*F-Pn* Vm⁷1817) and in its 'rows of diminutions' shows an Italian influence (Pirro). F.X. Murschhauser included two short *intonationes*, along with preludes and fugues, in his *Prototypon* (1703). The first, on D, is made up of broken chords, and the second of virtuoso display passages over a pedal point on G. Each is only ten *battute* long.

The ease with which organists could improvise such compositions, as well as the ease with which other genres, such as *Magnificat* fugues could assume the same introductory function (Nolte), account for the small number of *intonazioni* that have survived. Notated *intonazioni* were sophisticated realizations of a very simple improvisatory technique – the playing of a few chords to give pitch and mode to the singers. Both Banchieri (*L'organo suonarino*, 1605) and the anonymous author of the *Wegweiser* (1698) gave only a series of figured basses for their *intonationes*, to which performers undoubtedly added solid chords and, if their skills allowed, *passaggi*. As late as 1739, Mattheson (*Der vollkommene Capellmeister*) noted that *intonationes* are 'best with only a few full chords, although certain broken chords moving up or down, or down or up, can also be used'. He added that 'they must as much as possible be unconstrained and played without marking the beat'.

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(2) Term used to denote particular ornaments. *See* ORNAMENTS, §§4 and ORNAMENTS, §§8.

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Intrada [entrada] (from Sp. *entrada*). An instrumental piece, generally for an ensemble, used to announce or accompany an entrance, to inaugurate some festive event, or to begin a suite. Intradas were also sometimes found within suites followed by a courante or a galliard, and *Kirchen-Intraden* served as intonations for choral pieces (e.g. those by Michael Altenburg, 1620). The term seems first to have been used in the sense of a contrapuntal entry, as in Valderrábano's *Fantasia sobre la entrada de una baxa* (*Silva de sirenas*, 1547), but shortly afterwards it is found with the meaning of a polyphonic prelude in Venegas de Henestrosa's *Libro de cifra nueva* (1557).

The term was also used for the stock piece that preceded and concluded the performance of a trumpet ensemble sonata during the 16th and early 17th centuries in Italy, the Holy Roman Empire and Scandinavia, as well as for a monophonic piece otherwise known as a toccata (*see* SIGNAL (i) and TUCK, TUCKET). The trumpet ensemble equivalent of the instrumental intrada appeared towards the end of the 16th century but was known as the *Aufzug* (*See* AUFZUG (i). The influence of the Aufzug is seen in a collection consisting exclusively of five- and six-part intradas published in Helmstaedt in 1597 by Alessandro Orologio, an Italian trumpeter active in various German cities. Reimann divided the secular intrada as cultivated in 17th-century Germany into four types: a processional type in march rhythm with fanfare motifs and repeated

notes; a slower and more solemn pavan type; a faster dance type in triple metre; and a song type, homophonic and of a popular cast. Intradas are found later in collections of orchestral suites. Related types occur in Italy, France and England in connection with ballet and ballroom dances (Purcell's 'entry-tunes' and 'trumpet tunes', Italian *balli*, and the entrées of the French *ballet de cour*). The intrada went out of fashion towards the end of the 17th century, though the term continued to be applied sporadically by such composers as Gluck (*Alceste*), Mozart (*Bastien und Bastienne*) and Beethoven (op.25).

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Intramède. *See* INTERMÈDE.

Introduction (i) (Eng. and Fr.; Ger. *Einleitung*, *Eingang*; It. *introduzione*). Term applied to the preparatory bars, generally in slow tempo, that are sometimes prefixed to extended quicker movements. Although chiefly associated with music of the Classical period the concept is much older than that. In Lamentations settings, for instance, the words 'Incipit lamentatio Jeremiae prophetae' are sung at the outset in a passage functioning as the musical equivalent of an illuminated title-page, designed to introduce the Lamentations proper (see, for example, those of Weerbeke (1506), GMB, p.54). In the Passions and other large-scale works of Schütz an Introitus fulfils the same function, although in the *Historia ... der Geburt ... Jesu Christi* this is actually headed 'Introduction oder Eingang'. Matthew Locke developed a similar feature in his chamber music (MB, xxxi, xxxii), with brief introductory passages to a number of the fantasias which, in conjunction with balancing conclusions, are used to articulate the formal design in some of his consort sets.

In the Classical period an introduction (comparatively rare in a minor-key work) might consist of anything from a chord or two functioning primarily as a call to attention, to a lengthy section with a definite thematic content developed and extended within an appreciable form. The first kind, found in several of Haydn's quartets (e.g. opp.71 no.3 and 76 no.1), had been used in the trio sonatas of Corelli (e.g. op.4 no.10) and had not outlived its usefulness even by the time of Beethoven's 'Eroica' Symphony. In Haydn's Quartet op.71 no.2 the introduction is not a few chords but a complete phrase, and this development is carried much further in many of his London symphonies. The introduction to no.99 in E♭, for example, embraces clear thematic contrasts and a degree of development in its binary structure. It retains the essential characteristics of an introduction, however, in that its tonal scheme is completed only when the music is precipitated into the ensuing Vivace assai. Introductions on this extended scale are found in many of Mozart's orchestral divertimentos and serenades and in his Symphonies nos.36, 38 and 39; his 'Symphony no.37' is a symphony by Michael Haydn to which Mozart added a slow introduction. Beethoven's Symphonies nos.1, 2, 4 and 7, most of Schubert's, Mendelssohn's Third and all of Schumann's have introductions. Thematic relationships between the introduction and ensuing quick movement, evident in Haydn's Symphonies nos.97 and 103 (and already foreshadowed in miniature in the Corelli trio sonata previously mentioned), became more frequent. In Beethoven's *Pathétique* Sonata, phrases from the introduction recur during the course of the Allegro. Later, Tchaikovsky, in his Fourth and Fifth Symphonies, presented motto themes in the introductions which reappear not only in the movements that immediately follow but also in later movements. Finales too are sometimes preceded by an introduction (e.g. several Mozart serenades and his G minor String Quintet, Beethoven's First Symphony, Schubert's Octet, Brahms's Symphony no.1 and his Piano Quintet). The introduction became a common feature of the overture during the late 18th century and the 19th and sometimes appeared in piano sonatas and chamber works, particularly those conceived on a large scale; its advent has been associated with the rise of the public concert.

Sets of variations have often been provided with introductions which may or may not anticipate the theme to be varied (e.g. Beethoven's 'Kakadu' op.121*a* for piano trio, Chopin's on 'Là ci darem' op.2 for piano and orchestra and Dohnányi's Variations on a Nursery Song op.52 for the same forces); introductions to Strauss waltzes generally foreshadow some of the waltzes themselves and furnish material for the coda (e.g. *Geschichten aus dem Wienerwald*). Sometimes a work that is basically a single movement is given an increased stature by the provision of an introduction on a considerable scale (Schubert, Introduction and Rondo op.145 for piano; Chopin, Introduction and Polonaise for cello and piano op.3; pieces entitled 'Introduction and Allegro' by Schumann, Elgar and Ravel).

The term 'introduzione' is found in Beethoven's op.35 piano variations and in the Waldstein Sonata (where the section concerned effectually stands in place of the slow movement); Schumann's F♯ minor Piano Sonata and Bartók's First String Quartet and Concerto for Orchestra provide further instances. Although the opening pages of *Tristan und Isolde* are often referred to as the 'Prelude', Wagner's score is actually headed 'Einleitung' here and in the other acts. Haydn's 'Representation of Chaos' in *The Creation*, a piece which anticipates Wagner's procedures in several respects, is similarly captioned.

In arias, songs and concertos instrumental passages or ritornellos preceding the entry of the soloist are sometimes loosely called 'introduction'.

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Introduction (ii). In opera, a title often given to the opening number when it involves more than two characters. It could be more or less complex in structure: it became particularly elaborate in the hands of Rossini (*Il barbiere di Siviglia*, 1816, and *Semiramide*, 1823), but during the first half of the 19th century the commonest formula was that of the 'Introduzione e cavatina', consisting of an opening chorus, a recitative and 'cantabile' for the soloist, a *tempo di mezzo* with dialogue and finally a cabaletta with choral support (after which the stage empties). Examples include Donizetti's *Maria Stuarda* and *Lucia di*

Lammermoor, Verdi's *Ernani* and *Il corsaro*, and Mercadante's *Il bravo*. With the rise of Italian grand opera in the 1870s the *introduzione* ceased to exist as a formal unit. A rich parody, however, is to be found in Sullivan's *The Gondoliers* (1889).

JULIAN BUDDEN

Introdutta (It.). *See* INTERMEDIO.

Introit (i) (from Lat. *introitus*). The first of the Proper or variable chants of the Mass. It is sung, as its name suggests, during the entrance of the celebrant and his ministers at the beginning of the Mass.

1. Definition. 2. Origins. 3. Repertory and texts. 4. Musical style. 5. Later history.

1. DEFINITION. The 8th-century *Ordines romani* describe the introit as an antiphon and psalm that was sung by the Schola Cantorum as the pope moved in procession down the centre of the basilica from the secretarium (a room near the entrance where he vested) to a position before the main altar. According to *Ordo romanus I*, when the pope arrived at the altar he nodded to the singers, who then broke off chanting the psalm to conclude with the *Gloria Patri* and a final repetition of the antiphon. Outside Rome, in subsequent centuries, the practice of singing a full psalm was replaced by the singing of a single verse, the probable reason being that the celebrant approached the altar from a sacristy in the vicinity of the sanctuary rather than from the secretarium at the church's entrance as at Rome. The verse sung was generally the first available from the relevant psalm, for example, the second verse if the antiphon itself derived its text from the first verse, or the first verse if the antiphon used a later verse or a text from some other source. A frequently encountered peculiarity in the early history of the introit is the *versus ad repetendum*, that is, the repetition of the one of the psalm verses after the *Gloria Patri* and before the final repetition of the antiphon.

2. ORIGINS. There is no evidence for the existence of the introit or of any other entrance chant in the Mass of the early Christian period. On the contrary there are passages from both St John Chrysostom in the East *In epistolam ad Colossos* (Homily III.4) and St Augustine in the West (*De civitate Dei*, xx.8) that describe the ceremony as beginning immediately with the readings after a brief greeting from the celebrant; Augustine spoke of a crowded church on the morning of Easter: 'I greeted the throng, and when all had become silent there was solemn reading from the Holy Scriptures'. It was not until the late 5th or early 6th century that an entrance chant, the Trisagion, was introduced at Constantinople. In subsequent centuries the Trisagion came to be preceded by a set of three Ordinary antiphons, and was itself replaced on feasts of the Saviour by the antiphon *Hosoi eis Christon*, and on feasts of the Holy Cross by *Ton stauron*, but Constantinople never adopted the Roman practice of a Proper chant that varied with each date in the calendar. As for Rome, it was long thought that a passage in the *Liber pontificalis* described the introduction by Pope Celestine I (*d* 432) of an antiphonal introit psalm: 'Constituit ut psalmi David CL ante sacrificium psalli antiphanatim ex omnibus, quod ante non fiebat, nisi tantum epistula beati Pauli recitabatur et sanctum Evangelium'. The passage, however, was edited in the second quarter of the 6th century (with the addition of 'antiphanatim ex omnibus') to reflect the practice of that time, and more importantly appears to refer to the gradual psalm rather than to the introit.

It is not known, then, precisely when the introit was introduced at Rome, only that it was some time before the end of the 7th century; *Ordo romanus I* shows it well established in the stational liturgy by then. Its origins are a matter for conjecture. In all probability its introduction is somehow related to the stational liturgy, fulfilling the need to provide a musical accompaniment to the solemn entrance of the pope into the stational church of the day; while the form that it assumed, that is, an antiphonal psalm, may have been influenced by the antiphonal psalmody of the Roman basilican monasteries.

An entrance chant of some sort came to be adopted in virtually all the early medieval Western liturgies. The *Expositio* of Pseudo-Germanus, describing, it is thought, an early 7th-century Burgundian liturgy, mentions an *antiphona ad prelegendum* without further description. This liturgy displays both Eastern and Hispanic traits so that the *antiphona* in question might have been either an Ordinary item like the Byzantine chant or a Proper item like the Mozarabic chant. The Mozarabic entrance chant, the *officium*, is similar to the Roman in that it has a large repertory of Proper antiphons sung in conjunction with psalm verses. The Ambrosian *ingressa* (as well as its Beneventan counterpart of the same name) was also a Proper antiphon, but it lacked the accompanying psalm verses.

3. REPERTORY AND TEXTS. There is a 'core repertory' of 145 introits, that is, those chants that were both in use at Rome during the mid-8th century and adopted at that time by the Franks. Additionally, there are four Roman introits that do not appear in the earliest Frankish sources, and six others that make their first appearance in the 9th-century Frankish manuscripts (see §5 for a discussion of these ten chants).

Introits have a fairly high proportion of non-psalmic texts; they are surpassed in this respect within the Mass Proper only by the COMMUNION. Of the 145 core repertory chants, 101 have psalmic texts and 44 non-psalmic, one of which, *Salus populi*, can be classified as non-biblical, even if it is inspired by the language of the psalms. Within the *Temporale* 31 chants have non-psalmic texts and 70 psalmic. The non-psalmic texts are concentrated especially within the two major festal portions of the ecclesiastical year, the Advent–Christmas season and Paschaltide. In the Advent–Christmas season there are ten non-psalmic and only eight psalmic introits, and during Paschaltide ten non-psalmic and 11 psalmic (including one on the penitential date of the Greater Litany). Of the 37 Lenten introits (including those of Septuagesima, Sexagesima and Quinquagesima Sundays) only six are non-psalmic, all of which appear on days of special significance: *Misereris omnium* (*Wisdom* xi.24–7) on Ash Wednesday; *Laetare hierusalem* (*Isaiah* lxvi.10–11) on Laetare Sunday, a day of rejoicing during Lent; *Nos autem* (*Galatians* vi.14) and *In nomine Domini* (*2 Philippians* xviii.8 and 7) during Holy Week; and *Dum sanctificatus (Ezekiel* xxxvi.23–6) and *Sitientes venite* (*Isaiah* xv.1) on days associated with the pre-baptismal *Scrutinium*.

It would seem, then, that non-psalmic texts were generally chosen for the introits of dates of particular significance, a pattern that can be observed also within

the *Sanctorale* with chants such as *De ventre matris* (*Isaiah* xlix.1–2) on the feast of St John the Baptist and *Scio cui credidi* (*2 Timothy* i.12) on the feast of St Paul. The use of non-psalmic texts for dates of special significance raises an interesting chronological question. Peter Wagner maintained that non-psalmic introits were generally older than psalmic ones because they appear on the most venerable feast days of the calendar. More recently, however, liturgical historians such as Antoine Chavasse have tended to look upon chants of the Mass Proper with non-psalmic texts as representative of a later chronological layer. Yet it could be that in the case of introits neither position is applicable. If, as might well be the case, the bulk of the introit repertory was created after the time that non-psalmic texts had come into regular use for chants, then the employment of non-psalmic texts might be entirely lacking in chronological significance and might simply indicate the greater care taken in selecting texts for dates of special significance.

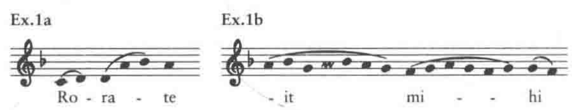
4. MUSICAL STYLE. The introit psalm verse is sung to a set of eight psalm tones that are generally similar to those of Office psalmody but somewhat more elaborate. The first half of the verse, like a verse of Office psalmody, has an opening intonation figure and a closing cadential figure; while the second half of the verse, in this case unlike Office psalmody, has an opening figure in addition to the closing figure. (Some manuscripts provide closing figures of trope-like elaboration for special occasions.) The introit psalm tones are applied in a unique tri-partite manner to the concluding *Gloria Patri*. The middle part of the text, 'sicut erat in principio et nunc et semper', begins with the opening figure of the second half of the tone but ends with the closing figure of the first half. Communions and introits share this same set of psalm tones.

The Gregorian introit melodies are remarkably homogeneous in style; they do not vary in length nearly so much as communion antiphons, neither do they manifest the same degree of variation in melodic elaboration. Rather, they display a consistently neumatic style, with groups of between two and five notes on considerably more than half of a text's syllables. Thus they are much more elaborate than the typical Office antiphon, where the majority of the syllables are set to a single note.

Most introits have groups of repeated notes, either on F or, more often, on the C above. Observing this phenomenon and noting that several of the introit psalm tones recite on C, Apel was prompted to seek the origins of the introit antiphon in its psalm tone. However, F and C are the only notes subject to this sort of repetition, even when an introit's psalm tone recites on some other pitch, for example, on A. This would seem to suggest that F and C are pitches of special significance, whatever the mode of an introit, each functioning as a sort of tonal horizon. And the fact that several of the psalm tones recite on C would seem only to highlight the tonal significance of that pitch. This conclusion does not entirely preclude some sort of fundamental musical relationship between an introit antiphon and its psalm tone, but it does make it unlikely that the antiphon melody evolved as an elaborated psalm tone, particularly since the outline of the psalm tone, namely, a pair of recitative-like phrases, each with an opening and closing figure, is not at all apparent in the typical introit.

Connolly, also searching for the introit antiphon's musical origins, conducted a thorough comparison of the Old Roman and Gregorian melodies. He confirmed the general belief that the two bodies of chant were fundamentally related, but made the further observation that Old Roman introits were considerably more formulaic. He concluded from this that the Old Roman melodies, in their presently preserved state, must be closer than their Gregorian counterparts to the original melodies, which, he maintained, must have been still more formulaic in character. It may, however, be equally plausible that the Roman melodies, in the course of more than three centuries of oral transmission, lost a considerable measure of their variety and individuality, as different generations of singers sought to maintain control over the repertory.

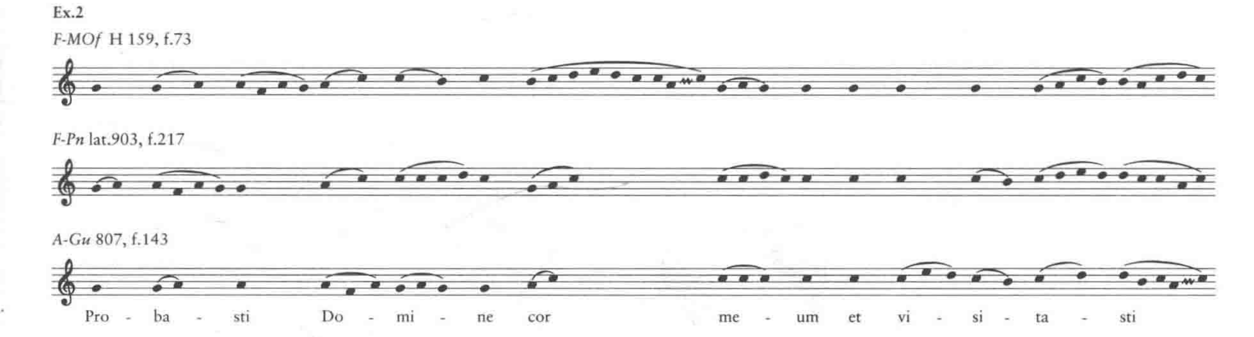
The individuality of the Gregorian introits may be their most remarkable trait. All 145 melodies of the core repertory are unique, that is, no melody is shared by two or more chants, even if there is a strong resemblance between the opening portions of *Da pacem* and *Statuit*. It is true that many introits share opening and cadential formulae; several mode-1 introits, for example, begin with the striking figure illustrated in ex.1*a*; while the



closing cadential figure of *Domine in tua* illustrated in ex.1*b* is found in several mode-5, 6, 7 and 8 introits. Such formulae, however, are encountered not only in introits but in most chant genres. 'Formula', perhaps, is not the best term for them; they might better be described as 'motifs' that serve to make up the common melodic language of Gregorian chant.

To summarize the musical evidence of the core repertory, it might be said that introits are puzzling by their very perfection; they lack the peculiarities of the other items of the Mass Proper that provide internal evidence of chronological layering. They are homogeneous in style, yet each is an individual melody. There is, moreover, a uniquely assigned introit for virtually every date in the *Temporale* and for a large proportion of the *Sanctorale*; this is a quality shared only with communions, whereas graduals, alleluias and offertories require much internal sharing to complete their annual cycles. And while the authors of the communion *Temporale* and *Sanctorale* resorted to the strategem of borrowing substantial numbers of Office responsories and antiphons, every introit appears to have been created with only a single purpose in mind. The mark of this borrowing by communions is the stylistic heterogeneity that the communion genre manifests in contrast to the introit's stylistic homogeneity. The individuality of each introit melody distinguishes the genre from graduals and especially from alleluias with their substantial use of model melodies. And finally introits lack entirely the sort of musical and textual layering that characterizes at least some portion of more than one of the other genres' annual cycles: for example, the alleluia's consistent use of its model melodies, particularly the *Dies sanctificatus* type, during Christmastide and on Paschaltide festal dates; the gradual's sequence of mode-2 followed by mode-5 melodies during the Advent–Christmas season; and the communion's use of Prophetic texts during Advent and on Christmas Day,

Ex.2



and its sudden change to gospel texts for the post-Christmas dates. If such peculiarities of the other items of the Mass Proper indicate chronological layering, perhaps it can be said that their total absence in the introit suggests that the final state of the genre – whatever its use of earlier material – was achieved as the result of a single concentrated creative effort.

5. LATER HISTORY. In addition to the 145 core repertory introits there are four Roman chants that do not appear in the earliest Frankish sources and six in the early Frankish sources that were added to the Roman corpus. The four Roman chants are *Deus Israhel* for the Missa sponsalica (Nuptial Mass); *Rogamus te Domine* for the Missa pro defunctis (Mass for the Dead); *Benedicet te hodie* for the Ordinatio episcoporum; and *Elegit te Dominus* for the Ordinatio pontificorum. The latter two chants, while absent from the very earliest (unnotated) Frankish sources, begin to make their appearance in manuscripts of the late 9th century (both appear, for example, in the Silvanectensis manuscript of Hesbert's *Antiphonale missarum sextuplex*). In the following centuries, however, their appearance remains sporadic, suggesting that they never became part of the standard repertory. The other two chants, *Deus Israhel* and *Rogamus te Domine*, are even less well represented in the Frankish and later Gregorian sources. *Deus Israhel* is entirely absent from the published sources. *Rogamus te Domine*, while absent from the unnotated 9th-century graduals, does make an appearance in a small minority of Gregorian manuscripts; among the published sources it can be found in non-diastematic notation in *F-CHRm* 47 and *I-Ra* 123, and in diastematic notation in *I-BV* 40. The presence of *Rogamus te Domine* in scattered 10th- and 11th-century manuscripts, when considered in view of its absence from 9th-century Frankish manuscripts, raises interesting questions of transmission.

More interesting, perhaps, are the six chants added by the Franks to accommodate their expansion of the Roman liturgical calendar: *Benedicta sit* for the feast of the Blessed Trinity; *Memento nostri* for the fourth Sunday of Advent; *Narrabo nomen tuum* for the Vigil of the Ascension; *Omnes gentes* for the Vigil of Pentecost and the seventh Sunday after Pentecost; *Probasti Domine* for the Octave of Saint Laurence; and *Sicut fui* for the Natale pontificorum. The least problematic of these is *Benedicta sit*, a very precise contrafactum of *Invocabit me*, the introit for Quadragesima Sunday; it was added to the repertory in the 9th century as introit for the newly created feast of the Trinity and appeared thereafter in virtually all Gregorian sources. Its prominence has influenced some scholars to state that all new Frankish introits were similarly adapted from pre-existent chants, but this is not the case. There is no contrafactum for *Memento nostri*, the introit for the fourth Sunday of Advent, a chant made necessary by the addition of this Sunday (a 'Dominica vacat' at Rome) to the Frankish liturgy; neither is there one for *Omnes gentes*, even though its opening phrase has the same melody as the opening phrase of *Viri Galilei*, an early Frankish offertory for the Ascension.

Memento nostri and *Omnes gentes*, while both apparently original Frankish melodies, display different degrees of melodic stability in the later sources. It might be assumed that Frankish additions to the repertory would be less stable than items from the original repertory. *Omnes gentes*, however, is remarkably stable, while *Memento nostri*, though appearing consistently with substantially the same melody, manifests considerably more melodic variation than the typical introit. Various hypothetical explanations for this difference may be proposed, for instance, that the exceedingly clear tonal orientation of the mode-6 *Omnes gentes* assured its stability, or that its earlier establishment in the repertory than *Memento nostri* did so. *Probasti Domine*, however, the introit for the Octave of St Laurence, conforms to neither of these explanations. It appears in the earliest Frankish sources, manifests a clear mode-7 tonality, and is even based upon an earlier chant, the introit *In virtute tua* for the feast of St Valentine. Yet it is radically unstable in the later sources, with at least three distinct melodies, or, perhaps better, three different arrangements of the same typical mode-7 phrases (the beginning of each is illustrated in ex.2).

Sicut fui, introit for the Natale pontificorum, has a similar history in the Gregorian sources to that of the Frankish-Roman *Benedicet te hodie* for the Ordinatio episcoporum and *Elegit* for the Ordinatio pontificorum; appearing first in the late 9th century, it is found thereafter only sporadically. That the three chants have similar assignments, namely, as common chants for either episcopal or pontifical occasions, suggests that there might be some liturgical reason for their similar histories. *Narrabo nomen tuum*, finally, is a curiosity among the Frankish additions to the introit repertory. It appears within the early unnotated sources only in the eccentric Rheinau manuscript, where it serves as the introit for the Vigil of the Ascension instead of the more usual *Omnes gentes*. Its melody may be lost since the only published source that has it is the non-diastematic *I-Ra* 123.

Introits continued to be added to the repertory after the 9th century, largely to accommodate new sanctoral dates and votive Masses. Nevertheless, there is considerable

regional variation in the number of additions. Sources that follow the East Frankish tradition, for example, provide virtually no introits beyond those added by the mid-9th century, while Beneventan and especially Aquitanian sources supply them in abundance. *Salve sancta parens* for the votive Mass of the Virgin Mary makes its appearance in a large number of 11th- and 12th-century sources. It is very closely modelled on the introit for the Epiphany, *Ecce advenit*, which, again, has prompted some to conclude that late introits were generally contrafacta of chants from the core repertory. However, the majority of the later introits were newly composed, and those that are based on earlier models, for example, *Vir Dei benedictus* (the mode-6 version) on *Os iusti* and *Domine dilexi decorem* on *Domine ne longe facias*, do not follow their models as precisely as does *Salve sancta parens*.

The history of the plainchant introit in the later Middle Ages and the Renaissance has yet to be written; it is not possible to venture even the broadest generalizations about it. Among the later developments involving the introit, the most significant may have been the composition of introit tropes, a practice that flourished between the 10th and 12th centuries. During the 15th and 16th centuries German composers in particular created polyphonic settings of the Mass Proper that included introits; the most outstanding examples of these were collected in the *Choralis constantinus* of Heinrich Isaac. More common, perhaps, were transcriptions of the Gregorian introits into the vernacular by reformist congregations; there are German, English and Finnish examples of this practice, and most notably Czech examples produced by the Utraquist party (see the splendidly illuminated manuscript *A-Wa* 15503). It is worthy of mention, finally, that from the Middle Ages into modern times the Sundays of the ecclesiastical year were frequently referred to by reference to their introit – thus Laetare Sunday or Quasimodo Sunday.

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Introit (ii) (from Lat. *introitus*). Vocal polyphonic introits are not very common, but there are English examples from the Middle Ages, for example in the Worcester Fragments (ed. in MSD, ii (1957), nos.9, 64, both troped settings of *Salve sancta parens*). There are 15th-century settings from the Continent, for example in plenary masses such as Du Fay's *Missa Sancti Jacobi* and in the Trent codices, which include a lengthy cycle of Propers (*I-TRmp* 88, 113*v*–220*r*, with some interruptions, a total of 14 cycles). It is almost always present in requiem masses, frequently being joined to the Kyrie in post-Renaissance examples (e.g. Mozart, Verdi).

The instrumental introit replaces all or part of the sung liturgical introit of the Mass. Usually the plainchant of the antiphon was set in full as an organ piece, leaving the psalm verse and the doxology to be sung in plainchant. It is not clear whether the organ piece was meant to replace only one performance of the antiphon or two or three. There are three such settings in the Buxheimer Orgelbuch (*see* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii)), all for Marian votive masses. From the 16th century there are a number of examples in Hans Buchner's *Fundamentum* and in the tablature of Jan z Lublina; a Warsaw manuscript of about 1580, now surviving only in a photographic copy, contained no fewer than 47. The form was little cultivated in France and Italy, and only one English example has survived. This piece (EECM, x, 20) is part of Thomas Preston's Easter Sunday Mass. The

antiphon *Resurrexi* is first set in two parts with the plainchant heavily ornamented in the bass. The organ then answers the singers with the second half of the following psalm verse in a three-part setting with the plainchant in the middle. The Use of Salisbury (Sarum rite) at that point required the repetition of the antiphon before the doxology; both were probably intended to be sung in plainchant. A four-part setting of the antiphon concludes the piece.

Introit plainchants have only rarely been set since the 16th century. In Frescobaldi's *Fiori musicali* (1635) short introductory toccatas take the place of the introit. In the High Mass of the 17th and 18th centuries the introit, spoken by the priest, was often covered entirely by an elaborate (vocal) setting of the Kyrie. It re-emerged as an instrumental form, however, with the development of organ accompaniments to Low Mass, for which Liszt and Kodály provided short movements. The typical French 'organ mass' suites of Tournemire and others always begin with an introductory movement for the entry of the ministers, a distinguished example being that in Messiaen's *Messe de la Pentecôte* (1949–50).

See also ORGAN MASS.

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Intromessa. *See* INTERMEDIO.

Inuit music. *See* AMERINDIAN MUSIC, §II, 1(ix) and UNITED STATES OF AMERICA, §II, 4(ii).

Invention. Usually a short vocal or instrumental piece with no very special defining characteristics apart from novelty of material or form. The concept of *inventio* (Lat.) or *inventione* (It.), initially through the influence of writers on rhetoric, is not infrequently met with in musical treatises of the Renaissance, where it may refer either to the 'discovery' of music as such (Tinctoris, *De inventione et usu musicae*) or to the processes of its composition. An early example of its use for a collection of works is Janequin's *Premier livre des inventions musicales … contenant La Guerre …* (1555). Italian examples are found in Cesare Negri's *Nuove inventioni di balli* (1604), Biagio Marini's *Sonate, symphonie … con altre curiose e moderne inventioni* (1629) and in many later works, including Bonporti's *Invenzioni da camera* for violin and continuo (1712), which were copied by Bach (whose own inventions, however, owe nothing to them formally). It is sometimes used merely as an abstract noun (Vivaldi: *Il Cimento dell'armonia e dell'invenzione*, 1725) and sometimes as a collective noun (Viadana: *Cento concerti ecclesiastici … nova inventione commoda per ogni sorte de cantori, e per gli organisti*, 1602). The earliest English example, for a specific piece, seems to be Dowland's 'Invention … for two to playe upon one Lute' (*First Booke of Songs or Ayres*, 1597). The German word is 'Invention', but German composers often preferred the Latin form 'inventio', as in the preface to Kuhnau's *Frische Clavier-Früchte* (1696).

The word has obvious affinities with 'ricercare', with its connotation of 'seeking out' or 'finding', and it has been pointed out that certain textless ricercares of the 16th and 17th centuries, intended for practice in singing, may well be considered, in a sense, ancestors of Bach's inventions. Bach also preferred the Latin form, applying it ultimately to the 15 pieces in two-part counterpoint which he had originally called 'preambulum' in the *Clavier-Büchlein vor W.F. Bach* (1720). Two other autograph copies (one dated 1723) are known; in these the usual title is found. In addition there are found in all three manuscripts the 15 works in three-part counterpoint, originally called 'fantasia' and subsequently 'sinfonia'. It is convenient to consider these at the same time, since they are frequently referred to colloquially as inventions, together with a number of other keyboard works in two-part counterpoint, including the four duettos from the *Clavier-Übung*, part iii.

In translation, the title-page of the 1723 manuscript reads:

> Straightforward instruction, whereby lovers of the keyboard, and especially those eager to learn, are shown a clear method, not only (1) of learning to play distinctly in two parts, but also, after further progress, (2) of managing three obbligato parts correctly and satisfactorily; and in addition not only of arriving at good original ideas [*Inventiones*] but also of developing them satisfactorily; and most of all of acquiring a cantabile style of playing while at the same time receiving a strong foretaste of composition.

Thus the works serve the dual purpose of providing technical practice and demonstrating the composer's art. The title 'inventio' may well stem from Bach's use of this word in his preface to denote 'original ideas'.

The key sequence of the 15 works in both sets is identical: C, c, D, d, E♭, E, e, F, f, G, g, A, a, B♭, b. There were lacking in this ascending order only another nine keys to arrive at the full set of 24 used in *Das wohltemperirte Clavier*, a scheme on which Bach was engaged at the same time.

The first four inventions and the eighth begin with imitation at the octave below; no.10 begins with imitation at the 11th below, while all the others begin with both parts simultaneously. Only no.6 is in two repeated sections, but Bach made nos.8 and 10 fall particularly clearly into two halves by repeating their opening imitative passages in inversion in the dominant key. Double counterpoint is used extensively, but always unobtrusively and without pedantry. From all this it can be seen that there is no one 'invention form' for Bach and that the title has been applied to these little masterpieces quite casually.

The sinfonias are predominantly fugal, though in no case does a single part enter with the subject alone. Nevertheless nos.1, 3, 4 and 7–14 all begin with subject, answer and subject in the manner of a fugal exposition. No.6 differs only in that its second and third entries are both in the dominant, while in nos.2 and 15 there are only two entries, both in the tonic. No.5 is exceptional in that the imitation is confined to the upper two parts throughout over an ostinato bass. Most of them employ a certain amount of triple counterpoint, but the device is used extensively only in no.3, where the subject and two countersubjects are used in all six of their possible inversions, and in no.9, where four of the possible combinations are employed for the three themes.

The four duettos from part iii of the *Clavier-Übung* are much longer pieces with either fugal or concertante implications or both. The first, in E minor, which is in

double counterpoint, has strong affinities with the Courante from the sixth Partita. The second, in F, is a da capo movement which is also a fugue, and no.4, in A minor, is a fugue too. A number of movements from the partitas are in two-part counterpoint, of which the Fantasia in no.3 is in ritornello form, though it is treated with a good deal of freedom. Finally, in the E minor fugue from book 1 of *Das wohltemperirte Clavier* there is a solitary example of a two-part fugue.

The term 'invention' has occasionally been revived in modern times, either to denote a composition in two-part counterpoint or in a more general sense (e.g. Blacher, *Zwei Inventionen für Orchester*, op.46). The most interesting examples are the 'inventions' (not so called in the score but sanctioned by Reich) in the third act of Berg's *Wozzeck*: on a theme (i.e. a theme, variations and fugue, bars 3–70), a note (bars 71–121), a rhythm (bars 122–218), a chord (bars 220–319), a key (bars 320–71) and an ostinato movement in quavers (bars 372–92).

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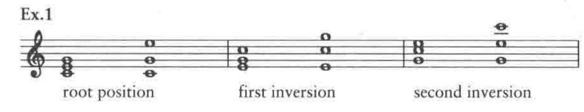
JOHN CALDWELL

Inventionstrompete (Ger.). Generic term used from the mid-17th to the mid-19th centuries to refer to a trumpet provided with some kind of mechanism designed to increase its performing compass (*see* TRUMPET (ii)). Similarly, the *Inventionshorn* was a horn provided with a system of sliding crooks to alter the pitch of the instrument; it was conceived by A.J. Hempel and first built in about 1753 (*see* HORN, §2(iii)).

Invernici [Invernizzi], **Ottavio.** *See* VERNIZZI, OTTAVIO.

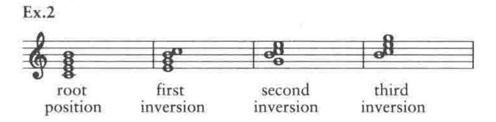
Inversion (Ger. *Umkehrung*). (1) The rearrangement of the notes of a chord built in 3rds so that the lowest note is not the root of the chord. Ex.1 shows the three positions

Ex.1



of the C major triad, each in both close and open spacings. If the lowest note of the chord is the 3rd of the triad it is said to be 'in first inversion' (*see* SIXTH CHORD). If its lowest note is the 5th, then it is 'in second inversion' (*see* SIX-FOUR CHORD). The inversion of triads can be extended to 7th chords, where an extra position of the chord – 'third inversion', with the 7th as lowest note – is possible (ex.2). Much the same can be applied to 9th chords. In

Ex.2



Roman numeral chord notation (*see* HARMONY, §2(ii)), inversions are indicated by arabic numerals or letters: in a C major context, for example, the three chords in ex.1 are either I, I6 and I6-4 or I, I*b* and I*c*, while ex.2 shows I7, I7*b*, I7*c* and I7*d*.

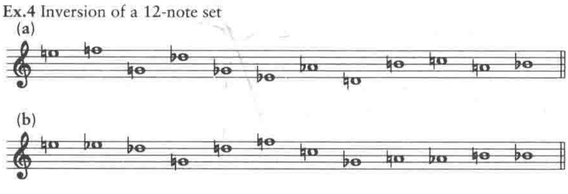
(2) The complement of an interval with respect to some fixed interval often assumed to be an octave. Within an octave, a 2nd inverts to a 7th, a 3rd to a 6th, a 4th to a 5th and vice versa; within a 10th, a 2nd inverts to a 9th, a 3rd to an octave, etc. This type of inversion is the basis of INVERTIBLE COUNTERPOINT, where the functioning of different polyphonic parts is dependent on the consonant intervals between them inverting to other consonent intervals (ex.3).

Ex.3 Bach: *Die Kunst der Fuge*
(a) subject

(b) inversion

(3) The mirroring of a succession of notes about a fixed note, usually the first note or interval in the succession of the most easily identified form of inversion because of its association with melodic contour. It is a common feature of contrapuntal music, since it offers new thematic combinations, for whose workability a structurally sound original is usually a necessary and sufficient condition. For some writers the discipline of invertible counterpoint also includes counterpoint based on thematic inversion. This type of inversion has been extended by the theory of TWELVE-NOTE COMPOSITION to include the inversion of the 12 pitch classes making up a set about a fixed pitch class. Thus the set used at the beginning of each movement of Schonberg's Suite op.25, shown in ex.4*a*, yields the set given in ex.4*b* when inverted aboutits first note.

Ex.4 Inversion of a 12-note set



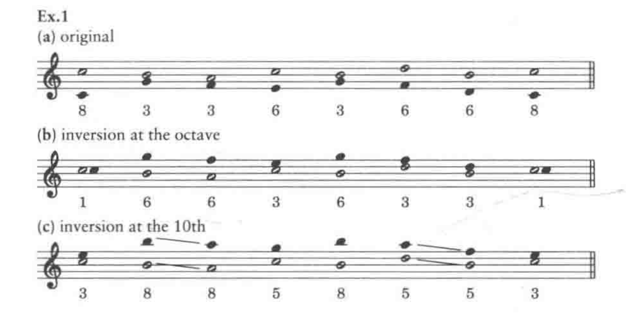
WILLIAM DRABKIN

Inverted cadence. MEDIAL CADENCE.

Invertible counterpoint. The contrapuntal design of two or more parts in a polyphonic texture so that any of these parts may serve as the highest part or as the bass. Invertible counterpoint involving two (three, four) parts is called double (triple, quadruple) counterpoint.

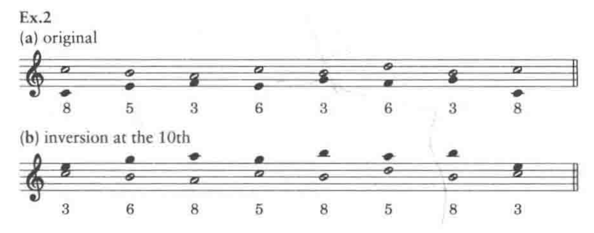
The underlying principle of invertible counterpoint is the INVERSION of intervals with respect to some fixed interval. For instance, ex.1*a* shows a cantus firmus (given in semibreves) with a note-against-note solution beneath, and in ex.1*b* the same two parts are inverted 'at the octave'. The lower part is moved up an octave, and the intervals between the two parts become the complements of those in the original setting: unisons become octaves, 3rds become 6ths and 6ths become 3rds.

The inversion of a consonant interval is not always consonant. For instance the 5th, inverted at the octave, becomes a 4th (which is treated as a dissonance in note-against-note counterpoint); the 6th, inverted at the 12th,



becomes a 7th. This means that the choice of intervals between the parts of a passage in invertible counterpoint is restricted, dependent on the interval of inversion.

Moreover, not only must the concept of consonance and dissonance be respected, but the rules of PART-WRITING must also be observed. For example: at the interval of a 10th, consecutive 3rds and 6ths invert to consecutive octaves and fifths, and must therefore be avoided. Ex.1*c* illustrates the unsuitability of the 'solution' in ex.1*a* for inversion at the 10th; an alternative solution to the same cantus firmus – one which can be inverted at this interval – is shown in ex.2.



An exhaustive discussion of the applications of invertible counterpoint is found in S.I. Taneyev's *Podvizhnoy kontrapunkt strogogo pis'ma* (Leipzig and Moscow, 1909; Eng. trans., 1962, as *Convertible Counterpoint in the Strict Style*). The standard English textbook has been Ebenezer Prout's *Double Counterpoint and Canon* (London, 1891).

As a musical discipline, invertible counterpoint has remained within the domain of strict counterpoint since it was introduced by Vicentino in *L'antica musica ridotta alla moderna prattica* (1555). As a compositional technique, though, it was used infrequently until the Baroque era, when the bass was established as a fully developed line with a recognizable contour and a melodic identity of its own. In fugue the relationship of counter-subject to subject makes their invertibility almost an *a priori* condition; invertible counterpoint flourished in fugues and other compositions in a strict polyphonic style. In such works as Bach's Three-Part Invention in F minor, invertibility may be said to be used as a structural principle; and in works like *Die Kunst der Fuge* and the Canonic Variations on *Vom Himmel hoch* he lifted the technique to a level far above that of an 'academic' exercise.

For bibliography *see* COUNTERPOINT.

WILLIAM DRABKIN

Invitatory (from Lat. *invitatio*: 'invitation'). A fixed psalm opening a service of the Divine Office. In the Roman rite the term is used only for the opening chant of Matins: Psalm xciv (Vulgate numbering; Psalm xcv, Hebrew numbering) sung in alternation with an antiphon. The term has also been used occasionally by modern liturgical scholars to refer to any opening chant of the Divine Office, regardless of its character and without reference to fixed or variable characteristics.

In the early Church, an invitatory was included at the beginning of Vigils (later known as Matins), at Lauds, Vespers and elsewhere. The text seems to have varied from one region to another, and perhaps also varied according to the particular service, among other factors. St John Chrysostom, describing the state of the liturgy in Antioch before 397, mentioned an invitatory consisting of Psalm cxxxiii (Hebrew numbering) and *Isaiah* xxvi.9ff, both of which have an 'invitatory' character resembling that of Psalm xcv. A similar diversity of usage, presumably deriving directly from these early traditions, appears in the services of the Christian East. Thus the texts mentioned by Chrysostom were subsequently also sung in the Byzantine cathedral vigil and in many other Eastern liturgies.

The following discussion concentrates on the invitatory as it was known in the Roman and Benedictine liturgies of the Middle Ages. Despite some research into certain local traditions, no comprehensive study of invitatory tones and antiphons has yet been published; for this article a survey was made of those in a number of collections, primarily the following:

CH-SGs 390–91 (antiphoner of *c*1000; facs. in PalMus, 2nd ser., i, 1900, 2/1970)

I-Fs (12th-century antiphoner)

GB-WO, f.160 (13th-century antiphoner; facs. in PalMus, 1st ser., xii, 1992/*R*)

The Sarum Tonal (13th century, ed. W.H. Frere in *The Use of Sarum*, ii, Cambridge, 1901/*R*, and described in his introduction to *AS*, i, 1901/*R*, 62–4)
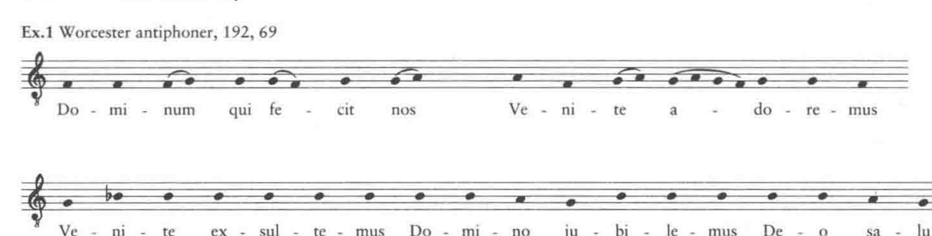
Liber responsorialis (Solesmes, 1895/*R*), 6–26

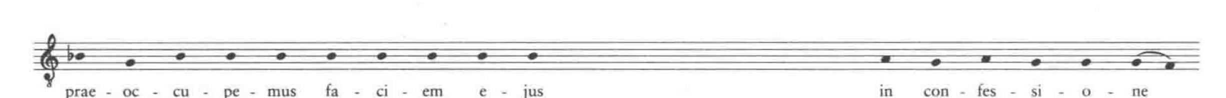
The Latin text used for the invitatory psalm is that of the Roman Psalter, which differs in several respects from the later version of the so-called Gallican Psalter in the Vulgate. When chanted, it is divided into five sections, rather than the customary 11 verses; there is one additional phrase not found in the Gallican Psalter.
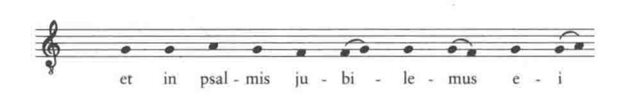
The tones, or melodies, to which the invitatory psalm is sung generally consist of formulae slightly modified to accommodate the five different sections of the text and the minor doxology (the latter treated as a sixth section). The internal structure of these formulae is usually tripartite. The invitatory antiphon seems to have been sung in full before the psalm, and after each of the odd-numbered sections. After the even-numbered sections and the doxology, only the final section of the antiphon was sung. Ex.1 shows the invitatory tone (6th mode) used on weekdays (the ferial tone) with the antiphon for Friday, as they appear in the Worcester antiphoner (pp.192 and 69, respectively).
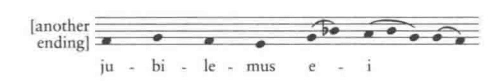
The number of tones used for the invitatory during the Middle Ages varied widely. Of the manuscripts containing them, some have very few, others about a dozen. Exceptionally, there may be as many as 20. Frere found that there were in the Use of Salisbury (Sarum Use) one tone each in the 2nd, 3rd, 5th and 7th modes, three tones in the 6th mode and five in the 4th mode; this arrangement seems to have been the usual one. One tone is classified in the Use of Salisbury as being in the 1st mode, but elsewhere as being in the 4th. There are usually no invitatory antiphons or tones in the 1st or 8th modes.

Ex.1 Worcester antiphoner, 192, 69







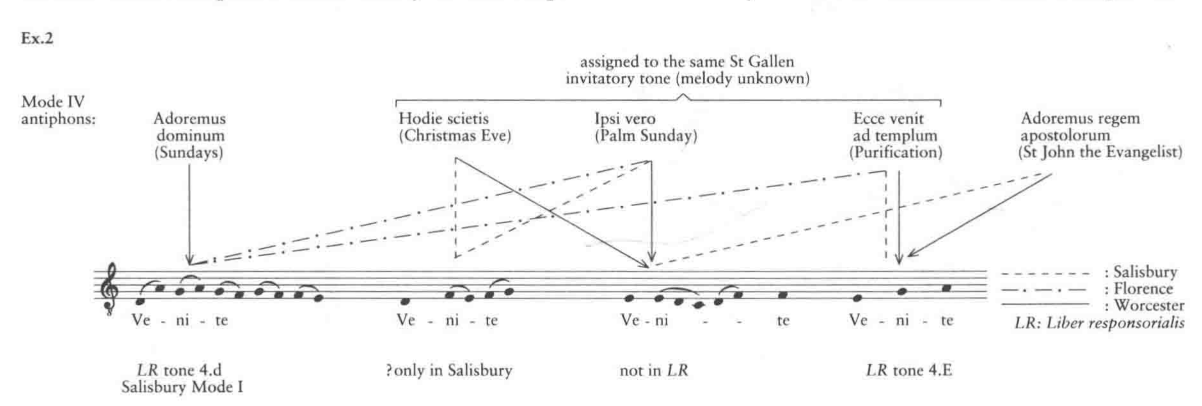


In most of the modes there was a fairly consistent linking of specific antiphons and tones; and some tones were reserved for festivals of a certain type. There are, for example, two antiphon melodies for the 5th mode: both were adapted to several different texts. One melody was sung at Ascension and Pentecost, the other on various Sundays. The ferial tone is one of the three tones in the 6th mode. Another was sung at Worcester and Salisbury at Easter, and at Salisbury on a few other days. The third was sung at Salisbury during Easter week and on saints' days between Easter and Pentecost. There is only one antiphon melody in the 3rd mode; it was used for the feast of St John the Baptist, occasionally on other saints' days, as well as for some Commons (this 3rd-mode tone and antiphon melody may be rather later additions to the repertory; at St Gallen they were used only for the feasts of St Gallen and All Saints, both relatively late additions to the local liturgy). The tone for the 7th mode was very similar to the tone for the responsory verses in that mode. Indeed, there were many antiphons for this tone and some of their melodies resemble one another. In some manuscripts it was the tone for Easter and was used also on various Sundays and saints' days. The tone of the 2nd mode is apparently another late addition to the repertory; some of its associated antiphon melodies are thematically related. These antiphons occur mostly in the Proper Offices of individual saints. In the Salisbury rite there were also some 2nd-mode antiphons in the *historiae* – Offices that were sung after Pentecost, with texts taken from the books of the Old Testament read during that season.

Manuscripts contain an enormous variety of invitatory antiphons. However, only a handful seems to have been in general use on any particular day. The invitatory antiphons are different in this respect from the first few responsories of Matins, which remained constant almost everywhere. Because of the variety in use from one manuscript to the next, a reliable and comprehensive survey of the tones and antiphons for the invitatory will therefore not be possible until a number of repertories have been studied, as the Salisbury invitatories were by Frere. Their variety can be demonstrated by the following example which deals with a small number of the 4th-mode invitatories.

During most of the Middle Ages, the invitatory antiphon for Palm Sunday was *Ipsi vero*, and it is one of the few that were in nearly universal use on one particular day (see CAO, i–iii, 1963–8). Its text comes from Psalm xciv and it might be assumed, from its secure place in the liturgy and the conservatism manifest in the selection of its text (from the invitatory psalm itself), that this antiphon would always have been associated with a single 4th-

Ex.2



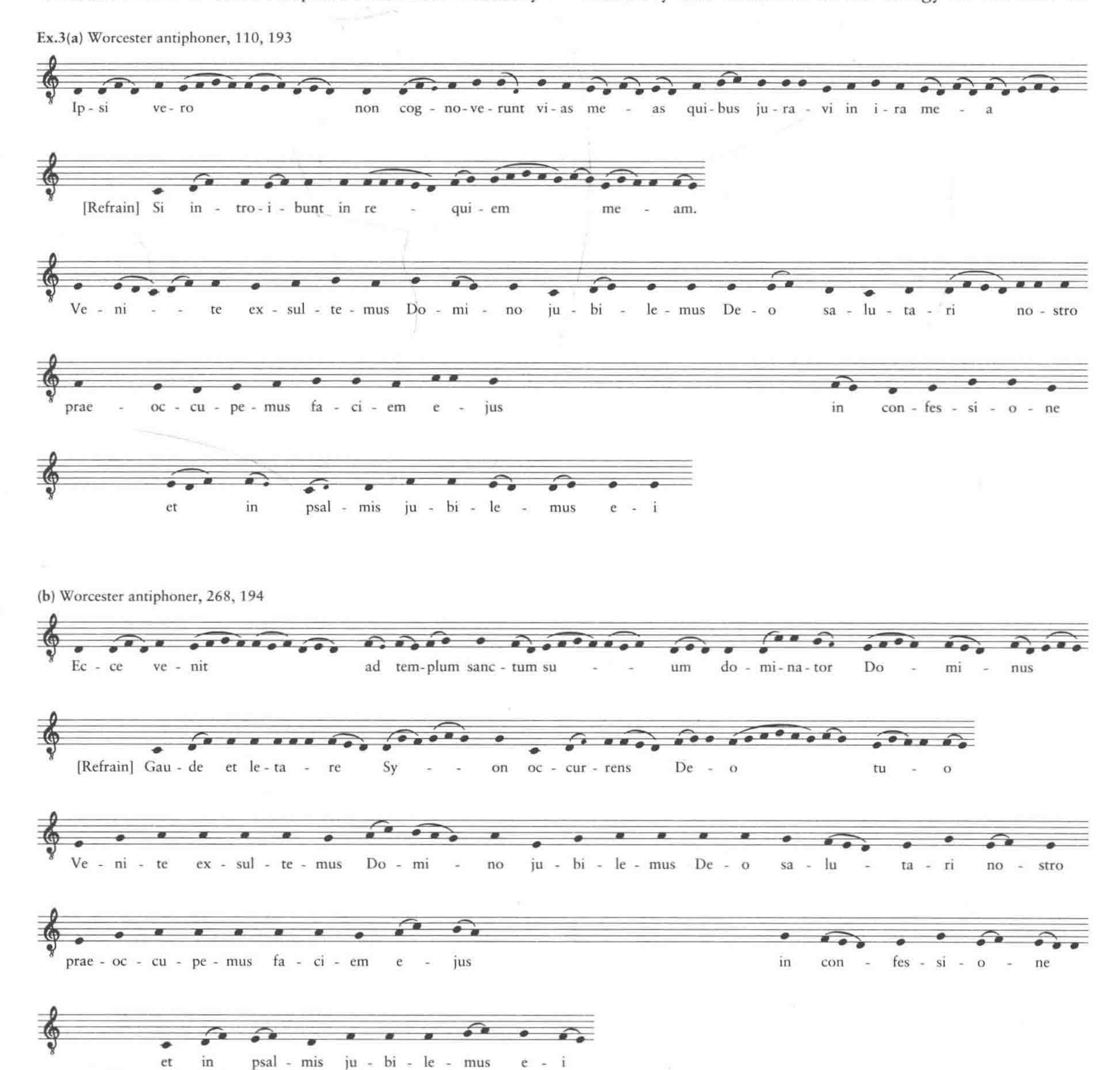
mode tone which had come from the earliest layer of this chant's repertory.

Yet in the manuscripts *Ipsi vero* is assigned several different tones. In the collection of invitatory tones in the St Gallen antiphoner it is listed with eight other antiphons (identifiable as in the 4th mode from other manuscripts) for the first of the tones given there. Among them are *Ecce venit ad templum* (Purification) and *Hodie scietis* (Christmas Eve), which were also nearly universal on their feast days. The exact nature of the invitatory tone in the St Gallen manuscript remains unknown; the notation of intervals there is not precise enough to permit identification of the melody.

In the Worcester antiphoner *Ipsi vero*, *Hodie scietis* and a number of other invitatory antiphons were assigned to a tone reserved in the Salisbury tonary for one invitatory antiphon, *Adoremus regem apostolorum*, for the feast of St John the Evangelist. Furthermore, at Worcester *Ecce venit ad templum* and other invitatory antiphons, among them *Adoremus regem apostolorum*, were sung to a tone different from that for *Ipsi vero*. In the Florence antiphoner *Hodie scietis* does not appear; *Ipsi vero* and *Ecce venit ad templum* were assigned to a tone which is printed in the modern *Liber responsorialis* as a 4th-mode tone ending on D, but which in the Salisbury tonary (apparently idiosyncratic in this respect) is said to be the tone for the 1st mode. This tone also appears at Worcester with the 4th-mode antiphon *Adoremus Dominum*, for use on the Sundays after Epiphany and Trinity (see ex.2).

It may be concluded that the repertory of the invitatory antiphons and tones was fixed only at a late date. The invitatory itself was not a late addition to the liturgy, however; it was mentioned in the Rule of St Benedict (*c*530), and is thought to have been taken over into the Roman cursus at the time of Pope Gregory I (*d* 604). Traces of the archaic pre-Gregorian Matins without an invitatory still remained in the liturgy at the time of

Ex.3(a) Worcester antiphoner, 110, 193



(b) Worcester antiphoner, 268, 194

Amalarius of Metz (early 9th century), who reported that there was a double service of Matins at Rome on Christmas morning, one of which lacked an invitatory. Indeed, the last three days of Holy Week still remain without an invitatory. A basic collection of Sunday and ferial antiphons and tones may have continued in use for a long time, with Proper antiphons and tones being introduced only gradually, at a late date.

The text for the ferial antiphon for Monday is 'Venite exsultemus Domino', and it was set at Worcester to a 6th-mode melody like those of the other ferial antiphons. In other manuscripts a different antiphon melody was used here, with a special 4th-mode tone (for this, see Ferretti, 248).

Of the small number of invitatory antiphons in widespread use on one feast day, most are in the 4th mode, and every collection contains more tones in this mode than in any other. Although the antiphon melodies given in exx.3*a* and 3*b* are quite similar, the tones used with them are different in almost every way.

Some groups of invitatory tones seem to have been composed to complement a single antiphon melody, with invitatory tone and antiphon linked musically. Thus the 4th-mode tone for Christmas and its antiphon *Christus natus est* (*LU*, 368–71) are used with a slight change of words at Epiphany in the monastic cursus: the end of the tone (the music for the last few syllables) is identical with part of the antiphon. This part immediately precedes the material used as the refrain, thereby providing a recurring musical cue for the singing of the refrain. The same is normally true in the 3rd mode. However, in some tones (see, for example, that for the 3rd mode in the Salisbury tonary, p.xxi), the endings given for the odd-numbered and even-numbered sections are different; since the even-numbered sections are followed directly by the refrain, their ending matches that of the earlier part of the antiphon.

The tones and antiphons for the invitatory psalm remain inadequately understood. The basic repertory, whatever it may have been, seems to have been enlarged at different times. It may be difficult to distinguish the various layers among these additions, and to determine the stylistic principles in each of them, but the task should result in an improved appreciation of the changes in repertory and style of liturgical chant during the Middle Ages.

See also Psalm, §II.

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RUTH STEINER/KEITH FALCONER

Inzenga (y Castellanos), José (*b* Madrid, 3 June 1828; *d* Madrid, 28 June 1891). Spanish composer. After studying with his father and at the Madrid Conservatory with Pedro Albéniz, he spent the years 1842–8 in Paris, where he was a composition pupil of Carafa at the Conservatoire. Through Auber's influence, he was in 1847 appointed a chorus master at the Opéra-Comique, but the next year was driven back to Madrid by the Revolution of 1848.

Although betraying French influences, his first zarzuela, the one-act *El campamento* (8 May 1851), dedicated to the Duke of Osuna, who had subsidized his Parisian studies, won immediate and lasting acclaim. In cooperation with Hernando he next composed the zarzuela *El confitero de Madrid* (7 November 1851) and with Barbieri, Gaztambide, Hernando and Oudrid the highly successful four-act *Por seguir a una mujer* (24 December 1851) and the fiasco *Don Simplicio Bobadilla* (7 May 1853). Apart from other unhappy collaborations, he independently composed three more failures in the 1850s, closing his zarzuela career with *¡Si yo fuera rey!* (6 September 1862).

In 1857 the Spanish government commissioned him to gather regional songs and dances, the first collection from Galicia (including Asturias) appearing in 1874 as volume i of *Cantos y bailes populares de España*, published by A. Romero in Madrid. In 1888 volumes ii (Murcia) and iii (Valencia) appeared. The third volume includes his valuable 'Relación y explicación históricas de la solemne procesión del Corpus Christi que anualmente celebra la ... ciudad de Valencia'. In 1890 the same publisher issued *Cantos populares de España: miscelánea para piano* with some overlap of contents from the 1888 volumes. These collections were reissued by Unión Musical Española several times in the 20th century, beginning in 1910, as *Ecos de España*. Inzenga also wrote *Impresiones de un artista en Italia* (Madrid, 1876), *La música en el templo católico* (Madrid, 1878) and a pamphlet *Arte de acompañar al piano*. From 1860 to his death he taught singing at the Madrid Conservatory.

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ROBERT STEVENSON

Ioachimescu, Călin (*b* Bucharest, 29 March 1949). Romanian composer. After studying composition with Niculescu at the Bucharest Academy, graduating in 1975, he became a sound engineer at Romanian Radio-Television in 1980. As well as attending classes in Darmstadt in 1980 and 1984, Ioachimescu refined his electronic techniques at IRCAM in Paris, taking a computer music course there in 1985. He directs the electro-acoustic laboratory of the Romanian Composers' and Musicologists' Union. Fascinated by the diversity of sound phenomena, Ioachimescu investigates the relationship between instrumental and electronic timbres. After his atmospheric modal works of the mid-1970s he began to incorporate synthetic elements, often involving harmonic spectra. With *Tempo 80* (1978) and *Oratio* (1979, 1981) he explores new sonorities ranging from fluid transparency to complex conglomerations of sound. Natural timbres are interlocked with electronically-produced sounds in *Spectral Music* (1985), while in *Celliphonia* (1988) Ioachimescu explores the relationship between two harmonic spectra with fundamentals a minor 3rd apart.

WORKS
(*selective list*)

Inst: Str Qt no.1, 1974; Tempo 80, orch, 1978; Hierophonies Alpha, fl, cl, bn, str qt, perc, 1983; Hierophonies Beta, fl, cl, sax, bn, vn, va, vc, db, perc, 1984; Str Qt no.2, 1984; Conc., trbn, db, orch, 1985; Palindrom 7, ens, 1993; Sax Conc., 1994

With tape: Oratio I, fl, ob, cl, hn, tpt, trbn, tape, 1979; Oratio II, chbr conc., fl, ob, cl, hn, tpt, trbn, perc, tape, elec delay, 1981; Spectral Music, s + a + bar sax, tape, 1985; Celliphonia, vc, tape, 1988; Les éclats de l'abîme, cb sax, tape, 1995

Vocal: Suite of Carols, 1973; Magic Spell (trad. text), 8 female vv, 3 str trios, perc, 1974

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A.-M. Avram and H. Halbreich: *Roumanie: terre de neuvième ciel* (Bucharest, 1992)

OCTAVIAN COSMA

Ioanne a Cruce Clodiensis. *See* CROCE, GIOVANNI.

Ioannidis, Yannis (*b* Athens, 8 June 1930). Greek composer. He studied piano with Elli and Spiro Farandatos at the Athens Conservatory (1946–55); then at the Vienna Academy of Music he took lessons in organ with Karl Walter (graduating in 1959), composition with Otto Siegl (diploma and prize, 1963) and harpsichord with Eta Harich-Schneider. Having married a Venezuelan pianist, Nilyan Perez, he settled in Caracas and took Venezuelan nationality in 1968. In 1969 he was appointed professor of modern composition at the Institute of Culture and Fine Arts, Caracas, and in 1971 he became professor of harmony and organ at the Caracas Conservatory and was also appointed to teach and direct the choir at Caracas University. While at the Institute of Culture he conducted its chamber orchestra; in 1971 he founded the Caracas Chamber Orchestra, and he also appeared frequently as a guest conductor with Venezuelan symphony orchestras. He has been honoured with the Venezuelan Teresa Carreño National Music Award (1969) for *Figuras*, and second prize at the Louis Moreau Gottschalk Competition (USA, 1970) for *Metaplassis A*. In 1976 he returned to Athens, where he became one of the first, after Papaïoannou, to teach contemporary compositional techniques. He taught at the Orpheion Conservatory (1976–81), was choirmaster of the student chorus at the music department of Athens University (1978–82), artistic director and professor at the Nikos Skalkottas Conservatory (1981–9), re-established in 1982 the once prestigious Harodhia Athinon ('Athens Chorus') and succeeded Hadjidakis as artistic director of the Kratiki Orchestra Athinon ('Athens State Orchestra') (1982–9). He was later appointed art director and professor at the Philippos Nakas Conservatory (1989–93), and professor at the music department of Athens University (1991–3), where he taught counterpoint, form and analysis. In 1993 he founded the Moussiki Etaeria Athinon ('Athens Music Society') and established its conservatory, as professor of composition and artistic director. Since the free atonality of his Duo (1962), to which he has always adhered, he has avoided experiment as well as allegiance to any particular school, producing works of elegant structure in which linear writing occasionally evolves towards a style of rich textures ('Tropic', 1968). His statements have become increasingly direct and precise, attaining a higher level of musical perception and emotional depth in spite of their clarity and restraint (*42 syndoma kommatia*, '42 Short Pieces', 1968–9). He has written a series of essays *Grafta ya ti moussiki* ('Writings on music') (Athens, 1981–99) and *Music* (Athens, 1969), in addition to unpublished texts on harmony and counterpoint.

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(*selective list*)

Orch: Symphonic Triptych, 1963; Figuras, str orch, 1968; Projections, 19 insts, 1968, arr. orch, 1971; Tropic, 1968; Metaplassis A, 1969; Metaplassis B, 1970; Transitions, 1971; Orbis, pf, orch, 1975–6; Poem, vn, orch, 1995

Chbr and solo inst: Duo, vn, pf, 1962; Little Fantasia, pf, 1965; Peristrofi [Giros], 8 str, 1965; 3 Pieces, pf, 1965; Arioso, 9 str, 1967; Versi, cl, 1967; Actinia, wind qnt, 1969; Fragmento I, vc, pf, 1969; Fragmento II, fl, 1970; 7 Greek Folk Melodies, rec ens, 1970; Study I, pf, 1970; Fragment, fl, 1971; Str Qt, 1971; Study II, pf, 1971; Fancy for 6, fl, cl, b cl, tpt, vc, perc, 1972; Nocturne, pf, 1972; Study III, pf, 1973; Phasma [Spectrum], fl, pf, 1978; Horeftiko orama [Dance Vision], cl, trbn, vc, pf, perc, 1980; Skolion, pf, 1984; Kéladhos, pf, 1984–5; Plokes, 2 pf, 1985; 42 syrdoma kommatia [42 Short Pieces], pf, 1986–9; Dialogos, vn, pf, 1989; Triptych, pf, 1989; Anthémion, 2 tpt, hn, tbn, tuba, 1990; A-VE, fl, pf, 1990; Toccata, pf, 1990; Oktaedhron, gui, 1991; Prelude, Aria, Finale, fl, gui, 1991; Allegretto, fl, 1992; Diagramma, cl, va, 1992; Toccata and Ricercare, vc, 1992; Cantilena, vc, pf, 1993; 3 Intermezzi, pf, 1993; Prelude and Dance, cl, pf, 1993; Fantasia, vc, pf, 1994; Capriccio, d♯, fl, pf, 1996; 5 Miniatures, vn, 1996; 6 Monologues, fl, 1996; Scherzo-Notturno, fl, pf, 1996

Vocal: Carmina (Gk. folksongs), chorus, 1965; Europa Cantat III (Gk. folksongs), chorus, 1967; 2 Rilke Poems, chorus, 1967; 7 Songs (C. Cavafy), S/T, pf, 1981–3; 5 Songs (Cavafy, A. Thémos), S, pf, 1993; 12 Songs (Cavafy), Mez, pf, 1993–7; Rhapsody (Y. Voulgarakis), S, pf, 1994; Aesthematikos peripatos [Sentimental Promenade] (C. Liondakis), Mez, pf, 1997

Principal publishers: Gerig, Moeck, Universal, Möseler, Philippos Nakas, Nomos, Athens Music Society

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G. Leotsakos: 'Ioannidis, Yannis', *Pangosmio viografiko lexico* [Universal biographical dictionary], iv (Athens, 1988), 179 only

GEORGE LEOTSAKOS

Ioannotus, Camillus. *See* ZANOTTI, CAMILLO.

Ionian. The name assigned by Glarean in the *Dodecachordon* (1547) to the authentic mode on C, which uses the diatonic octave species *c′–c″* divided at *g′* and consisting of a fourth species of 5th (tone–tone–semitone–tone) plus a third species of 4th (tone–tone–semitone), therefore

$c'–d'–e'–f'–g'$ + $g'–a'–b'–c''$. With this octave species identical with the C major scale, the Ionian mode, together with its plagal counterpart, the HYPOIONIAN, is essentially the same as the major mode of tonal music (*see* TONALITY), in which the dominant lies a 5th above the tonic, or principal scale degree.

In the Middle Ages liturgical songs with a final written at *c'* were regarded as mode 6 transposed up a 5th. There were in principle no medieval modal forms with finals on C, but certain late-composed chants in mode 5 (e.g. the Marian antiphon *Alma redemptoris mater*) were often written a 4th lower in the Guidonian diatonic system, making them into authentic pieces on C. It is said that the C mode was called *tonus* (or *modus*) *lascivus*, the 'frolicsome' or 'wanton' mode, in the Middle Ages and considered apt only for secular music. However, there seems to be no direct evidence for this expression in theoretical sources. It appears to originate with Glarean's own reference to the 'lascivam petulantiam' ('frivolous wantonness') that the Ionian mode possessed according to the ancients, and with his use of the terms *lasciva* and *lascivia* to designate the 'wanton' use of B♭ in chants of modes 5 and 6 (F modes) and 1 and 2 (D modes): this had the resulting effect, in terms of Glarean's putatively reconstructed 12-mode system, of converting them from Lydian–Hypolydian and Dorian–Hypodorian to Ionian–Hypoionian and Aeolian–Hypoaeolian transposed, respectively.

Glarean also classified polyphonic music according to 12 rather than eight modes, and regarded pieces composed round a tonal centre of F and set in *cantus mollis* (i.e. with a one-flat signature) as embodying the transposition of the Ionian or Hypoionian mode; most 16th-century musicians, however, seemed to consider them as embodying modes 5 and 6 of the traditional set of eight, which from the very beginnings of medieval modal theory had required the prevalence of *b*♭ over *b*♮ for their fourth degree above the final, *f*; thus *b*♭ corresponds to *f'* in the Ionian mode (*see* LYDIAN and HYPOLYDIAN).

HAROLD S. POWERS/R

Ion of Chios (*b* *c*490 BCE; *d* *c*422 BCE). Greek tragic and lyric poet. He was active at Athens. He used a wide range of genres in poetry and was also noted for prose writings. The fragments of his tragedies (Nauck, nos.22–3, 39, 42 and 45) contain references to the music of Lydia – its psaltery players, hymns and auloi, and perhaps (the text is uncertain) a special type of aulos played together with the *magadis*. Ion described the Lydian aulos and the Mysian syrinx of Mount Ida (associated with the shepherd Paris) metaphorically as a cock, apparently to emphasize shrillness of tone, whereas according to Athenaeus's explanation (iv, 185a; Nauck, frag.42) the 'deep [*barus*] aulos' mentioned by him was Phrygian.

The few surviving lines of his lyric compositions, mainly dithyrambs, have no musical interest. A pair of elegiac couplets preserved in the *Harmonic Introduction* of CLEONIDES, however, have attracted a good deal of attention. The texture is obscure but might be translated as follows: 'Eleven-stringed lyre, having a ten-step order / three consonant roads of harmonia, / Formerly all the Greeks raised a meager muse, / strumming thee seven-toned by fours' (Cleonides 12 = Edmonds, frag.3). Considerable debate has centred on the precise meaning of the terms and phrases in this fragment. Some scholars have proposed that the 'lyre' is actually one of the triangular harps portrayed occasionally in 5th-century representations (see Maas, and Maas and Snyder), while others believe the first phrase reflects the practice of expanding the number of strings found on members of the lyre family (especially the phorminx and kithara). Some scholars take the 'three consonant roads' as a reference to three tetrachords, while others think it refers to some sort of 'junction of roads'. In any event, the couplets must refer to the increasing complexity or 'polychordia' of Greek music to which Plato later objected in the *Republic* (iii, 399c–d). This 'new style' was closely associated with the poet-composer TIMOTHEUS of Miletus, and it is noteworthy that in the Spartan decree (preserved by Boethius in his *De institutione musica*, i.1; the authenticity of the decree has, however, been questioned), Timotheus is specifically charged with using an instrument having 11 strings.

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J. Solomon: *Cleonides: eisagōgē harmonikē: Critical Edition, Translation and Commentary* (diss., U. of North Carolina, 1980), 332–5
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M.L. West: 'Analecta musica', *Zeitschrift für Papyrologie und Epigraphik*, xcii (1992), 23–8
W.D. Anderson: *Music and Musicians in Ancient Greece* (Ithaca, NY, 1994), 109–11

WARREN ANDERSON/THOMAS J. MATHIESEN

Iorgulescu, Adrian (*b* Bucharest, 6 July 1951). Romanian composer. He attended the Music Lyceum no.1 in Bucharest then studied composition with Stroe and Olah at the Bucharest Academy, graduating in 1974. Subsequently Iorgulescu taught music, joining the staff of the Academy in 1990 and becoming a professor in 1996. His doctoral thesis is entitled *Timpul si comunicarea muzicală* ('Time and musical communication', 1992). Vice-president then president of the Composers' and Musicologists' Union, in 1996 he co-founded the Romania Alternative Party and was elected to parliament. Post-serial techniques inform his earlier compositions, while in his String Quartet (1973) he combines these with melodic contours derived from folk music. Iorgulescu pursues his exploration of new sonic resources in the series *Ipostaze* (1971–82). In its textural complexity and stylistic diversity *Alternanţe* (1985) anticipates his Symphony no.3 (1988), which

derives material from a Bach chorale. An extensive use of repetitive cycles characterizes the String Quartets no.3 (1987) and no.4 (1992).

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(selective list)

Orch: Ipostaze I, pf, orch, 1971; Sym. no.1 'Nebănuitele trepte' [The Unsuspected Steps], 1975; Ipostaze II, cl, str, perc, 1978; Sym. no.2, 1980; Semnale [Signals], 1995

Chbr and solo inst: Sonata, 2 pf, 1973; Str Qt, 1973; 4 inscripţii sonore, pf, 1976; Ipostaze III, vc, wind insts, perc, 1979; Ipostaze IV, 3 perc groups, 1982; Str Qt no.2, 1983; Alternanţe, qnt, tape, 1985; Str Qt no.3, 1987; Str Qt no.4, 1992; Antifonie, perc, 1993

Vocal: După melci [Looking for Snails] (I. Barbu), chorus, 1975; Moşii [The Fair] (cant., I.L. Caragiale), 1978; Strigături I (trad. texts), women's chorus, 1986; Sym. no.3, women's chorus, org, 1988; Revuluţia (op, after Caragiale), 1991; Strigături II, chorus, 1994

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OCTAVIAN COSMA

Iovenardi, Bartolomé. *See* JOVERNARDI, BARTOLOMÉ.

Iowa, University of, School of Music. The University of Iowa opened in Iowa City in 1855 and early offered music instruction; the school of music, in the college of liberal arts, was formally established in 1919 under PHILIP GREELEY CLAPP, who was its director until his death in 1954. Much of the pioneering work in musical aptitude testing was done there by CARL E. SEASHORE, who joined the psychology department in 1902 and was twice dean of the graduate college (1908–37, 1942–6). The school was one of the first in the USA to award graduate degrees for composition. In 1995 the music building was named to honour Himie Voxman, director of the school from 1954 to 1980; Voxman was succeeded by David Nelson.

The school has almost 550 students and about 50 instructors. Degrees are offered in performance, music education, theory, composition and musicology. The library holds 80,000 books and scores, 3000 microforms, 13,500 sound recordings and videos and 300 journal subscriptions. Special collections include 18th-century wind music on microforms, the Edwin Franko Goldman Band library and many English and Irish broadsides in the Piper folksong collection. In 1966 the school established a Center for New Music, and in 1980 an opera programme.

BRUCE CARR

Ipavec, Benjamin (*b* Šveti Jurij, nr Celje, 24 Dec 1829; *d* Graz, 20 Dec 1908). Slovenian composer. He was a member of a musical family that included several gifted amateur composers, and he received his earliest instruction in music from his mother, a pianist and harpist. Educated in Celje and Graz, he also studied medicine in Vienna, and from 1871 to 1898 worked as a doctor in Graz. There he was for a time conductor of the student choral society Slovenija. He later took lessons in orchestration and counterpoint with Mayer.

Ipavec found it difficult to shake off certain Classical influences, so that even a late work like the Serenade for strings (1898) is still cast in a strong Classical mould, a tendency which can also be detected in some of his piano works. In his songs, however, he was able to create a true Romantic idiom; technically, and in their formal logic and expressiveness, these are his best works and the finest examples of Slovenian Romantic lieder. He also made valuable contributions to the Slovenian operatic stage with his operetta *Tičnik* ('The Aviary') and particularly with the lyric opera *Teharski plemiči* ('The Noblemen of Teharje').

WORKS
all MSS in SI-Ln

STAGE

Tičnik [The Aviary], operetta, 1862

Teharski plemiči [The Noblemen of Teharje], op, 1892

CHORAL

Na Prešernovem grobu [By Prešeren's Grave], cant., T, Bar, chorus, orch, 1872 (Ljubljana, 1903)

Vodniku [To Vodnik], cant., T, Bar, chorus, pf, 1889

Other unacc. choral pieces

SONGS
published in Ljubljana unless otherwise stated

Slovenske pesmi [Slovenian Songs], i (Graz, 1862), ii (Celje, 1864); Milotinke [Tender Songs], 3 vols. (1877); Nezakonska mati [The Unmarried Mother] (Graz, 1896); Kaj bi te vprašal [What should I ask you] (1900); Če na poljane rosa pade [If the dew fell on the fields] (1901); Pozabil sem mnogokaj [I have forgotten much] (1901); Romanca (1902); Iz gozda so ptice odplule [The birds flew away from the wood] (1904); Je pa davi slanca pala [Today the Frost fell] (1904); Oblaku [To a Cloud] (1905); Ciganka Marija [Marija the Gypsy] (1905); Menih [The Monk] (1906); Ob studencu [By the Well] (1906); Božji volek [The Cricket] (1907); Mak žari [The poppy glows] (1907); Pomladni veter [Spring Wind] (1908); V spominsko knjigo [For an Album] (1908); Na poljani [In a Field] (1909)

INSTRUMENTAL

Sonatina, pf, 1897

Serenade, str, 1898

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M. Spendal: 'Nekaj značilnosti samospevov Benjamina Ipavca' [Some aspects of Ipavec's lieder], *MZ*, xiii (1977), 51–6

M. Spendal: *Razvoj in značilnosti slovenskega romantičnega samospeva* [The Slovenian Romantic lied: its development and characteristics] (Maribor, 1981), 37–43

BOJAN BUJIĆ

Ipleer, Joseph. *See* RIEPEL, JOSEPH.

Iporre Salinas, Humberto (*b* Potosí, 28 Dec 1915; *d* Potosí, 7 Nov 1985). Bolivian pianist and composer. He studied privately with Juan Manuel Manzano and Eisner at the Escuela Normal in Sucre. He taught in several schools and in the Tomás Frías University School of Fine Arts in Potosí. For several years he conducted the Orquesta Cóndor, an amateur chamber orchestra with which he performed several of his own works. Among his larger compositions are *La oración del mitayo*, the Suite for piano, later arranged for chamber orchestra, and *El sueño de la ñusta*. He also wrote patriotic and educational songs and a great number of popular songs, including *huaños* (*Potosino soy*, *El Chutillo* and *Chiri Huayrita*), *cuecas* (*Tu orgullo* and *Amorosa*) and *bailecitos* (*Potosina fiel y fina* and *Una palomita*), many of which were published in Buenos Aires.

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O. Rojas: *Creadores de la música boliviana* (La Paz, 1995)

CARLOS SEOANE

Ippolitov-Ivanov [Ivanov], **Mikhail Mikhaylovich** (*b* Gatchina, nr St Petersburg, 7/19 Nov 1859; *d* Moscow,

28 Jan 1935). Russian composer, teacher and conductor. He was taught music at home and attended classes for the choirboys of St Isaac (1872–5). In 1875 he entered the St Petersburg Conservatory, where he studied the double bass. In 1879 he graduated from the classes of Ioganson (canon and fugue) and Rimsky-Korsakov (special orchestration). In the period 1879–80 he attended meetings of the Balakirev circle, and from 1880 to 1882 he continued his studies with Rimsky-Korsakov. In 1882 he moved to Tbilisi, Georgia, where he directed the academy of music and the local branch of the Russian Music Society, also conducting at the Opera. In 1893 he was appointed professor at the Moscow Conservatory, where he remained until his death, teaching harmony, orchestration and composition, and directing the institution between 1905 and 1922. He also taught composition at the Tbilisi Conservatory (1924–5), which was reorganized under his guidance. His pupils included Sergey Vasilenko. He was also active as a conductor: he directed the Russian Choral Society (1895–1901), the Mamontov Opera (1898–1906), the Zimin Opera and the Bol'shoy (from 1925). His repertory with the Mamontov and Zimin companies (in which Chaliapin sang) included the premières of Rimsky-Korsakov's *The Tsar's Bride*, *The Tale of Tsar Saltan* and *Kashchey the Immortal*; he also revived *Boris Godunov* at the Bol'shoy. During the 1920s and 30s he worked for the radio and edited a supplement called *Muzïka dlya vsekh* ('Music for All') for the magazine *30 dney*. He was married to the singer Varvara Zarudnaya.

Throughout a long creative life Ippolitov-Ivanov maintained the standards of the Russian academic tradition; as Asaf'yev pointed out, he profited at an early stage from the examples set by Rimsky-Korsakov and Tchaikovsky. His stylistic taste and technical thought, which had both been formed in the 1880s, remained practically unchanged throughout the Revolution and right up until the 1930s. Not possessing a dazzling creative individuality he made no attempt to establish an original style. From Rimsky-Korsakov, in particular, he borrowed the notion of a folksong-based programmatic nationalism, as his early 'spring overture' *Yar-khmel'* shows; he was also influenced by Balakirev in his interest in the oriental, displayed in his operas *Ruf'* ('Ruth') and *Izmena* ('Treachery') as well as in the well-known suite *Kavkazskiye ėskizï* ('Caucasian Sketches'). All that he inherited from Tchaikovsky was an elegance of phrasing and a song-like *arioso*; Ippolitov-Ivanov's opera *Asya* was composed mainly under the influence of *Yevgeny Onegin*. His last opera *Poslednyaya barrikada* ('The Last Barricade'), is set at the time of the Paris Commune. Other notable features of Ippolitov-Ivanov's music include influences of the folk music of Georgia (in *Caucasian Sketches* and *Iveriya*) and Armenia (in *Armyanskaya rapsodiya*). Folk borrowings of this type developed in his work after the Revolution, when he turned to Uzbek, Kazakh, Turkmen, Turkish and Arabic music.

WORKS

(*selective list*)

OPERAS

Ruf' [Ruth] (lyrical op/biblical scenes, prol., 3, D. Tsertelev, after A. Tolstoy and A. Ostrovsky), op.6, 1883–6, Tbilisi, 27 Jan 1887

Azra (3, P. Opochinin, after Moorish legend), 1890, Tbilisi Opera House, 16 Nov 1890 [score destroyed by composer]

Asya (lyrical op, 3, N. Manïkin-Nevstruyev, after I. Turgenev), op.30, Moscow, Solodovnikov, 28 Sept 1900

Izmena [Treachery] (dramatic op, 4, 5 scenes, after A. Yuzhin-Sumbatov), op.43, 1908–9, Moscow, Solodovnikov, 4 Dec 1910

Ole iz Nordlanda [Ole from the Northland] (4, Ippolitov-Ivanov, after M. Jersen), op.53, 1915, Moscow, Bol'shoy, 8 Nov 1916

Zhenit'ba [The Marriage] (musical comedy, 4, after N. Gogol), op.70, Moscow, Radio Theatre, 18 Oct 1931 [Act 1 by Musorgsky]

Poslednyaya barrikada [The Last Barricade] (3, 4 scenes, N. Krasheninnikov), op.74, 1933, unpubd

OTHER WORKS

Orch: Yar-Khmel', spring ov. after P. Mel'nikov-Pechersky, op.1, 1881, unpubd; Kavkazskiye ėskizï [Caucasian Sketches], suite no.1, op.10, 1894; Iveriya, suite no.2, op.42, ?1894–6; Armyanskaya rapsodiya [Armenian Rhapsody], op.48, 1895; Sym., e, op.46, 1907; Mtsïri [The Novice], sym. poem after M. Lermontov, op.54, 1922–3; Iz pesen Ossiana [From the Songs of Ossian], 3 musical pictures, op.56, 1925; Tyurkskiye fragmentï, suite no.3, op.62, ?1928; V stepyakh Turkmenistana [In the Steppes of Turkmenistan], suite no.4, op.65, ?1932–5, unpubd; Muzïkal'nïye kartinki Uzbekistana [Musical Pictures of Uzbekistan], suite no.5, op.69, ?1936, unpubd

Vocal: 2 zaprichastnïkh stikha [2 Verses for the Eucharist], op.29, chorus, unpubd; Liturgiya Ioanna Zlatousta [The Liturgy of St John Chrysostom], op.37, chorus, unpubd; 5 kheruvimskikh pesen [5 Cherubic Songs], op.38, unpubd; Gimn pifagoreytsev voskhodyashchemu solntsu [Hymn of the Pythagoreans to the Rising Sun] (A. Amfiteatrov), op.39, chorus, 10 fl, tuba, 2 hp, org ad lib (1904); 3 bibleyskikh stikhotvoreniya [3 Biblical Verses], op.40, 1v, pf (1904); 7 psalmov Davida [7 Psalms of David], op.41, 1v, pf/hp (1905); Izbrannïye molitvosloviya iz vsenoshchnogo bdeniya [Selected Prayers from the All-Night Vigil Service], op.43, chorus, unpubd; Apostol'skiy zaprichastnïy stikh [Apostolic Verse for the Eucharist], op.49, precentor, unacc. chorus, unpubd; Tropar'na prazdnovaniye v chest'yavleniya ikonï Bogoroditsï vo grade Kazani [Anthem for the Celebration in Honour of the Appearance of the Icon of the Virgin in Kazan], op.54, SATB, pf, unpubd; Gimn trudu [Hymn to Labour], op.59, chorus, orch, brass band; mass songs, marches, short pieces

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INNA BARSOVA

Ira. A term used in the Peruvian and Bolivian altiplano for one of a pair of hocketing PANPIPES, each played by a different male musician. The ira is considered masculine and typically leads the 'feminine' panpipes, the *arca*.

□

Iradier [Yradier] **(y Salaverri), Sebastián de** (*b* Lanciego, Alava, 20 Jan 1809; *d* Vitoria, 6 Dec 1865). Spanish composer. He was appointed organist first of S Miguel Arcángel in Vitoria (1825) and then of S Juan Bautista, Salvatierra (1827), which he won through competition, gaining 'marks in excess of highest quality' in sight-reading, prepared works and accompaniment. He received a leave of absence of three or four months from S Juan Bautista in July 1833, but never returned. In 1839 he was appointed to teach solfège at the Madrid Conservatory, a post he held until 1851, when he was succeeded by Juan Castellano.

In 1847 he collaborated with Cristóbal Oudrid and Luis Cepeda in the production of the zarzuela *La pradera del Canal*. In Paris, in 1855, he taught singing to the Spanish-born Empress Eugénie. His Spanish songs, many exploiting the Cuban habanera rhythm, became immensely successful in both Europe and the Americas, and were performed by such famous singers as Viardot and Patti. *La paloma* (Madrid, 1859, Paris, 1864) remains perhaps the most popular Spanish song ever written. Bizet adapted his song *El arreglito* for the habanera in the first act of *Carmen*; apparently he thought it was a folksong. On learning his mistake – it had been published in a French translation, along with 24 other songs, in Iradier's *Fleurs d'Espagne* (Paris, 1864) – he added a note in the vocal score of *Carmen* acknowledging the source.

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BRUCE CARR/DIONISIO PRECIADO/ROBERT STEVENSON

Irakere. Cuban jazz and popular dance band. It was founded in 1969–72 in La Habana, and is recognized as one of the most significant musical ensembles to have emerged in Cuba since the 1959 Revolution. Founding members include pianist and leader Jesús Chucho Valdés, vocalist and percussionist Oscar Valdés (no relation), saxophonist Paquito D'Rivera, trumpet players Arturo Sandoval and Jorge Varona, bassist Carlos del Puerto, guitarist Carlos Emilio Morales and drummer Enrique Plá. Growing out of the Orquesta Cubana de Música Moderna (1967), these musicians experimented with new sounds based on jazz improvisation and Afro-Cuban percussion and rhythms. In 1972 the group was officially established under the name Irakere (a Yoruba word meaning vegetation and growth).

Through the 1970s and 80s, Irakere gained international acclaim for its innovative compositions, dynamic musical fusions and also the dazzling virtuosity of its soloists. Important works include the *Misa negra* (the Black Mass, based on Afro-Cuban sacred music) and collaborations with Cuban composer Leo Brouwer, in addition to several dance-oriented albums. A recording of 1978 performances at the Newport and Montreux jazz festivals won a US Grammy Award. Despite several changes in personnel and the departure of many prominent original members, Irakere continues under the direction of Chucho Valdés and remains one of Cuba's most distinguished jazz ensembles.

RECORDINGS

Misa negra, Messidor 15972 (1987)
Calzada del cerro, Vitral 4053 (1989)
Grandes momentos de Irakere, Egrem 5 (1991)
Babalú ayé, Bembé 2020 (1998)

LISE WAXER

Iran, Islamic Republic of [formerly Persia] (Per. Jomhuri-e-Eslami-e-Iran). Country in the MIDDLE EAST. It has an area of about 1·65 million km², of which a vast portion is desert, and a population of 76·43 million (2000 estimate). Most Iranians are of Aryan stock and speak an Indo-European tongue, Farsi (or Persian). The official state religion since 1501 has been Shi'a Islam, but there are also 850,000 Sunnis in Iran (mostly Kurdish, Baluchi and Turkmen people but also some Sunni minorities in Persian-speaking areas, e.g. southern Khorasan), as well as smaller groups of other faiths (over 100,000 Armenians and 60,000 Jews, about 20,000 Parsis, 20,000 Nestorians, 8500 Protestants etc.). Aside from KURDISH MUSIC, little music research has been carried out among the religious minorities in Iran (e.g. Armenian and Assyrian Christians, Zoroastrians, Jews (although *see* JEWISH MUSIC, §III, 8(ii)) and Baha'is).

The name Persia is correctly confined to the period from 600 BCE to 1935 CE, when the country was officially renamed Iran, but the name 'Persia' continued for some time to be used to designate the entire country (as well as the language). However, many scholars now prefer to use 'Iran' for the region throughout its history.

The vast territory of present-day Iran extends over a high plateau, separated from adjoining regions by the Zagros mountains in the west, the Elburz mountain chain in the north and the lower, more arid Eastern highlands in the east: most of the important urban centres lie to the north, west and south of the great Central desert (fig.1).

I. Pre-Islamic

1. INTRODUCTION. The long history of music in Iran can be traced at least as far back as 3000 BCE. The evidence is archaeological and textual, and some of the sources are here assembled as a first attempt to construct a music history of the region from its origins to the Arab conquest in 651 CE. Although Iranian languages and culture spread far beyond the borders of modern Iran, including parts of Trans-Caucasia, Central Asia, north-west India and Mesopotamia (see Frye, 1962, p.3), this article concentrates on the music of the heartland, the region between the lowlands east of the Tigris and west of the Indus.

Iran means 'land of the Aryans', and the name owes its origins to the tribes that arrived in the area in the early



1. *Map of Iran*

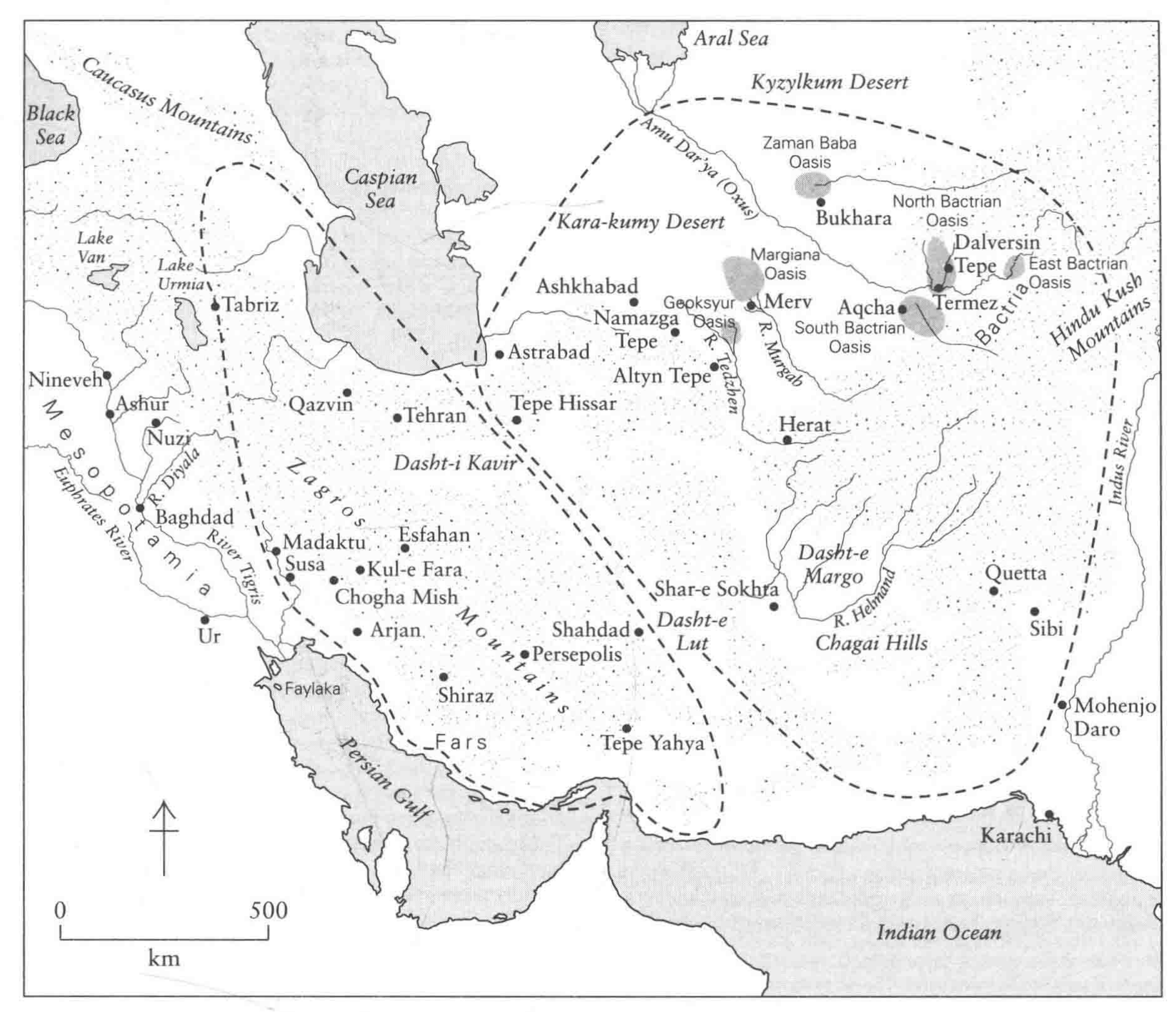
3rd millennium BCE. The name Persia comes from Parsa or Pars, a region roughly equivalent to the modern province of Fars, which, together with other areas of western Iran, was settled by Persian and Median tribes during the 1st millennium BCE.

Geographically, ancient Iran was split into an eastern and western part by the deserts of Dasht-e Kavir and Dasht-e Lut (fig.2), and this division also affected culture, including music. This is noticeable as early as 2000 BCE when western people, the Elamites, favoured string instruments while eastern inhabitants favoured Bactrian trumpets. The split still remained three millennia later when Islamic harps differed distinctly in eastern and western Iran (Lawergren, *MGG2*, 'Harfen', Abb.10).

The Elamites were the main western people between 2350 and 650 BCE. Their territory lay on the plains surrounding the city of Susa and penetrated up the Zagros mountains where Madaktu and Kul-e Fara were prominent centres. MESOPOTAMIA, occupying the river banks of the Euphrates and Tigris and their tributaries, lay on the western border. Elamites and Mesopotamians (successively Sumerians, Babylonians and Assyrians) were ethnically distinct, spoke different languages and were often at war. The ebb and flow across the border between Elam and Mesopotamia is not always well understood, but around 2000 BCE many cultural manifestations point to strong Mesopotamian influences on Elam, one example being the spread eastwards of bull lyres from the dominant power of Sumer.

Less understood are the early people of eastern Iran, but cultural features of the northern regions (Bactria and Margiana) appear to have travelled southwards between 2300 and 1600 BCE into eastern Iran, but without crossing into the western region, for example, the Bactrian trumpets (see §2(iii) below). By the 9th century BCE, new peoples, the Medes and the Persians (Parsans), had entered the region from Central Asia but continued moving westwards. During the 560s several Persian and Iranian groups led by King Cyrus II 'the Great' (559–529 BCE) defeated the Medes and captured western Iran and Mesopotamia. In 546 BCE Cyrus united all his lands into a single territory, known as the Achaemenid empire after Achaemenes, a mythical ancestor of the Persians. This empire, which by about 500 BCE extended from the Balkans to northern Egypt and the Indus, lasted until it, in turn, was conquered by Alexander the Great (*d* 323), who destroyed its capital, Persepolis, in 330 and placed the region under Hellenistic control. Under Alexander's successors, Iran became part of the Seleucid empire. From 323 BCE Iran was ruled by the Parthians to the north-east until 226 CE (for this period, *see* PARTHIAN EMPIRE), when the Sassanians, a people of southern Iran, created an empire based on that of the Achaemenids. It reached its fullest extent in the late 6th century and saw the establishment of Zoroastrianism as the chief religion, but fell to the Arabs in 642 CE.

Unlike Mesopotamia, ancient Iran has left few texts dating from the period under discussion. Although both cultures used cuneiform characters, this system of writing was not as well suited to the Elamite language as to Sumerian and Akkadian in Mesopotamia. The few surviving Elamite texts are of little musical interest. Although Iranian literature gradually increased, it was written on perishable materials; numerous clay seals



2. Ancient Iran: the extent of the eastern and western regions are shown within the dotted outlines (shaded areas indicate land above 1000 m)

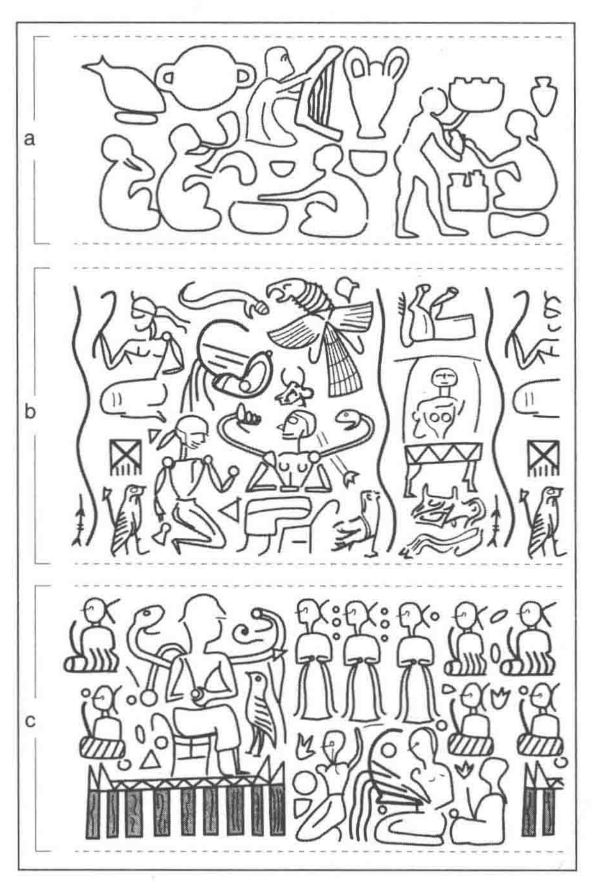
(*bullae*) have survived, but the enclosed texts are lost. Mesopotamian texts, however, survived, being largely written on clay. The Sassanian period has left fragments of writing in the Pahlavi language, but most information comes from later Muslim authors writing in New Persian or Arabic. Because of the paucity of contemporary texts, evidence of ancient Iranian music is based primarily on archaeological finds. Objects take the centre stage, but music and the contexts of music performance begin to emerge if a comparative approach is adopted, particularly with regard to Mesopotamia.

2. 3RD MILLENNIUM BCE.

(i) Arched harps. The arched harp is one of the first complex instruments to appear in the archaeological records of Iran dating from about 3300–3100 BCE; in Mesopotamia the earliest known evidence for such instruments is slightly later (*c*3000 BCE), but, given the uncertainties of dating and the scarcity of the material, it is impossible to determine in which region this harp appeared first. Moreover, it is likely that the instrument had existed some time before it was depicted in art.

Iranian sources show different contexts for the use of arched harps from those of Mesopotamia. Iranian representations from the 3rd millennium BCE depict harps played in complex rituals. The scene in fig.3*a* shows a harpist performing with a drummer, a singer and a wind player. The other objects are pots, and their large variety suggests an environment with more cultic overtones than a simple meal eaten by the person seated on the right.

The harp in fig.3*b* appears in a scene crowded with humans, deities, snakes, birds, animal parts and flora; the exact significance of this composition remains elusive (for an interpretation, see Porada, 1965, pp.41–2). The main figure is a seated goddess with snakes rising from her shoulders. The harp, which appears above her head, lacks a player, suggesting that the association between these instruments and religious rite was so strong in ancient Iranian society that the player was superfluous. It is likely that the harp had a symbolic function. Many of the elements, including the snake goddess (or god), are also present in fig.3*c*. In Mesopotamia, harps were shown in less complex rituals, as accompanying officiants who brought offerings to kings and gods (e.g. on the 'Standard of Ur'; Rashid, 1984, pl.11). Such musical 'presentation scenes' became popular throughout the Middle East west of Iran. After the 3rd millennium BCE, arched harps



3. *Arched harps on Iranian seal impressions, 3rd millennium* BCE: *(a) a celebrant on a cushion (far right) faces an ensemble consisting of a singer, (?)horn player, harpist and drummer, Chogha Mish, Iran, 3300–3100* BCE *(Delougaz and Kantor, 1996, pls.45N and 155A); (b) a harp appears among participants of a ritual involving animal parts (shown between two vertical lines); snakes protrude from the shoulders of the central participant seated below the harp, south-eastern Iran, 2500* BCE *(Porada, 1965, fig.16; Porada, 1988, pl.IV; Amiet, 1986, fig.132 (10)); (c) a cult scene; the harpist sits before the platform on which the same snake-man as in (b) is seated, south-eastern Iran, 2300–2100* BCE *(Amiet, 1986, fig.132 (12); Musée du Louvre, Paris)*

disappeared from the Middle East, being replaced by angular harps (*see* HARP, §II, 3(v)).

(ii) Bull lyres. Large lyres with a bull's head on one side flourished primarily in Mesopotamia but were also known in adjacent regions, including Elam. Many ancient lyres have been excavated at the southern Mesopotamian site of Ur (2450 BCE; fig.4*a*; Rashid, 1984, pp.29–41; *see also* MESOPOTAMIA, fig.3), but pictorial evidence shows nearly identical instruments from other sites in Mesopotamia and Elam, including Susa (fig.4*b*). The Iranian sources, like those of Mesopotamia, display strong associations between animals and music, with some players taking the form of animals. The small size and poor quality of representations of bull lyres drawn outside Mesopotamia, however, makes it impossible to distinguish Iranian and Mesopotamian instruments. Since these lyres and their animal associations are similar throughout the whole region, it is difficult to be certain of their origin. Most likely, they first appeared in Mesopotamia since this region was militarily dominant and had elaborate rituals involving music on instruments that 'lowed like bulls'.

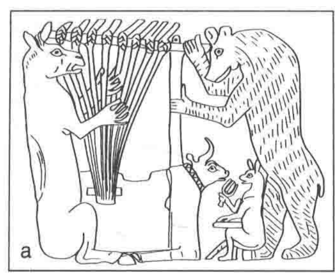
(iii) Trumpets. Many small trumpet-like objects dating from between 2200 and 1750 BCE have recently been brought to light by clandestine excavations near ancient oases in Bactria and Margiana in eastern Iran (modern southern Turkmenistan, Uzbekistan, Tajikistan and northern Afghanistan). The sizes and shapes of these objects are similar to gold, silver or copper 'trumpets' already known from documented excavations in more southerly parts of Iran (two from Astarabad, three from Tepe Hissar and one from Shahdad). The Bactrian objects belong to a wider assemblage recently defined as the 'Bactrian-Margiana Archaeological Complex' (BMAC; see Hiebert, 1994, p.376) and dated between 2200 and 1750 BCE. Although the trumpet-like objects have not until now been considered part of that assemblage, they probably shared its general characteristics. The dates of the burials suggest that this kind of trumpet originated in the Bactria-Margiana region and spread gradually into the southern parts of eastern Iran (ibid., p.374).

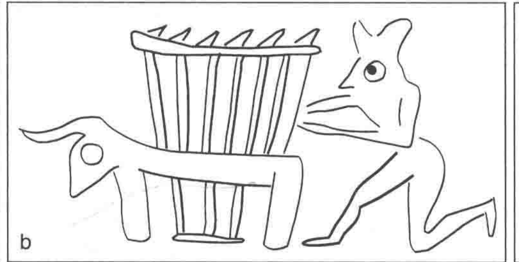
The trumpet-like objects come in three basic shapes. All have a short tube expanding to a flared end, with a total length of between six and 12 cm and a tube diameter of about one cm. On one type the tube is decorated with reliefs of faces, often mounted several abreast (fig.5*a–c*). The second type has a bulbous sphere instead of heads (fig.5*d–e*). The third type has no face or bulb. The finely sculpted faces and the quality of the materials indicate that such instruments were élite objects. Some were made of gold or silver, others of copper-rich bronze. One of the Tepe Hissar finds (fig.5*e*) consists of two overlapping layers: an inner silver trumpet covered by an outer gold trumpet about one mm thick.

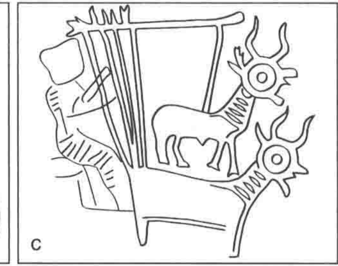
Although their shapes are trumpet-like, some scholars have suggested alternative interpretations: perhaps the objects were stands meant to be placed with their broad ends downwards, an arrangement that would bring the faces vertical; perhaps they were funnels or spouts. But such mundane objects seem unlikely considering the precious materials and the extraordinary workmanship. Hakemi suggested that a trumpet of the second type found at Shahdad may have been joined to a long wooden tube, which has since decayed (1997, p.635). Such contraptions are unnecessary, for the unaltered trumpets can produce a good sound.

Bactrian trumpets may not have been the first trumpets in the Middle East. A crudely sculpted object on a stone relief from Khafagi in Mesopotamia (Rashid, 1984, p.61) is probably earlier; it appears to be a 50 cm-long conical trumpet without the flared end.

In date and provenance the BMAC is close to the origin of Indo-Iranian mythology, in particular Zoroastrianism (Boyce, 1984, pp.1, 8, 11). Scholars have tried to connect Zoroastrian dualistic concepts to the visual symbols used in the art of the BMAC (Hiebert, 1994, p.374), but at present the association is entirely speculative. Bactro-Iranian trumpets may offer more solid evidence associated with the Zoroastrian myth about Yīma, mankind's first king, who reigned during a Golden Age when weather was fair and sickness and death were unknown. According to the myth, which has ancient roots but was committed to writing only about 1000 CE, at the onset of a severe winter Yīma's god, Ahura Mazda, ordered him to bring plants, animals and humans into a shelter. To help him, the god gave Yima two implements: a golden *sufrā* ('trumpet', see Duchesne-Guillemin, 1979, pp.540–41)







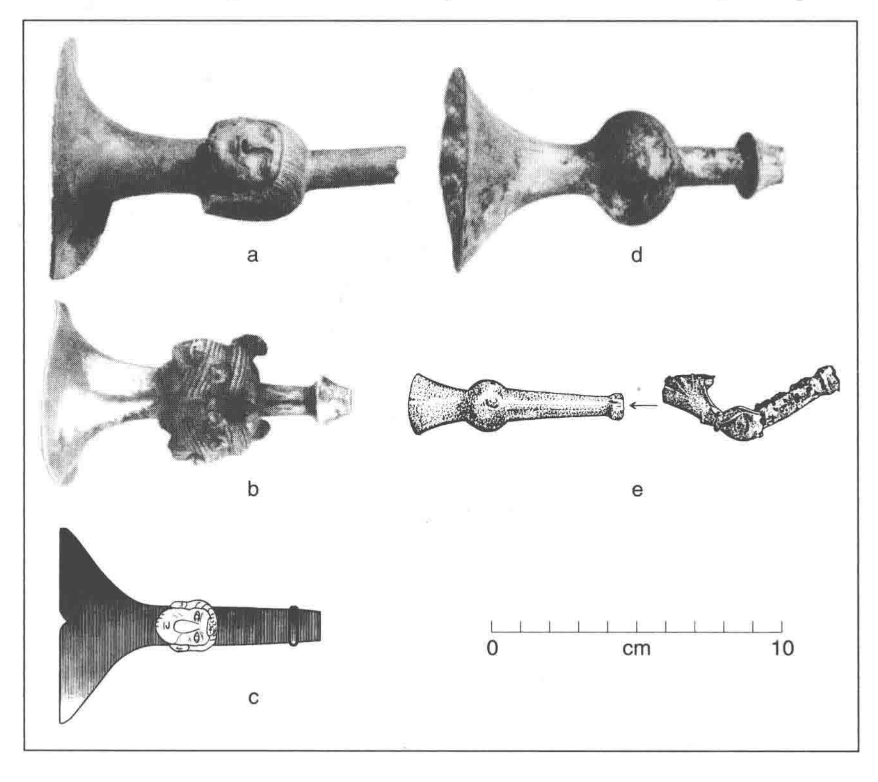
4. Bull lyres of the 3rd millennium BCE: *(a) inlaid plaque on side of an extant lyre from Ur, southern Mesopotamia, 2450* BCE *(Rashid, 1984, pl.8; interpretation by Wiggermann, 1995, p.80); (b) cylinder seal from Susa, eastern Iran (Amiet, 1972, no.1443); (c) seal from the island of Faylaka in the northern Persian Gulf, c1900* BCE *(Lawergren and Kilmer, MGG2, 'Mesopotamien', Abb.4)*

and a gold-plated *aštrā* ('whip'). The myth implies that the instrument was used to call animals, a procedure still used by hunters when stalking their quarry and a task well suited to Bactrian trumpets with their high-pitched tessitura and flexible pitch. Moreover, many of the ancient trumpets are golden. The divine association could easily have caused them to multiply as cult objects. (The *shofar*, a much larger – and later – trumpet, is entirely confined to cultic use.)

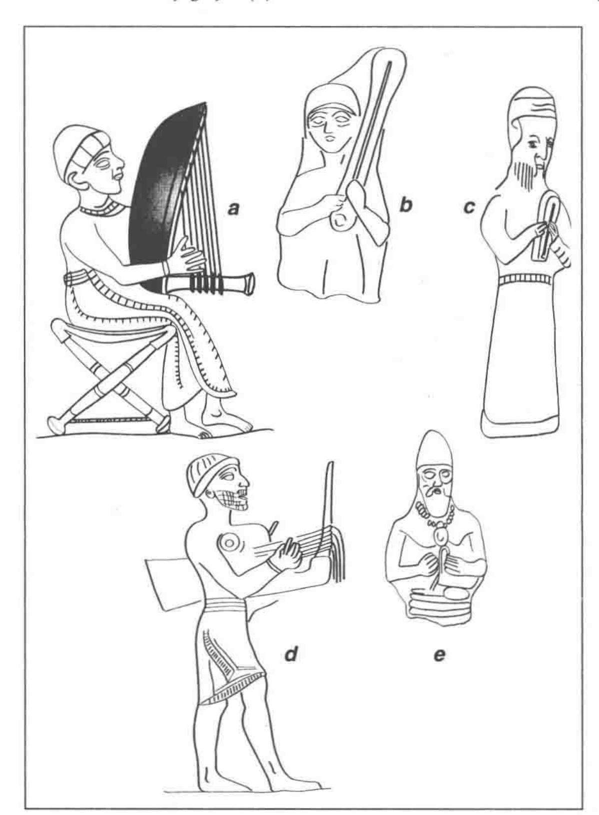
3. 2ND MILLENNIUM BCE.

(i) Angular harps. Arched harps disappeared from the Middle East, about 1900 BCE, when angular harps spread throughout the region. Shapes and proportions were everywhere similar except in western Iran (Elam), where smaller models flourished during the 2nd millennium and larger ones during succeeding millennia. Angular harps could be played with vertical or horizontal strings. In either case, the harps had similar bodies but vastly different numbers of strings and playing techniques. Vertical harps usually had more than 20 strings plucked by both hands; horizontal harps had about nine strings struck with a plectrum held in the right hand and damped by the fingers of the left hand positioned behind the strings (Lawergren and Gurney, 1987, p.51).

The main sources of information are terracotta plaques. In Mesopotamia horizontal harps were shown only with the player and harp in profile. Vertical harps were shown both in profile, and as front views with the player and harp *en face* (fig.6*a–b*). However, the latter could not be depicted realistically, for the strings would have to be lined up into a thin sheet protruding towards the viewer, and these would easily be damaged. As a result, strings were hardly modelled at all, although the rib to which they were tied is always shown running along the front of the harp, and the protruding rod at the bottom is contracted into a short knob. Both side and front views, however, show the same playing position, size and shape of the instrument; they are certainly identical harps. Both views show harps with slightly waisted bodies. Elamite representations adopt the same pose as the Mesopotamian front views, but the harps are much smaller (fig.6*c*). Horizontal harps from Elam are also small, but depicted



5. Bactro-Iranian trumpets, c2200–1750 BCE: *(a) copper/bronze trumpet; length 12·2 cm (Afghanistan or Pakistan purchase; Musée du Louvre AO 31013; Paris-Drouot, 1996, no.603); (b) gold trumpet with three faces; unknown length (Afghanistan purchase; Pottier, 1984, no.315); (c) copper/bronze trumpet, c2300* BCE, *excavated from Tomb 081 at Shahdad, Iran, length 9·0 cm, width at bell 6·2 cm (Hakemi, 1997, pp.245–6 and 635; Hiebert and Lamberg-Karlovsky, 1992, fig.1); (d) silver trumpet, length 11·5 cm (Afghanistan purchase, Musée du Louvre AO 28504; Amiet, 1988, fig.19a; Pottier, 1984, pl.XLIII, no.314); (e) an outer trumpet of gold with an inner trumpet of silver, length 7·4 cm (the actual find is shown on the right, its surmised restoration on the left), excavated from a hoard at Tepe Hissar, Iran, 2400–1800* BCE *according to Yule, 1982, p.10. (Schmidt, 1937, fig.121, H3224; Lawergren and Kilmer, MGG2, 'Mesopotamien', Abb.8)*



6. *Angular harps of the 2nd millennium* BCE: *(a) Mesopotamia, vertical harp, side view (Lawergren and Kilmer, MGG2, 'Mesopotamien', Abb.12); (b) Mesopotamia, vertical harp, front view (ibid., Abb.17); (c) Elam, vertical harp, front view (ibid., Abb.18); (d) Mesopotamia, horizontal harp, side view (ibid., Abb.20); (e) Elam, horizontal harp, front view of harpist, side view of harp (ibid., Abb.19)*

differently from their Mesopotamian counterparts (fig.6*d*): the harp is always shown from the side while the player faces the viewer (fig.6*e*). To produce this composite pose, the harp body was turned parallel to the player's stomach. Unlike the Mesopotamian players of horizontal harps, Elamite harpists do not appear to line up their horizontal harps along the direction of movement, but this may, again, be an attempt to avoid a thin protruding part on the plaque.

In eastern Iran a horizontal harp is shown with normal size at this time (Shahr-e Sokhta, *see* HARP, §II, 3(ii), fig.4*b*) and the same large size is shown a millennium later at Kul-e Fara and Madaktu (see fig.7 below).

(ii) Lutes. The first lutes appeared in 2300 BCE in Mesopotamia, a millennium after the first harps; another millennium later lutes had become the dominant string instruments in western Iran.

Terracotta plaques from Susa often show lutenists as nude women and grotesque males. These may be musicians in a social class below those attached to courts and temples. The size of lutes increased during the 2nd millennium BCE (Lawergren and Kilmer, *MGG2*, 'Mesopotamien', Abb.22–3). Depictions on Iranian bronze beakers from the 10th and 9th centuries BCE show lutes that correspond to a length of 140 cm (see Muscarella, 1975, figs.5 and 12). During the 1st millennium BCE the lutes largely disappeared from Iranian art, but the instrument must have survived nevertheless, since it reappeared in the 1st millennium in many different forms. It may have existed outside the realm of élite society, largely neglected by art.

See also LUTE (ii), §1.

4. 1ST MILLENNIUM BCE.

(i) Elamite harp ensembles. Angular harps continued to appear on the art of this period and formed the core of Elamite royal ensembles at Madaktu and Kul-e Fara (fig.7). A depiction of the former occurs on an Assyrian wall relief from Nineveh (*c*650 BCE; now in the British Museum) showing the banquet arranged to celebrate King Ashurbanipal's defeat of the Elamite army at the provincial town of Madaktu. The scene shows the exodus from Madaktu and departure of the Elamite court ensemble (fig.7*b*). At the rear 15 women and children wail and clap their hands; in the front are players of 11 melody instruments: seven vertical angular harps, two horizontal angular harps and two double pipes. Many instruments play simultaneously, possibly in some type of heterophony. Although Madaktu was only a provincial capital, it was large enough to support a substantial court ensemble. Susa, the main capital, probably had an even larger ensemble, but no depiction of it is known.

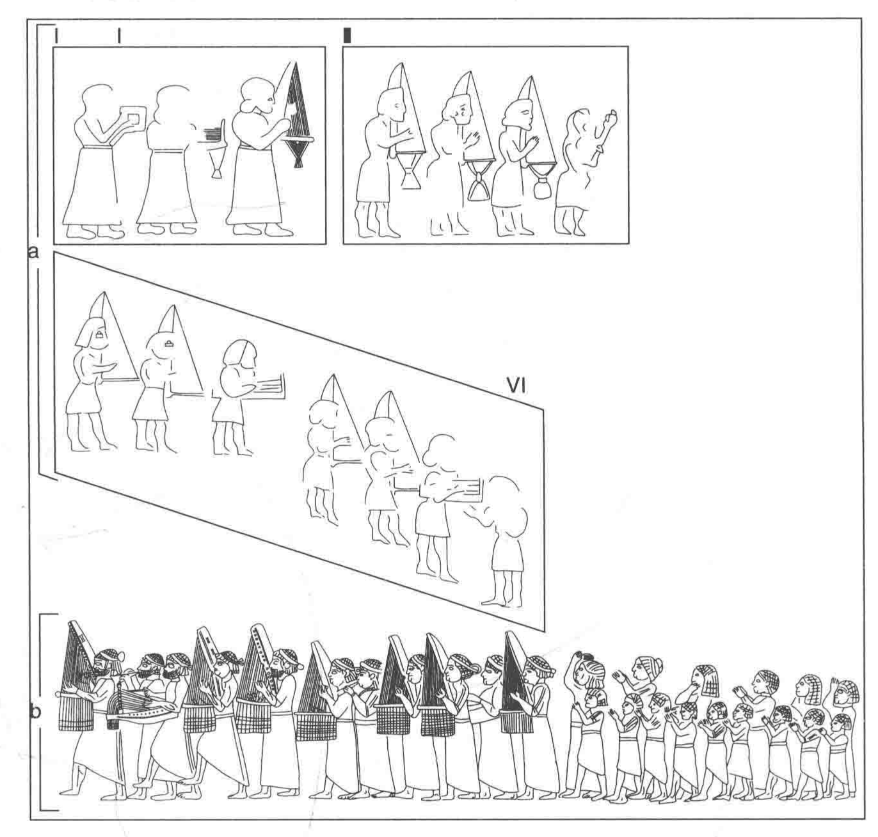
The largest collection of Elamite musical instruments is shown at the provincial site of Kul-e Fara (900–600 BCE), which lies in a narrow valley surrounded by cliff walls carved with numerous reliefs. Three of the reliefs show groups of harps in various combinations. Although some of the carvings are severely eroded, surviving details allow several different kinds of harp to be distinguished (fig.7*a*). The first group (Kul-e Fara I) has been known for a century, but Kul-e Fara III and IV were published more recently (de Waele, 1989). Angular harps dominate, but there is a remarkable variety of combinations. Horizontal (H) and vertical (V) harps are grouped in the following patterns:

Kul-e Fara I: (square frame drum) + V + H
Kul-e Fara III: V + V + V
Kul-e Fara IV: V + V + H; V + V + H

Group IV is drawn on an uneven surface, and it is difficult to determine whether it shows a single group of six players or two sub-groups with three players in each. Since a leader seems to be at the front, the former interpretation is more likely.

Unlike other Iranian depictions of vertical angular harps (of which those of Madaktu are typical), those found at Kul-e Fara show different arrangements of the ornamental tassels hanging from the rod. Group IV lacks tassels altogether.

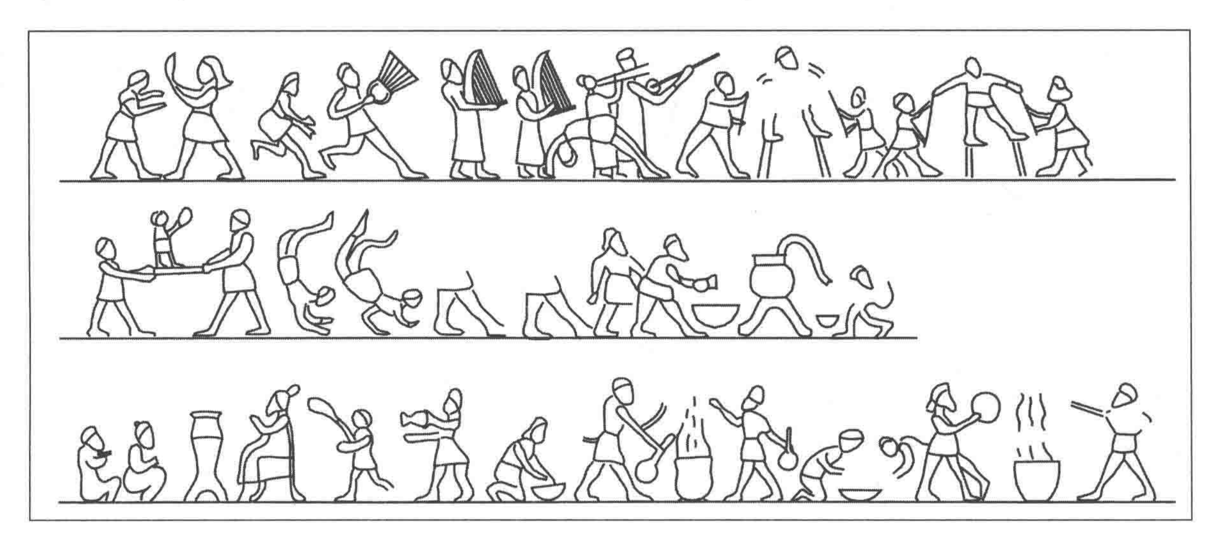
(ii) Royal and ritual music. During the 3rd millennium BCE, music was often shown in religious scenes, but sources from the next two millennia begin to show it in wider contexts. A metal bowl, dating from *c*650 BCE, found at Arjan, Elam, shows a lively scene (fig.8) with a seated king entertained by an ensemble of musicians, dancers, stilt walkers and acrobats, while cooks prepare food and drink, and others carry jars or pots. The ensemble consists of a lyre, two angular harps, a set of double pipes, a lute and perhaps small percussion. It is thought to be a purely secular occasion, although the absence of texts to support this interpretation makes certainty impossible.



7. Elamite angular harps of the 1st millennium BCE: *(a) rock reliefs at Kul-e Fara (Lawergren and Kilmer, MGG2, 'Harfe', Abb.26), Kul-e Fara I: end of 7th century* BCE *(de Waele, 1989, p.30), Kul-e Fara III: 8th–7th century* BCE *(de Waele, 1989, p.32), Kul-e Fara IV: 9th century* BCE *(de Waele, 1989, p.33); (b) wall relief of Madaktu ensemble, 650* BCE, *from the South-west Palace, Nineveh*

Perhaps the most remarkable scene of music-making in the ancient Middle East is found on a Hittite vase from Inandık dated a millennium earlier (*see* ANATOLIA, fig.7). The scene has many features in common with that on the Arjan bowl but is interpreted as ritual activity. There are 15 instrumentalists playing six thick lyres (a giant one requires two players), two long-necked lutes and six pairs of hand-held cymbals. Statuettes of an ensemble (lute and cymbals) stand on top of a broad pedestal, and another pedestal (or altar) supports a pair of bull statuettes. Beneath is a depiction of a real bull with a knife at his throat. Acrobats bounce and tumble, while other participants cook and scurry about with jars and pots. A semi-nude couple copulate, an act interpreted as the sacred ritual of *hieros gamos* (Gk.: 'sacred marriage').

Whatever the interpretations of these two bustling scenes, they provide lively testimony on the contexts of ancient music in the Middle East. Many aspects of music-making were probably similar throughout the region, but the written documents are relatively few and rarely permit general conclusions or regional differentiation. When there is ample textual evidence in one area (as with the



8. Scene drawn on a silver bowl showing musicians, acrobats and banqueters, from Arjan, Elam, c650 BCE *(Majidzadeh, 1992)*

use of music in Hittite rituals; see Gurney, 1977, pp.33–4), there may be no corresponding information in another – as with the lack of texts in ancient Iran.

(iii) Achaemenid period, 550–331 BCE. There is little contemporary information on music during this time. Drawing on later texts, Boyce concluded that minstrels had flourished and held privileged positions at court (Boyce, 1957, pp.20–21). Likewise, there is no pictorial evidence from Iran itself, but a musical artefact influenced by Achaemenid culture has recently emerged from China: a key used to tune the *qin*-zither during the Warring States period (5th–4th centuries BCE) was decorated with a bull-man resembling the large bull-men atop architectural pillars at the Achaemenid capital of Persepolis (Lawergren, 1997, and 2000). Such long-distance musical influence on China was facilitated by horse-riders travelling along the east–west expanse of the Eurasian steppes.

Greek writers have left much information on the Persians of the Achaemenid period, some of which concerns music. Herodotus remarked on Achaemenid priests who did not perform their rites to 'aulos music' (*Histories*, i.132). Athenaeus mentioned a court singer who sang a warning to the king of the Medes of the acquisitive plans of Cyrus II. Xenophon, who visited Persia in 401 BCE, tells of the great number of singing women at the Achaemenid court (*Cyropaedia*, iv.6.11; v.1.1; v.5.2; v.5.39). Athenaeus related that the Macedonian general Parmenius captured the 329 singing girls belonging to the court of Darius III (*Sophists at Dinner*, xiii.608) and that a royal officer at Babylon had 150 singing girls at his table (xii.530). Because Greek writers are fairly unanimous, they should probably be trusted in their account of the many singing girls. The tradition of women musicians entertaining men continued in the Islamic period by the tradition of QAYNA girls. They were uneasily tolerated by the faithful, as was their music.

5. SASSANIAN PERIOD, 224–651 CE. The evidence concerning music in this period is more substantial than that from earlier eras, in particular relating to the Zoroastrian religion, which had already been adopted as the state religion by the Achaemenids and restored by the Sassanians after a brief interlude of Hellenism under the Parthians (*see* PARTHIAN EMPIRE).

One Zoroastrian text has already been mentioned in connection with Bactrian trumpets (see §1(iii) above). It is part of the *Avesta*, the holy book of the faith, preserved orally and not written down until the 5th century CE; the oldest surviving copy dates to the 14th century. The earliest part of the *Avesta* is the collection of *gāthā*, some of which go back to the 2nd millennium BCE (Boyce, 1984, p.8; Mallory, 1989, p.37). The language of these texts is similar to that of the Indian *Ṛgveda*, and other features, such as some deity names, are also shared. The correspondence indicates a common origin of tribes speaking Indo-Aryan languages, and their homeland is considered to have been on the steppes of south Russia. One branch moved into north India around 2000 BCE, when the Indus valley civilization (including its language) came to an end. Another branch probably entered the Bactria-Margiana region of eastern Iran (for indications of the language change there, see Hiebert and Lamberg-Karlovsky, 1992, pp.8–10). The *gāthā* were hymns similar to the Vedic *Saṁhitās*, which are known to have been sung or chanted (Gonda, 1975, pp.313–16).

Modern translations render *gāthā* variously as 'hymns', 'poems', or 'psalms'. Although there is no direct evidence that the *gāthā* were sung, songs played a prominent role in early Zoroastrian imagination, and it is likely that they were chanted. The Zoroastrian paradise (*garōdmān*) was known as the 'House of Song' (Boyce, 1984, p.28), where music induced perpetual joy. Similar ideas also entered Mahayana Buddhism where sūtras glowingly describe music as one the chief delights of Paradise (see Lawergren, 1994, pp.234–8). For Zoroastrians, this music begins when a righteous person dies. The soul of the deceased chants for three days outside the head of the corpse (Boyce, 1984, p.81). In the 5th century BCE Herodotus claimed that Zoroastrian *magi* (priests) chanted at sacrifices (*Histories* i.132).

Although no instruments were used in formal worship, Zoroastrians used them to add a convivial element to the celebrations of holy days, 'putting to rout, for a moment at least, the gloomy forces of darkness' (Boyce, 1992, p.104). In the late 9th century CE a Muslim scholar observed that pillars were built before the time of *No Rooz* (New Year):

> One column was sown with wheat, one with barley, another with rice, the other ones with lentils, beans ... millet, sorghum ... And the harvest thereof was never gathered but with song and music and mirth, which happened on the sixth day after the beginning of *No Rooz*. Among the presents which the kings of different nations gave to the Persian kings were the rarest wonders of their lands ... Ministers, chief scribes and private courtiers gave gold and silver bowls set with jewels and bowls of silver enriched with gold ... Wise men gave their wisdom; poets, their verses ... (trans. Boyce, 1984, p.70).

Some silver bowls associated with Zoroastrianism were decorated with musical scenes (see fig.10 below).

According to al-Mas'udī (*d c*957), music was greatly esteemed at court and the founder of the Sassanid dynasty, King Ardeshir I (*d* 241), gathered singers, virtuosos and others involved with music into a special courtly class. Two centuries later, Varahran V (421–39; also known as Bahram Gur) elevated this class to the highest rank (Christensen, 1936, p.31). He was fond of music and recruited 12,000 singers from India (said to be ancestors of the Loris). But music was cherished even more highly by Khosrow II (591–628), whose reign was a veritable Golden Age of Iranian music. He is shown among musicians on a large cliff relief at Taq-e Bostan in western Iran. The king stands in a boat shooting with a bow and arrows and is accompanied by a band of harpists, who sail in his boat and an escorting one; in addition numerous shore-bound musicians play on a platform. It is a remarkable scene where the boats are shown at two successive moments on the same panel, and the harps are rendered in considerable detail.

There are many tales about the musicians at Sassanian courts. Since these were illustrated in hundreds of manuscripts centuries later, the stories are as important to Persian musical iconography as the Bible was to the European Middle Ages. Most stories were recorded in the *Shāhnāmeh* ('Book of Kings') composed by Ferdowsi about 1010. This national epic was based on old bardic tales preserved orally in eastern Iran at a time when the minstrel tradition had ceased in western Iran. Another source, Nezami's *Khamseh* ('Five poems') of 1190, is partly derived from the *Shāhnāmeh*. Of its five sections, two are concerned with music: *Haft paykār* ('Seven portraits') and *Khosrow va Shirin*. The former tells of

Bahram Gur and his favourite mistress, the Greek harpist Āzādeh. They became the most popular musical image of Persia, being depicted in Sassanian art after 650 and in Islamic miniature paintings between about 1300 and 1600 (Ettinghausen, 1979, p.29).

Another story in the *Haft paykār* concerns Bārbad, the sweet-voiced lutenist who lived during the reign of Khosrow II. He outwitted the envious harpist Sarkash (also called Nakisā) and became the king's favourite. There are many other stories, such as the one about Khosrow II who fell in love with his singing girl Shirin, and some may be rooted in reality. Bārbad, for example, is generally assumed to have been an historical person. A variety of later texts affirm his fame as composer and lutenist and acclaim him the 'founder of Persian music'. According to one tradition he died from poisoning at the hand of Sarkash, who had stayed on as a minor court musician.

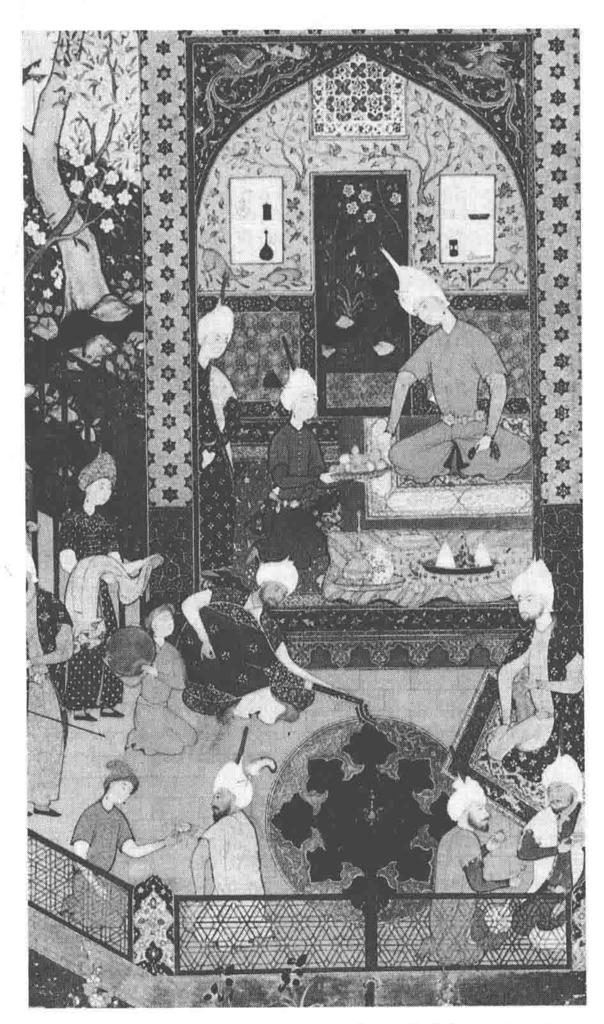
The Sassanians employed large number of instruments, many of which are known only in name. In the story known as 'Khosrow and his Page' the king asks: 'Which musician is the finest and the best?' and the boy diplomatically mentions the players of all instruments he knew: *chang* (which he calls the foremost), *vin*, *vinkannār*, *mushtaq*, *tunbūr*, *barbat*, *nād*, *dumbalak*, *rasn* and 16 others (Unvala, 1917, pp.62–3). The identity of the *chang* is known, but many others are as yet unidentified, and sound-similarities in translations cannot be relied upon. *Barbat*, for example, has often been translated *barbitos* (e.g. Boyce, 1957, p.23); but the latter is an ancient Greek lyre not used after 400 BCE, and the *barbat* cannot be the *barbitos* (although the name may be of Greek origin, probably via Byzantium).

Iconographic sources provide more reliable information on instruments. Aerophones include the reed pipe (*sornā*; *see* SURNĀY) and the double trumpet. The Chinese mouth organ (*see* SHENG), shown on a wall relief from Taq-e Bostan and a silver cup from Kalar Dasht in the Mazandaran (6th century CE; Archaeological Museum, Tehran), flourished briefly in Iran and, like some other foreign instruments and instrumental details, probably owed its introduction to traffic along the Silk Route; it comprised five, six or seven pipes in a wind reservoir with finger holes and reeds and was known in Iran as the *mushtaq*. String instruments were the horizontal angular harp (possibly *vīn*), the short-necked lute (*barbut*), which had between four and six strings, and the *chang* – a 'light vertical angular harp', a type that could have been invented in Iran, Central Asia or China (*see* HARP, §1). The membranophones included the kettledrum (*kūs*), small drum (*tās*), frame drum and hourglass drum (*kūba*), which was related to Central Asian drums. To the idiophonic group belonged the forked cymbals (*chaġāna*), related to Roman cymbals, and pairs of wooden clappers (or castanets, *chahār pāra*).

Although little literary evidence has survived from the Sassanian period, some insight into the nature of music may be gained from, for example, the writings of Quṭb al-Dīn (Maḥmūd ibn Mas'ūd al-Shīrāzī; *d* 1311). According to him, seven musical modes were recognized during the Sassanian era, including *sakāf*, *mādārūsnān*, *sāykād*, *sīsum* and *jūbarān* (Farmer, 1926). The names are probably corrupt and lack musical significance. Christensen (1936, p.38) tentatively translates some as 'sixth', 'plectrum' and a place name. Quṭb al-Dīn also asserted that Bārbad (fig.9) composed seven royal modes (*khosrovāni*), 30 derivative modes (*lahn*), one for each day in the Zoroastrian month, and 360 melodies or airs (*dastān*), one for each day in the Zoroastrian year (neglecting the five intercalary days). Other Muslim writers (e.g. Nezami) name some of the tunes, but do not give the lyrics. Christensen has suggested (1936, pp.44–5) that a manuscript found at Turpan (Xinjiang province, China) contains the words of a poem composed and sung by Bārbad or one of his contemporaries. It is an odd text found in a trove of Manichaean manuscripts, and has the song *Khvarshēdh ī rōshan* ('The shining sun') written in the Pahlavi language used at the time of Bārbad. Its four lines, each with 11 syllables, reads:

> The shining sun, the
> beaming full moon
> resplendent and beaming behind the trunk of a
> tree;
> the eager birds strut about it full of joy,
> the doves and the colourful peacocks strut about.

The title is reminiscent of the name of a Sassanian melody, *Arāyishn ī khvarshēdh* ('The beauty of the sun'),



9. Bārbad with an 'ūd (lute) accompanied by a daff (frame drum) plays music to Khosrow II: detail of a miniature, attributed to Mirza 'Ali, from Nezami's 'Khamseh', copied 1539–43 by Shah Mahmud Nishapuri (GB-Lbl Or.2265, f.77v)

known from Muslim authors. The small difference, Christensen suggests, could have arisen when the Pahlavi text was combined with New Persian by Islamic writers.

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II. Classical traditions

Very few countries have such a long history of national and political identity as Iran. As a great empire, Persia was a meeting-place of diverse cultural elements. Yet it maintained its own marked individuality. Famed for its creative genius, Islamic Persia has exerted powerful influences on other civilizations and, in turn, absorbed the impact of contact with other cultures. In music, the Persian element was the dominant ingredient in the amalgam known as the Islamic musical tradition of the Middle Ages. This tradition relied on ancient Greek theoretical concepts but leant heavily on pre-Islamic Persian musical practices. The musical nomenclature of the Middle East, whether in Turkic- or Arabic-speaking regions, is largely Persian, and throughout this vast region most musical instruments have had earlier Persian prototypes.

See also ARAB MUSIC, §I and ISLAMIC RELIGIOUS MUSIC.

1. HISTORY. Persian classical music developed from the music of urban and courtly tradition. The first substantial historical evidence on music relates to the Sassanian dynasty (224–651 CE; see §I above). The Persians possessed a high musical culture where musicians enjoyed an exalted position at the imperial court. Emperor Khosrow II (ruled 591–628) was patron to many musicians, among whom were Rāmtin, Bāmshād, Nakisa or Sarkash and Bārbad. The most illustrious, Bārbad (fig.9 above), is known to have devised seven royal modes (*khosrovāni*), 30 derivative modes (*lahn*) and 360 melodies (*dastān*), corresponding to the number of days in the week, month and the year of the Zoroastrian calendar. The nature and calendrical applications of these modes and melodies are not known, but some names have survived in the writings of early Islamic authors, such as AL-KINDĪ (*c*801–*c*866), IBN ZAYLA (*d* 1048), and particularly through the epic poem *Khosrow va Shirin* ('Khosrow and Shirin'), one of the five sections of the *Khamseh* ('Five poems') by Nezami (*d c*1203).

The Arab conquest of the Persian empire begain in 642 and eventually resulted in the incorporation of Iranian nations within the greater Islamic Empire. With the ascendancy of the Abbasid dynasty (750–1258) and transfer of the seat of the Caliphate from Damascus to Baghdad, Persian political and cultural influences became dominant. The Arabs valued Persian culture highly and soon Persian musicians and musical scholars were to be found throughout the Muslim world. Among the outstanding were IBRĀHĪM AL-MAWṢILĪ (742–804) and his son ISḤĀQ AL-MAWṢILĪ (767–850), Mohammad Rāzī (*d c*923) and AL-FĀRĀBĪ (*d* 950). The last was the most celebrated of early scholars; his famous *Kitāb al-mūsīqī al-kabīr* ('Great book on music') contains discussions on musical instruments and on musical theory, including intervals, modes, scales and rhythmic cycles (*see* ARAB MUSIC, §I, 2(ii)).

Al-Fārābī's investigations were founded on theories expounded by classical Greeks, as were those of his illustrious follower IBN SĪNĀ (Avicenna) (*d* 1037). In

addition to discussing modes and rhythmic cycles, Ibn Sīnā considered the notion of harmonic consonance and dissonance, the concept of ethos (*ta'thir*) and the therapeutic effects of music. Significantly, the names of the 12 primary modes as described by Ibn Sīnā are still found among the modes of contemporary Persian classical music, although they do not necessarily identify the modal schemes of Ibn Sīnā's time. These 12 are *rahāvi, hosseini, rāst, busalik, zanguleh, oshāq, hejāzi, erāq, esfāhān, navā, bozorg* and *mokhālef*.

In the tradition of classical Greece, medieval Islamic scholarship concerned itself with music as an aspect of mathematical philosophy. As such, most men of learning took an interest in musical theory. In the succeeding period, the most important of many writers on music was ṢAFĪ AL-DĪN (*d* 1294). His *Kitāb al-adwār* ('Book of cycles') and *Risāla al-sharaffiyya fi al-nisāb al-ta'lifiyya* ('Sharafian treatise on intervallic relations') were highly influential in establishing a uniform theoretical basis for urban musical traditions throughout much of the Islamic world. His pupil QUṬB AL-DĪN [Maḥmūd ibn Mas'ūd al-Shīrāzī] (*d* 1312) also wrote on musical theory and his *Durrat al-tāj* ('Pearl of the crown') was widely circulated. Other scholars of note were AL-ĀMULĪ (*d* 1352) and al-Jorjānī (*d* 1413). The last great theorist of this era was 'ABD AL-QĀDIR (*d* 1435) whose *Jāmi' al-alḥān* ('Compendium of melodies') contains rare examples of musical notation.

From the beginning of the 16th century, however, with the reunification of the country under the highly nationalistic Safavid dynasty (1501–1722), Persia became increasingly isolated from the rest of the Middle East, where Ottoman rule was paramount. The Safavids established the Shi'a faith – a schismatic offshoot of Islamic orthodoxy – as the state religion, thereby creating an even greater separation from other Muslim states. The Shi'a religious leaders have generally maintained a hostile attitude towards music; it was viewed with suspicion as its effect on the listener cannot be reasoned or theologically explained. Furthermore, music was generally seen as an accompaniment to frivolity and merriment, which could lead to impiety. The consequence of such proscriptive attitudes towards music was a gradual decline of musical scholarship from the 16th century to the mid-19th. Within urban settings, music was gradually reduced to a private, quasi-clandestine art where solo performance and improvisation became the dominant features.

The comparatively fallow period from the 16th century to the 19th gave rise to performing practices in which the individuality of modes became subordinated to a system where modes were linked into groups known as *dastgāh*. The system of 12 *dastgāh*s, which represents the classical tradition as known today, is largely a legacy of 19th-century practices. The definitive codification of this system is attributed to Mirzā Abdollāh (1845–1918), an eminent player and teacher of the *setār* (long-necked lute).

In the second half of the 19th century, European musical influences began to be felt. A Frenchman named Bousquet was employed in 1856 to organize a military band for ceremonial occasions at court. He was succeeded by Rouillon and Lemair, who established a music school to train conscripts to play Western wind instruments. The European marches and airs that these military bands performed were the first examples of Western music to be heard by the Iranian public at large. Through this music school, Western musical notation, theory, harmony and the very concept of a fixed and stable – as opposed to free and improvised – piece of music were introduced.

2. THEORY OF INTERVALS AND SCALES. Numerous treatises on the theory of music containing discussions on intervals, methods of their measurement, modes and rhythmic cycles were produced between the 9th and 13th centuries. They were mostly written in Arabic, the scientific language of the vast Islamic domain. Within the Islamic community, there was a common thread of scholarly pursuit indicating that, on a theoretical level, music was based on shared principles, whether in Persia, Arabic-speaking regions, or Turkey. These theories relied fundamentally on the works of classical Greek authors from Pythagoras to Aristoxenus of Tarentum (*see* GREECE, §I, 6). As music was not learnt or performed from notation, the measure of a true correlation between the theories expounded by medieval Islamic writers and the actual musical practices of their time cannot be reliably assessed. In theory, modes were conceived with tetrachordal arrangements of tones and semitones, corresponding to the Pythagorean whole tone of 204 cents and the semitone of one limma (90 cents). Other intervals, smaller than the whole-tone but larger than the semitone, were also in use. By the time of Ibn Sīnā (11th century), in a tetrachord of say c–d–e–f, there were, according to different methods of measurement, seven possibilities for a flattened *d* and five ways of achieving a flattened *e*. In the structure of various modes, however, no chromatic progressions from the natural to any flat version of a pitch were employed. Similarly, two versions of a flattened pitch were not used in succession.

In the 13th century, Ṣafī al-Dīn re-evaluated the many theories, proposing only two possibilities for flat notes within each whole tone. According to his system, each tone (204 cents) could be subdivided into either limma (90 cents) or limma + limma (180 cents). Thereby, a tetrachord, having two tones and one semitone, yields seven possible pitches, and an octave composed of two conjunct tetrachords plus a whole tone contains 17 pitches, as shown in Table 1. (For a detailed discussion of medieval Islamic music theory to 1500, *see* ARAB MUSIC, §I.) This highly exacting scale system has given way to a more flexible system in the surviving Persian tradition. The degree of correspondence to past practices cannot be ascertained, but one can recognize traces of Ṣafī al-Dīn's 17-tone scale, albeit in a distorted form.

In the 1920s ALI NAQI VAZIRI, a distinguished musician who had spent some years pursuing musical studies in France, proposed an artificial 24 quarter-tone scale as the basis for Persian music. His theory was not based on historical or scientific research but mainly derived from his abiding interest in submitting Persian music to the tempered tuning system to render it compatible with harmonization. To this day, many Iranian musicians believe their music is founded on a 24 quarter-tone scale,

TABLE 1: Subdivision of the tetrachord into Pythagorean limmas (L) and commas (C) (Ṣafī al-Dīn, 13th century)

open	Z_1	Z_8	sabbābe	V_1	V_7	bansar	khansar
L (90 c)	L (90 c)	C (24 c)	L (90 c)	L (90 c)	C (24 c)	L (90 c)	

oblivious of the fact that no interval even approximating to a quarter-tone is used.

Vaziri organized a National School of Music and for some 20 years trained a significant number of musicians who became dedicated followers of his ideas. New pieces were composed within the framework of the traditional modes, but with an additional thin harmonic layer, a 'progressive' move seen as necessary for rescuing Persian music from stagnation. Naive and questionable as this aim was, it gained a considerable following. By the mid-20th century, Western influences had brought about a general acceptability and overwhelming popularity for music (both Persian and Western), effectively bypassing any religious objection that may still have existed (see §6 below).

In the mid-20th century, a Persian physicist and musician, Mehdi Barkeshli, attempted to establish, through scientific examination, that the contemporary tradition is still based on Ṣafī al-Dīn's 17-tone scale, but with the addition of one more possibility for the subdivision of the whole tone. According to Barkeshli, a whole tone is divisible into: limma (90 cents), limma + comma (114 cents), and limma + limma (180 cents). With each of the five tones in the octave yielding four possible pitches, and the addition of the two semitones, his octave scale contains a total of 22 pitches. This scale concept is appealing for its implied connection with past theories but difficult to reconcile with the reality of Persian music today. All theories that set forth neatly ordered and precise intervallic structures would seem unrealistic if in practice the music involves string instruments with movable frets and bridges, or wind instruments of no standardized size, thickness or substance.

Later studies on the intervals of Persian music, carried out in the 1960s by Hormoz Farhat, have been concerned with the reality of music as known and practised today. His findings are based on measurement of intervals and analysis of recorded music. No attempt has been made to prove links with classical theories, nor has there been undue reliance on Western musical concepts. His studies showed that Persian music cannot be represented meaningfully by any octave scale concept. It is rather pointless to speak of 'the scale' of Persian music. Such abstractions have no practical applications and tend to mislead. It is the groupings of tones into melodic configurations, normally not exceeding a tetrachord or pentachord, that are significant. Another striking feature of Farhat's conclusions is that, in Persian music, intervals are often unstable; they tend to fluctuate, within a certain latitude, depending on the mode and according to the performer's taste and inclination.

Based on these conclusions, the whole tone is reasonable stable, approximating to the Pythagorean whole tone of 204 cents. The semitone, although more flexible, is usually close to the Pythagorean limma of 90 cents. There are two unstable intervals that lie between the semitone and the whole tone. The smaller one varies between about 120 and 140 cents ('small neutral tone'), and the larger of the two fluctuates between about 160 and 180 cents ('large neutral tone'). In most cases, the two types of neutral tone come in succession, combining to complete the interval of a minor 3rd. There is also a variable interval of between 260 and 280 cents ('plus tone'); it is appreciably smaller than the augmented 2nd. This tone has comparatively little application; where it is used, it follows, or precedes, a 'small neutral tone', together completing the range of a major 3rd. Whether these intervals represent deviations from the more exact intervals suggested by the classical writers and by Mehdi Barkeshli is open to question. Indeed the flexibility of intervals in modern Persian music is such that any number of theories can be broadly accommodated.

The traditional music is learnt by rote and, within the confines of the melodic dictates of each mode, is highly improvisatory. Musical notation is not used and can have little purpose. On the other hand, during the last hundred years compositions of pieces within the melodic frame of reference set by each mode have become prevalent (see below §4). In this context, Western notation has found wide application. Two additional signs, to express pitches lowered or raised by less than a semitone, were introduced by Vaziri early in the 20th century, and are commonly used. The *koron* indicates an approximate 'half-flat', and the *sori* a 'half-sharp' (see Table 2). The degree of lowering and raising of a tone is variable.

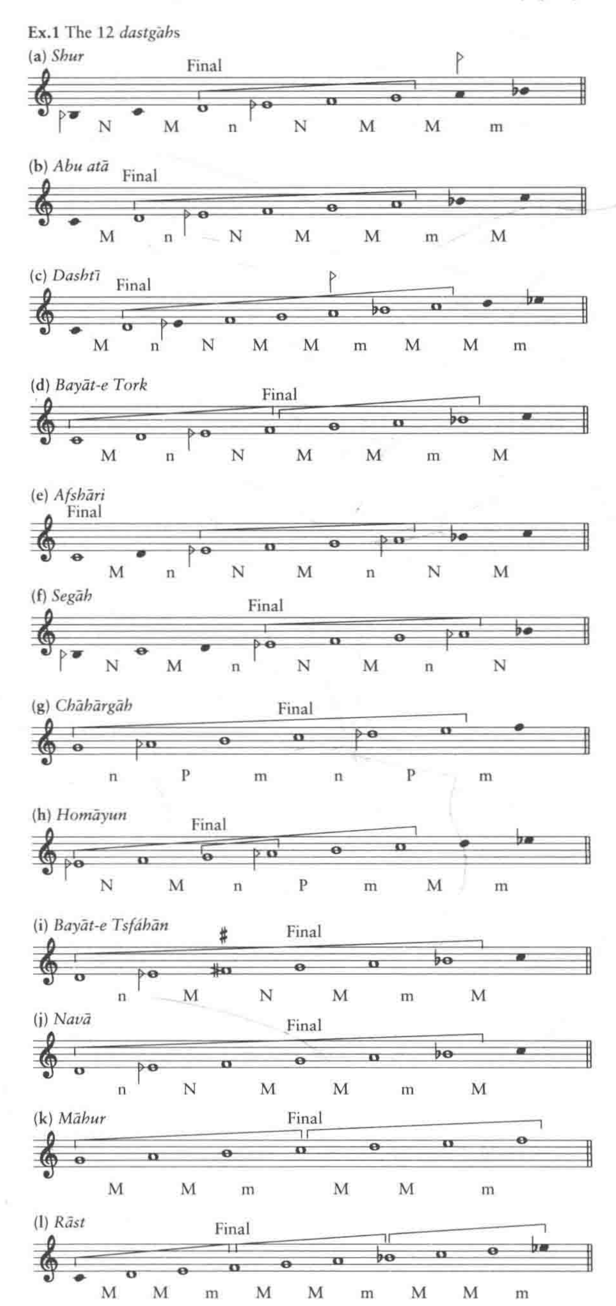
TABLE 2

Half-flat (koron):	Half-sharp (sori): 

3. The modal system. Persian classical music is represented by a corpus of amorphous pieces that are subject to extemporized renditions. They adhere to a modal principle that is defined by a set of pitches (*maqām*) and a certain melodic contour (*māyeh*). The pieces are collectively known as the *radif* ('row', 'line-up'). 19th-century performing practices have tended to place these pieces into 12 groups, known as the 12 *dastgāhs* (a large unit with inner components; ex.1). The pieces within each *dastgāh* are generically called *gusheh*, and they carry their own individual names. Some of the *dastgāhs* contain large numbers of *gushehs*, which represent numerous *maqāmāt*, while others are composed of only a few *gushehs*. The 12 *dastgāhs* are: *shūr*, *abu atā*, *dashtī*, *bayāt-e tork* (or *bayāt-e zand*), *afshāri*, *segāh*, *chāhārgāh*, *homāyun*, *bayāt-e esfāhān*, *navā*, *māhur* and *rāst* (or *rāst-panjgāh*). Five of the 12 are commonly considered as subordinate *dastgāhs* (*āvāz*). Four of these, *abu atā*, *dashtī*, *bayāt-e tork* and *afshārī*, are taken to be related to *shūr*; *bayāt-e esfāhān* is considered as a derivative of *homāyun*. This classification, however, is poorly reasoned as it is merely based on a measure of relationship in the pitch material of these *dastgāhs* and not on their melodic content, which is far more axiomatic to their identity.

The performance of a *dastgāh* usually begins with one or more sections called *darāmad* (introduction). It is in the *darāmad* that the mode (*maqām*) and the melodic character (*māyeh*) of the *dastgāh* are revealed. After the *darāmad*, selections from the *gushehs* that are constituent parts of the *dastgāh* are presented. They differ from the *darāmad* in their *māyeh*, and they may also present, through modulation, different *maqāmāt*.

Some *gushehs* belong exclusively to the repertory of one *dastgāh*; others may be found within the structure of more than one *dastgāh*. In the latter category, there are those *gushehs* that preserve both their modal and melodic identity and those that maintain only their *māyeh* but yield to the set of pitches (*maqām*) of the *dastgāh* where they are placed. Notable in this type are *gushehs* belonging



Ex.1 The 12 *dastgāhs*

to *dastgāh segāh*, all of which can also be performed in *dastgāh chāhārgāh*.

It is common to begin the performance of a *dastgāh* in a relatively low register of the instrument or voice. The *gushehs* that follow the *darāmad* section are usually chosen to give a gradual ascent to higher sound registers. This systematic rise in pitch level was more binding in 19th-century practices; it is not always maintained in more modern performance styles.

Given the fact that a *dastgāh* is comprised of pieces in different modes, a measure of organizational unity is achieved through periodic reference back to the opening mode of the *darāmad*, which properly identifies the *dastgāh*. This is done by a concluding melodic cadence, placed at the end of each *gusheh*, which has presented a distinct *maqām* of its own. This melodic cadence, which may be brief or lengthy, is called *forud* ('descent'), since it requires a modulation to the lower sound register of the *darāmad* section.

The entire performance process of a *dastgāh* is carried out, in the main, through extemporization. This occurs on the skeletal melodic material inherent to the mode of the *dastgāh*, as represented by the *darāmad* section, and extends to the various *gushehs* within the *dastgāh*. These melody models (*māyeh*) are not clearly defined, and no performer is able to isolate and tangibly represent them; nevertheless, they act as nebulous themes for an infinite number of variations. A broad understanding of the constituency of these *māyehs* is attained through years of training and immersion in a musical tradition that remains intriguingly arcane and non-specific. It is no wonder that many of the governing principles of Persian music remain controversial. A rendition of a *dastgāh* can vary greatly depending on the number of *gushehs* included and the degree of improvisatory freedom taken, and it may last just a few minutes or well over an hour.

4. Composed music. 20th-century performing practice of the 12 *dastgāhs* led to the creation of a new genre of composed pieces by known authors. The stimulus for this development came from Western music, which found increasing popularity. Whereas the traditional pieces from the *radif* are improvised variations on existing melody models, these 20th-century compositions were predetermined pieces of more or less fixed content, either written in Western notation or memorized.

In the main, there are four types of composed music. Three are purely instrumental: *pishdarāmad*, *reng* and *chāhārmezrāb*. The fourth, the *tasnif* or *tarāneh*, is a vocal genre. All four are composed in set metres, which distinguishes them from the improvised performance of the traditional *radif*, which is essentially non-rhythmic. The most common metre is the compound duple; simple duple, triple and quadruple rhythms are also used. Melodically, most composed pieces begin with a theme suggestive of the *maqām* and the *māyeh* of the *darāmad*, followed by one or more sections referring to one or more of the prominent *gushehs* of the *dastgāh* for which the piece has been composed. The exception to this rule is the *chāhārmezrāb*, which is usually a monothematic piece for a solo instrument.

The *pishdarāmad* 'pre-introduction' owes its origins to a growing interest in ensemble playing. Early in the 20th century, Persian musicians came in contact with Western orchestral music. The richness of orchestral sound was in sharp contrast to the soloistic/improvisatory modesty of Persian music, and it made a great impression. For ensemble playing, compositions with fixed melodic and rhythmic content were needed. Innovation of the *pishdarāmad* has been credited to Qolam Hossein Darvish (1872–1926). Although essentially an ensemble piece, true to the classical tradition, the *pishdarāmad* is monophonic and, as such, it can also be played by a single instrument. In melodic content it draws on the *darāmad* and some of the more striking *gushehs* of the relevant *dastgāh*. The rhythm is mostly in duple time, less commonly in triple or quadruple time. The tempo is normally moderate and the piece may last some two to five minutes.

The *reng* is a dance piece. There are some very old *rengs* by unknown composers, but hundreds of *rengs* have

also been composed in modern times. In form, the *reng* resembles the *pishdarāmad*; it also draws on melodic material of the relevant *dastgāh*. It is, however, in a faster tempo, is nearly always in 6/8 time, and usually concludes the performance of a *dastgāh*. A *reng* can be played by an ensemble, but, having an older tradition than the *pishdarāmad*, is also very often played as the concluding piece for a solo performance.

Unlike the preceding two forms, the *chāhārmezrāb* is exclusively a solo instrumental composition intended to display the performer's virtuosity. Its melodic content is simple and slight, with emphasis on fast and flowing movement around a fragmentary basic motif. A recurring rhythmic motif in 6/8 time is a common feature. However, modern *chāhārmezrāb*s have become more elaborate, sometimes involving rhythmic syncopation and melodic extensions requiring modulations. The *chāhārmezrāb* is less fixed than the other compositional forms, allowing for some expansion through improvisation. The position of a *chāhārmezrāb* in the course of a *dastgāh* performance is not fixed. It may be placed near the beginning as a part of the *darāmad* section, in which case it will derive from the basic mode of the *dastgāh*. Additional *chāhārmezrāb*s may be placed before or after one or more of the prominent *gusheh*s of the *dastgāh*. In that case, they highlight the mode of that particular *gusheh*. The *chāhārmezrāb* may also come towards the end, just before the *reng*, or at the end, in place of the *reng*. Contemporary instrumentalists (especially *santur* and *tār* players) tend to intersperse their rendition of a *dastgāh* with an ever-increasing number of such display pieces. The growing interest in a show of virtuosity, as opposed to the more contemplative nature of the older style of performance, is another unmistakable outcome of Western influences.

The *tasnif* is a vocal piece performed with instrumental accompaniment by a soloist or an ensemble. Its structure parallels that of the *pishdarāmad*, but it usually comes towards the end of a *dastgāh*, just before the *reng*. In modern times it is not uncommon for the same *tasnif* to open and close a performance. *Tasnif*s written in the early years of the 20th century have serious poetic content with a social and patriotic message. The works of poet-musicians such as Aref, Sheydā and Amir Jāhed exemplify this type of *tasnif*. In the 1930s and 40s most *tasnif*s were set to high-quality lyric verses by classical poets such as Rumi, Hafez and Sa'di. In the succeeding period of increased commercialization, *tasnif*s deteriorated in poetic and musical standard. A style of popular amorous ballad emerged, known as *tarāneh*. This genre, heavily diluted with Western elements, sometimes includes a thin layer of elementary harmony. Following the 1979 Revolution, composition of *tasnif*s gave way to more serious songs that conform to the ideological tenets of the clerical régime.

5. MUSICAL INSTRUMENTS AND VOCAL TECHNIQUES. Historically, a wide variety of instruments has been used in Persian music, although some are now obsolete (e.g. the *chang*). Evidence suggests Persia as the source of several musical instruments found outside the country. The Persian dulcimer (*santur*) is found in North India and Greece (*santouri*). The Persian word NEY ('reed') is applied to various flutes or pipes throughout the Middle East and North Africa. The Persian word *sornā* ('festive pipe'), distorted to *zurnā*, is applied to a similar instrument in Turkey and all countries in the Balkan peninsula (*shahnāī* in India; *see* SURNĀY). The North Indian *sitār* bears a Persian name, although it differs in construction from the Persian *setār*.

There are many instruments of regional folk music not used in urban classical music (see §III, 3 below). Currently the most widely used instruments of classical music are: *setār*, *tār*, *santur*, *kamāncheh*, *ney* and *tombak* (fig.10). The *dāyereh* (frame drum) was formerly important.

The *setār* (fig.11*a*) is a long-necked lute with a small pear-shaped soundbox and four strings. Its name signifies 'three strings'; a fourth drone string has been added in more recent times. It has a range of two octaves and a 5th, and it is strummed with the nail of the right index finger. The more ancient name for this type of lute is *ṭanbūr* or *ṭunbūr*; the name *setār* found currency from the 16th century. Similar instruments used in the folk music of eastern Iran to this day are called *ṭanbūr*. The *tār* (fig.11*b*) has a tonal range identical with the *setār*. It has three double courses of strings (six strings in all); the first two courses serve a melodic function while the third course serves as a drone. The *tār* has a double interconnected soundbox covered with parchment. The larger resonating chambers, doubled melody strings and use of a metal pick (instead of the finger-nail) result in greater sonority, which has made the *tār* much more popular than the *setār*. However, it has not had a very long history in Persia.

The *santur* (fig.11*e*) is a small dulcimer with two layers of quadruple strings tuned in unison resting on movable bridges. It has a range of over three octaves and is played with delicate hammers made of rosewood. The *kamāncheh* (fig.10*a* and fig.11*c*) is a spike fiddle with four strings and a range of about three octaves. Its soundbox is round and deep, with a skin-covered surface over which the bridge rests. *Ney* is the generic name for many types of flute. A wooden rim-blown flute called *ney-e haftband* has found its way into the classical tradition. It is obliquely held, with six finger-holes and one thumb-hole. The *tombak* (fig.10*b*), also called *dombak*, is a vase-shaped wooden drum, held horizontally on the lap and played with the fingers of both hands. As it is used for establishing rhythm, the *tombak* is also popularly called the *zarb* ('beat').

The *'ūd* (lute; fig.11*d*) is believed to be a later development of a pre-Islamic Persian instrument called *barbat*. It has been a prominent musical instrument throughout the Middle East and is still widely used in Turkey and Arabic-speaking regions. In Persia, however, since the Safavid period, the *'ūd* gradually lost favour with musicians. Reasons for this are unclear, but by the beginning of the 20th century it was barely known. In the second half of the century, attempts were made to revive interest in the *'ūd*. It now has some use, particularly in orchestral music although there are still very few proficient *'ūd* players in Iran. The same holds true for the *qānūn* (psaltery; fig.11*f*), which has also enjoyed a limited revival, mainly in some orchestral formations.

Several Western instruments have found a firm place within the Persian classical tradition. The violin has been adopted very effectively as it is capable of producing intervals other than the tempered semitone and whole tone. In fact, it has largely replaced the native fiddle (*kamāncheh*). Other Western instruments used in Persian music include the clarinet, flute and trumpet. The most incompatible instruments are those with fixed tuning,





10. Musicians playing (a) kamāncheh (spike fiddle) and (b) tombak (goblet drum); Qajar-style painting, 19th century (Victoria and Albert Museum, London)

such as the piano, which is severely at odds with the pliable nature of Persian intervals. Nevertheless, the piano's majestic sound made it all too alluring to be overlooked. With some tuning alterations, it has been widely used, both as a solo instrument and in ensembles (with less than felicitous results).

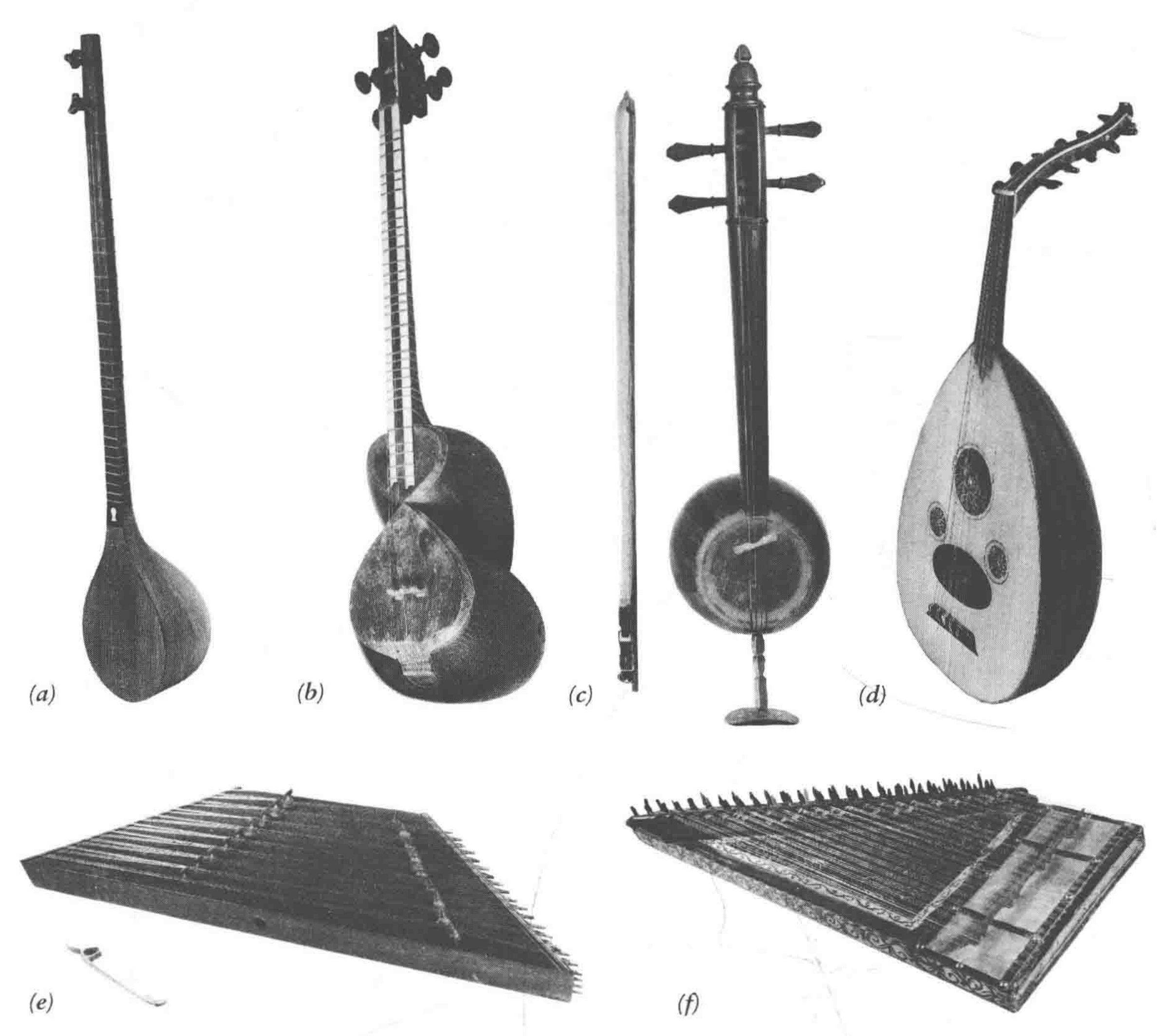
6. Music education and performance. The traditional approach to learning Persian music is through private instruction from a master-musician. The process is essentially centred on mastery of an instrument. Even singers usually study with an instrumentalist, singing as the teacher plays on his instrument. Learning to perform and to improvise are inseparable; the necessary knowledge of the musical system comes as a by-product of gaining proficiency in performance. This traditional practice is still widely followed, although music schools that use organized classroom teaching also now exist (see §7 below).

After discussing how to hold the instrument, the teacher is likely to begin lessons with a simplified version of a *darāmad* of one of the *dastgāh*s. As the pupil progresses, the various *gusheh*s of the chosen *dastgāh* are introduced. It is all done by rote. Purely technical studies or dry exercises detached from the *dastgāh* repertory have only a marginal place in the teaching process. With continued work, the pupil becomes aware that the object is not to learn specific and unalterable pieces, but rather that it is a question of mastering mutable ideas for the improvisation of pieces that have aspects of identity (tones, melodic configurations, range, limitations etc.), but no fixed formation or duration. Through this procedure musicians come to know the implied models of the *radif* repertory. They learn to improvise upon them and become imbued with an understanding that can be articulated in performance but not verbalized.

In this music the preponderance of extemporization has mitigated against the use of ensembles. Moreover, a monophonic music that utilizes a limited range of sound has little justification for the employment of an orchestra. Nevertheless, the inroads of Western music and the introduction of fixed compositions (see §4 above) have resulted in the formation of small ensembles combining Persian and Western instruments, e.g. *tār*, *santur*, *ney* and *tombak*, plus violin and clarinet. The *gusheh*s that are subject to improvised rendition are played by individual musicians within the group. In vocal performances the singer leads in improvisation. He or she is followed closely by the accompanying instrumentalist (who must have considerable experience and an exceptionally retentive memory), resulting in an inadvertent imitative counterpoint.

Persian music has a unique vocal technique, which includes *tahrir*, a type of ornamentation with a quasi-yodelling effect and high falsetto notes. This difficult art has been declining since the beginning of the 20th century. Outstanding early 20th-century singers were Qamar and Tāherzāde.

Until the early 20th century, performance of Persian classical music was limited to special occasions in private gatherings, mostly in aristocratic homes or at court. Religious constraints tended to prohibit large public



11. Iranian chordophones: (a) setār (long-necked lute); (b) tār (long-necked lute); (c) kamāncheh (spike fiddle); (d) 'ūd (lute); (e) santur (dulcimer); (f) qānūn (psaltery)

forums for musical presentation. Since then, Westernization and the advent of recording, cinema, radio and television have combined to give music a wider social application (see §7 below). Whereas in the past great performers were known by the social élite, today they are familiar to the bulk of the population. Outstanding performers of modern times, such as AHMAD EBĀDI (*setār*), ALI AKBAR SHAHNĀZI (*tār*), Asqar Bahāri (*kamāncheh*), ABOLHASAN SABĀ (violin), FARĀMARZ PĀYVAR (*santur*), Hasan Kasāi (*ney*), Hoseyn Tehrāni (*tombak*) and QOLĀMHOSEYN BANĀN (singer), gained recognition through their recordings, broadcasts and concert presentations, and have been revered by all.

7. MODERN DEVELOPMENTS. Increasing Westernization was the dominant feature of Iran under Pahlavi rule (1925–79). Significant strides were made in the promotion of music as a social force. Tehran was the hub of activity, but larger provincial cities also gradually benefited. In the 1930s a music conservatory was established in Tehran under the auspices of the Ministry of Culture and Arts, with theoretical and practical courses based on European models, and there was a state-funded School of National Music. In 1965 the University of Tehran organized a Music Department modelled on the American system, covering theory, composition, music education and study of different instruments of Western art music. A separate section dealt with systematic study of theoretical and practical aspects of Persian classical music.

Before the 1979 Revolution, radio and television stations aired all types of musical programmes and employed many musicians. In a lighter vein, composed songs of a hybrid Persian/Western type became increasingly popular. An ever-growing host of male and female singers captured the public fancy, stimulating a profitable record industry. These songs were taken up by professional entertainers, as were musical items from films (see §III, 5 below).

By the 1970s, Iran had a number of competent composers, conductors, pianists, violinists and singers of Western music, mostly trained abroad; some enjoyed international recognition. The Tehran SO, founded in the late 1930s, improved steadily. By the mid-1970s it had a

hundred musicians under contract, performing regular concerts of the standard repertory and newly commissioned works. An opera company founded in the late 1960s staged works in the splendid Rudaki Hall, including a few by Iranian composers. The National Iranian Radio and Television maintained an excellent chamber orchestra, and there was also a ballet troupe.

The annual Shiraz Festival, held in the southern city of Shiraz and nearby ancient ruins of Persepolis, was another highly effective area of musical activity. The accent was on the Western avant-garde and authentic music from Iran and other parts of the East, with internationally known artists and groups.

With the 1979 Revolution and political takeover by the fundamentalist religious faction, all public music was initially brought to a halt. Music ceased to be broadcast, music schools were closed, and the Symphony Orchestra, opera company and ballet troupe were disbanded. However, within a few years the government came to realize that such draconian measures are untenable: music cannot be expunged from the life of a nation. Furthermore, the hardline position against music, when theologically scrutinized, was found to be largely groundless.

A considerable softening in policy has since occurred. The Tehran SO has been revived, music schools are functioning again and music is heard on radio and television. However, pop music of all kinds is held in disfavour, and women are banned from singing in public. At the same time, large numbers of Iranian expatriates (particularly in the United States) include many musicians continuing to produce and market a vast quantity of popular music.

On the private level, interest in music is greater than ever. Since the régime blocks so many avenues of pleasure, large numbers of people now find joy in the study of musical instruments, both Western and Persian. A real shortcoming is the lack of cultural exchange with the world at large, but that too will no doubt be re-established as Iran's self-imposed isolation is gradually, and inevitably, rescinded.

See below for bibliography.

III. Regional and popular traditions

1. Introduction. 2. Ritual and ceremony: (i) *Zekr* (ii) *Nowheh* (iii) *Ta'ziyeh* and *rowzeh* (iv) Daily life (v) Therapy. 3. Instruments and ensembles. 4. Sung poetry: (i) Lyric genres (ii) Narrative genres. 5. Entertainment.

1. INTRODUCTION. Iranian civilization has long been sustained by complex interdependencies among settled and nomadic peoples, cities and their rural hinterlands. As musical instruments, performance genres and melody-types were transported from one environment to another, some were distinguished as 'regional', 'rural' or 'tribal'. The names of a great many classical *gusheh*s refer to cities, regions or tribes. Similarly, within regional traditions, the principle of marking musical differences with geographic and ethnic names is widely applied, though on a smaller scale than in the classical *radif*.

The current political boundaries of Iran separate ethnic groups from their kindred in adjacent nations. The music of Pakistani Baluchistan (*see* PAKISTAN), TURKMENISTAN, AZERBAIJAN and the Kurdish regions of Turkey, Syria, Armenia and Iraq affords many parallels with that of corresponding groups within Iran. Musical practices in the Gulf region also share many common features, some of African origin (*see* ARABIAN GULF).

Regional musical traditions are closely correlated with differences of language, and many performers have been bilingual or multilingual. Persian (Farsi) is the mother tongue of little more than half Iran's population, but most people are exposed to it. Sorani Kurdish, Kurmanji Kurdish and Baluchi are the other major Iranian languages. The most important Turkic language spoken in Iran is Azeri (Azerbaijani), dominant in the north-west; others include the language of the nomadic Qashqa'i of Fars province, the Turkmen to the east of the Caspian sea and scattered groups in northern Khorasan. Arabic is widely spoken in the south-west and in towns along the Gulf coast.

In regional traditions, knowledge of repertories and performance techniques is often transmitted from master (*morshed* or *ostād*) to pupil (*morid*: 'disciple' or *shāgerd*: 'apprentice') in ways that resemble transmission of the classical *radif*. This applies both to instrumentalists learning a repertory of melody-types and rhythmic patterns and to singers specializing in some type of sung poetry. One specialist, the *naqqāl* might spend up to 12 years with an experienced master learning how to sing and recite the epic *Shāhnāmeh* ('Book of Kings') of Ferdawsi, which consists of more than 48,000 distichs. A *morshed* who recites poetry in a traditional gymnasium (*zurkhāneh*) acquires his arts of recitation and drumming from a recognized master. Long periods of study are made necessary by the esoteric aspects of much musical knowledge, whether these involve the trade secrets of service professionals or the spiritual insights attained by musicians who take pride in their status as amateurs. The value placed on amateur or semi-professional standing is one consequence of the low social status traditionally assigned to service professionals.

There are several types of singing and instrumental music among the goods and services best provided by specialists from outside the immediate community. In cities, music for weddings and other festivities is often provided by members of religious minorities, notably Jews and Armenians, many of whom are also instrument-makers. Peasants may call upon musicians from nomadic or itinerant groups for entertainment at weddings, and certain villages have a high concentration of musicians available for hire. Within some tribal societies, the responsibility for playing certain instruments and for performing other services is vested in a relatively small endogamous group, e.g. the Tushmāl among the Bakhtiyari and the Ussa or Changiyān among the Qashqa'i. Musicians of many regions have acquired stylistic elements from the music of 'outsiders' such as the Godar of eastern Mazanderan (who number about 3000).

Regional differences are most pronounced with respect to instruments and ensembles, the ceremonial uses of voices and instruments, and the performance genres cultivated by specialists. Moreover, each region has several musical publics, and some are suspicious or simply unaware of the activities of others. This situation has limited the scope of information on musical instruments and performance genres given by Iranian and foreign authors. The first comprehensive survey of Iranian instruments was carried out in the 1980s and 90s by Mohammed Reza Darvishi, who is preparing a multivolume encyclopedia of instruments.

Most Iranian performing arts allow performers to select stylistic options that either intensify or diminish the

demands placed on listeners and spectators. The most accessible music has a constant metre, a fixed rhythmic pattern and a narrow melodic range. Performers may invite spectators to clap in rhythm, and in some genres all participants are obliged to sing the refrains. Soloists invariably depart from the simplest forms of any pattern, and then return at appropriate points of the performance.

2. RITUAL AND CEREMONY. Ceremonial uses of voices and instruments vary significantly among the different regions, notably in relation to the functions assigned to specific instruments. Human responsiveness to divine ordinances can be thrown into vivid relief by the absence of instrumental sounds, as in the call to prayer (*azān*) and recitation or cantillation of the Qur'an. The effective coordination of group movements in a regular sequence can be underscored by use of percussion instruments. The semantic associations of particular instruments can be evoked as appropriate in ceremonial contexts. Instruments may also serve as surrogate voices, or as the primary vehicles for performance of a sacred repertory.

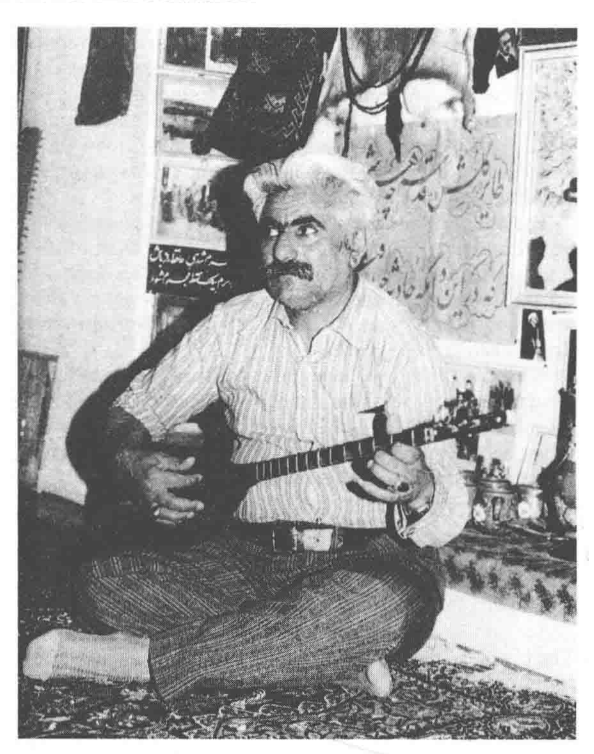
(i) Zekr. The spiritual assemblies in which members of Sufi orders sing poetry and, in some cases, play instruments have long provided a favourable environment for the cultivation of poetry, music and other arts. In no other type of venue have so many languages and stylistic levels been brought into play, though differences among the orders are expressed, in part, through stylistic preferences and through avoidance of styles deemed inappropriate. The term *zekr* (literally 'remembrance') applies both to whole ceremonies and to short formulae or pieces that are sung or spoken at appropriate points within a ceremony.

The sacred instrument of the Ahl-e Haqq order in southern Kurdistan and Lorestan is the *ṭanbūr* (long-necked lute, fig.12; *see* §3 below). It accompanies the singing of sacred texts (*kalām*) in the spiritual assembly (*jam*ʿ) using modal entities termed *maqām* (or, more recently, *dastgāh*) and often named after important figures in the order's history. Hewrami (considered a form of Kurdish by the Ahl-e Haqq) is the sacred language of the *kalām*, though other languages (e.g. Lori and Azeri) are also used in ceremonies. The group sits in a circle as *zekr*s from various sources are performed responsorially, sometimes with instrumental solos on the *ṭanbūr* interpolated into the sequence.

By contrast, the *zekr* ceremony of the Qāderi order in Kurdistan has two phases, during which participants are first seated and meditative then standing and singing as they move rhythmically. To introduce the entire ceremony, and during the 'standing' phase (*qiyām* or *here*), hymns and *zekr*s are sung to the accompaniment of large frame drums (*daff*). The techniques of alternating verses and refrains in a fixed-time cycle and of varying a melody that inexorably returns to its foundation enable singers to activate spiritual energies and to induce states of ecstasy. The purposes of the Qāderi assembly do not require the diversity of melodic resources evident in the rich Ahl-e Haqq tradition.

For further details on *zekr* (or *dhikr*) *see* ISLAMIC RELIGIOUS MUSIC, §II, 3.

(ii) Nowheh. Responsorial singing also binds together the members of groups that have no connection with Sufi orders. In villages and some towns, members of a *dasteh* or *hey'at* meet regularly to sing verses (*nowheh*) that

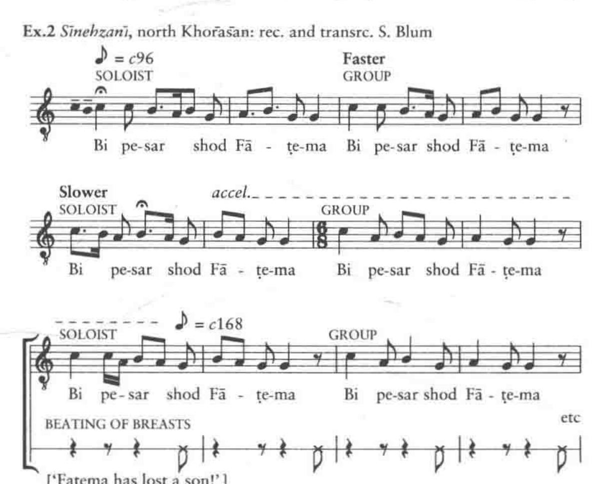


12. *Ṭanbūr of the Ahl-e Haqq order of Kurdistan*

express their anguish over the martyrdom of the Shiʿa *imāms*. The leader sings to a somewhat variable pulse; this contrasts with the group's short, more metrical responses (ex.2), which are normally accompanied by rhythmic breast-beating (*sinehzani*) or by striking the shoulders with small chains (*zanjirzani*). The tempo gradually quickens as the leader's singing rises in pitch and his phrase groupings lengthen.

Nowheh sinehzani is often performed during or after a mourning procession commemorating the martyred *imāms*. For these processions, the most important dates of the Islamic lunar calender are the 9th and 10th of Muhorram (Imām Hossein), the 28th of Safar (Imām Hassan) and the 29th of Safar (Imām Rezā). Men and boys walk in step, as cymbals (*senj*) and perhaps a drum, even trumpet and piccolo, are played. When the group

Ex.2 *Sīnehzanī*, north Khorāsān: rec. and transrc. S. Blum



pauses to sing *nowheh*, the instruments are silent, unless they relieve the singers with an instrumental rendition of a strophe.

In the city of Mashhad, on the major days of mourning, groups from many regions of Iran form processions that circle the shrine of Imām Rezā. In the city of Bushehr, each residential quarter traditionally mounted its own procession on the 9th of Muharram, accompanied by an ensemble of eight cylindrical double-headed drums (*dammām*), eight pairs of cymbals and one long serpentine conical trumpet (*buq*) made of reed, with an animal horn containing a blow-hole attached at the upper end. As processions encountered one another, the *buq* players were expected to coordinate the rhythms of their ensembles. (*See also* IRAQ, §III, 1 (ii).)

In the province of Gilan and parts of Mazanderan, an ensemble of ten long reed trumpets (*karnā*) performs exclusively in mourning ceremonies and the *ta'ziyeh* drama. The lead player thinks of religious verses appropriate to the occasion and imitates their rhythms and melodic contours with the two (occasionally three) pitches; the other nine play different pitches in a loose rhythmic unison as they 'catch' the leader's words.

(iii) Ta'ziyeh and Rowzeh. Sung plays (*ta'ziyeh* or *shabih*) depicting events surrounding the martyrdom of Imām Hossein and members of his family (or, less often, the martyrdom of another *imām*) are performed in most regions of Iran. The *ta'ziyeh* reached its highest point of development in the late 19th century, when foreign dignitaries were regularly invited to witness the elaborate performances sponsored by the Qajar court. The efforts of the Pahlavi shahs (ruled 1926–79) to discourage performance of the plays were more successful in the large cities than in towns and villages. Some prominent classical musicians have come from families known for their expertise in *ta'ziyeh* performance, and portions of the classical *radif* may have been adopted from *ta'ziyeh* melodies.

The *ta'ziyeh* dramas are produced both by circles of devotees and by professional troupes (who interrupt performances at strategic points to solicit donations from spectators). Knowledge of a role (*nagsh*) is sometimes transmitted orally from father to son, but considerable use is made of manuscript texts, which actors may even read during performance. A curator of texts (*noskhe-dār*) serves as a highly knowledgable source of assistance to neophyte performers (e.g. Āmirzā Ali Paknefas of Qazvin, *d* 1994).

The use of singing serves to distinguish between the forces of good and evil. Soloists portraying the martyrs sing their parts, whereas their enemies do not sing but declaim their verses: singing is held to express human emotions that are sorely lacking in these evil characters. Drums and wind instruments often provide appropriate references to the battle between good and evil. Melodic patterns used for sung dialogues have clearly defined tonal functions and allow for interpolation of exclamations (ex.3). The melody of ex.3 changes direction at the caesura following the sixth syllable of each hemistich.

Rowzeh is an extended poetic narrative about the martyred *imāms*, performed by a specialized singer (*rowzehkhān*) at devotional gatherings, which are held at any time of the year in private homes, mosques and other public places. Texts are drawn from a large repertory of printed and manuscript collections dating from the 17th

Ex.3 *Ta 'ziye*, north Khorāsān; rec. and transcr. S. Blum

♩. = c96

GROUP

Ba-rā-dar ba-rā-dar, ba-rā-dar, vā - - - i,
vai

'A-ziz - e del-e jā - ne khvā-har, vāi

SOLOIST

Tan-e tab zā - - - re man

Tan-e tab zā - - re man

Na-dā-rad di-gar ṭā - qat-e tan - gi Na-dā-rad

GROUP

di-gar ṭā - qat-e tan - gi. etc.

Brother! Brother! Brother! Vai!
Dearest! Heart! Soul! Sister! Vai!
My body afflicted with a bitter fever!
No one else has power in adversity.

to the 20th centuries. The singer shapes and articulates conventional rhythmic and melodic formulae to elicit highly emotional responses from the listeners, many of whom weep profusely. (For further details on Shi'a religious music, *see* ISLAMIC RELIGIOUS MUSIC, §III.)

(iv) Daily life. No form of sound communication is more important to the ordering of Muslim daily life than the call to prayer (*azān*). Qur'anic recitation and the singing of *monājāt* (prayers) and other religious verses in the home is an important part of personal religious observance.

Many urban men attend the morning or evening sequence of athletic exercises in a traditional gymnasium (*zurkhāneh*). These are led by a *morshed* who sings many types of verse (including short sections of the *Shāhnāmeh*, accompanying himself on a large earthenware goblet drum (*zarb*). The exercises are tightly coordinated with the drum rhythms. Late in the sequence a heavy rattle (*kabbādeh*) is lifted above the head and shaken; it has small metal discs attached to the links of a chain and weighs up to 24 kg.

As in many cities of Central Asia and South Asia, the *naqqāreh-khāneh* (literally 'drumhouse') once played a prominent role in time-keeping. An ensemble of kettledrums (*naqqāreh*), shawms (*sornā*) and long brass trumpets (*karnā*) used to play immediately before sunrise and after sunset from a tower (*naqqāreh-khāneh*). The institution survives (though without the trumpets) at the shrine of Imām Rezā in Mashhad (fig.13).

All over Iran vocal genres connected with stages in the life-cycle or with everyday activities used to be performed responsorially and antiphonally. Some are now sung by soloists with instrumental accompaniment, e.g. the *motk* sung by women in Baluchi mourning ceremonies. Singing



13. *Ensemble of karnā (trumpets), sornās (shawms) and naqqāre (kettledrums), naqqāreh-khāneh, shrine of Imām Rezā, Mashhad, early 20th century*

to coordinate the movements of workers was highly developed in some regions (e.g. Gilan, Lorestan, Bushehr and Hormozgan), but in living memory many such genres have been abandoned.

Instrumental music is far more prominent in marriage celebrations than in funerals. The instrumental voices that best fit both contexts are those of two shawms, the *sornā* and the larger *karnā*. In Lorestani mourning ceremonies, melodic formulae played on the *karnā* (or *sāz-e chapi*) effectively recall the accomplishments of the dead.

(v) Therapy. Healing ceremonies in Baluchistan and the Gulf region depend on the participation of skilled instrumentalists. In the Baluchi *gwāti* ceremony, various tunes are played on the *sorud* (double-chested fiddle) or *doneli* (double duct flute) until one pleases the spirit (*gwāt*) responsible for the patient's illness. This tune is repeated as the spirit takes full possession of the sufferer. More than one session (*le'b*) is usually necessary before the *gwāt* makes known his demands through the altered voice of the possessed patient. If healing takes place, it is attributed to divine grace, not to the *gwāt*.

Musical offerings and appeals to spirits are equally important in healing ceremonies of the Gulf region, which inlude the *zār*, *nubān* and *liwah*. The *tambire*, a bowl lyre with six strings, is the sacred instrument of the *nubān* on the island of Qeshm and elsewhere in the province of Hormozgan. It is normally accompanied by two large double-headed drums (*gap dohol*) and a belt-rattle sewn with sheep- and goat-hooves (*manjul* or *manjur*).

See also IRAQ, §II, 1 (iii) and ARABIAN GULF.

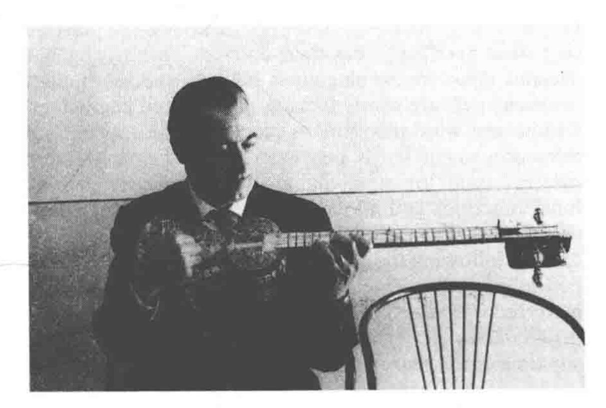
3. INSTRUMENTS AND ENSEMBLES. Of the six primary instruments of 20th-century Persian classical music, *santur* (dulcimer), *tār* (double-chambered long-necked lute), *setār* (long-necked lute), *kamāncheh* (spike fiddle), *ney* (rim-blown flute) and *tombak* or *zarb* (goblet drum), all except the *setār* are also prominent in popular or regional traditions, where they are found in variant forms. In the 1980s and 90s the frame drum (*dāyereh* or *daff*) began to reclaim its former place in the classical ensemble, though current playing techniques are rudimentary in comparison to those of the *zarb*.

Before the 1979 revolution, urban popular musicians (*motreb*) exploited the virtuoso possibilities of the *tār* and *santur* in radio orchestras and entertainment troupes. The violin was readily assimilated in both environments, whereas its suitability for music based on the *radif* remains a controversial subject. Some urban popular ensembles adopted a *santur* with 14 quadruple courses of strings rather than the 9–11 courses of the classical instrument. The Azerbaijani *tār* (*tār-e qafqāzi* or *tār-e torki*) had a major role in the radio ensembles called 'Azerbaijani orchestras', which were active for several decades. In contrast to the Iranian *tār*, it is held against the player's upper chest and has a shallower body, a thicker membrane for the soundtable, 22 rather than 25 frets, and five or six additional sympathetic drone strings (fig.14).

The *kamāncheh* (spike fiddle) and *ney* (rim-blown flute) are central instruments within both rural and urban musical practices. The *kamāncheh* with either three or four strings (fig.15) is found among the Qashqa'i and in Lorestan, Azerbaijan, Gilan, Mazanderan, the Turkmen plain and northern Khorasan. In Gilan and northern Khorasan, it shares a repertory of dance tunes with the *sornā*, and some musicians are proficient on both instruments.

The *ney* is commonly called *ney-e haftband* (*ney* with seven nodes), but oblique rim-blown flutes have many other regional names. They are virtually ubiquitous (except from Azerbaijan), as is their association with shepherds. The preferred rim-blown flute of a given region often has a substantial repertory. In most areas it is played solo or accompanied by a drum (*dāyereh*, *tombak* or occasionally small *naqqāreh*). Players of rim-blown flutes often hum or sing a fundamental pitch while playing. In the late 19th century, court musicians adopted the Turkmen technique of placing the *ney* against the upper teeth, using the tip of the tongue to direct the air flow.

The next most common aerophone is the *sornā* (shawm, often simply called *sāz*: 'instrument'). Its wooden body (usually 30–45 cm long) has a cylindrical bore along two-thirds of its length, expanding into a small bell below the lowest finger-hole. Its melodic range rarely exceeds a 12th. The much larger *karnā* or *sāz-e chapi* of Lorestan and of the Bakhtiyari and Qashqa'i has a detachable lower section of copper or brass, somewhat longer than the wooden body; the total length of a *karnā* may reach 90 cm. One *sornā* or *karnā*, played with the technique of circular breathing, is normally accompanied by one or



14. *Azerbaijani tār played by 'Ali Dādsetanpur of Tabriz*



15. Kamāncheh (spike fiddle) player, Azerbaijan

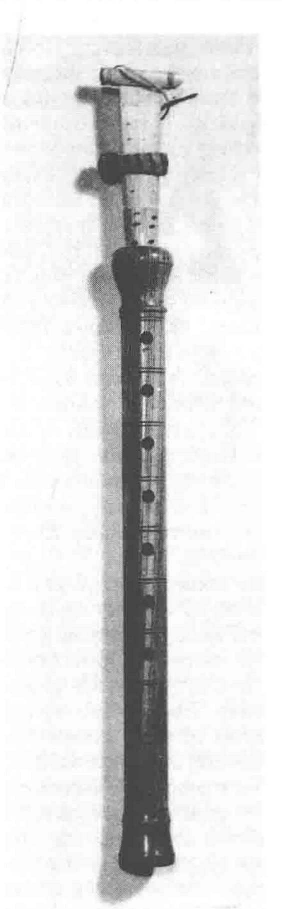
more drums, usually the *dahol* (but *dāyereh* in western Gilan and *naqqāreh* in eastern Gilan and Mazanderan). In Azerbaijan a second *sornā* may provide a continuous drone. The *sornā* of Minab (Hormozgan), a relatively large instrument with a range of two octaves, is accompanied on festive occasions by two types of *dohol* (the *gap dohol* or *mārsāz* and the smaller *jawrre*) and perhaps one or two *tombak*. The combination of *sornā* or *karnā* and *dohol* has long been associated with weddings and circumcisions, acrobatics, wrestling and other games of prowess; it is heard in some *ta'ziyeh* performances, e.g. in Hormozgan.

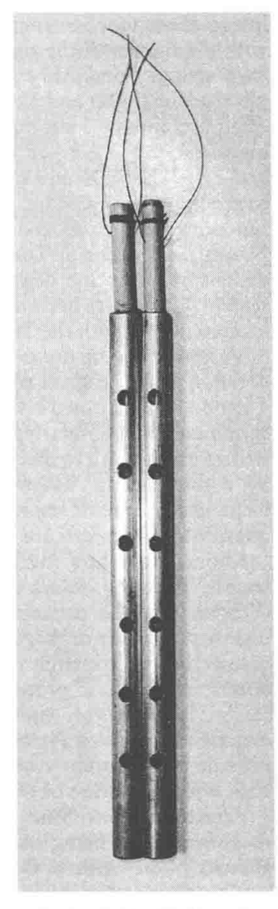
Other aerophones have more limited distribution. The *bālābān* of Azerbaijan and Kurdistan (also called *nerme ney* and *mey*) is a cylindrical pipe of about 30 cm, played with circular breathing (fig.16*a*). The broad 10-cm double reed produces a warm, pliable tone. When a pair of instruments is used, one musician (the *damkesh*) plays a continuous drone. The drone function is inherent in the structure of the Baluchi *doneli*, a double duct flute related to those of the Indian subcontinent. The 'male' flute which plays the melody has up to 11 finger-holes, of which only the lower six are used: the 'female' has eight holes, some filled with wax to produce the appropriate drone.

Double clarinets are played mainly to accompany dancing, usually with *dohol* accompaniment. They are found in Khorasan, the Zagros mountains and the Gulf region. Two pipes of equal length (about 15–20 cm) are commonly tuned in approximate unison, but expert players occasionally tune them a 2nd or 3rd apart to raise the energy level of the music; often one pipe acts as a drone. In Khorasan, the *qooshmeh*, *dosāzeh* and *dobugeh* are usually made from bird bones (eagle or crane), having five, six or seven finger-holes. In Kurdistan, Azerbaijan and Lorestan, similar double clarinets are made of reed (*duzele*: 'two reeds'; see fig.16*b*). In the south-west, a similar six-holed reed instrument (*ney-jofti*, *qalam-joftī*) takes an important role in religious ceremonies, and it provides accompaniment for sung poetry and dancing. A double clarinet set within a block of wood serves as the chanter of the *neyanbān*, a bagpipe sharing much of the same repertory.

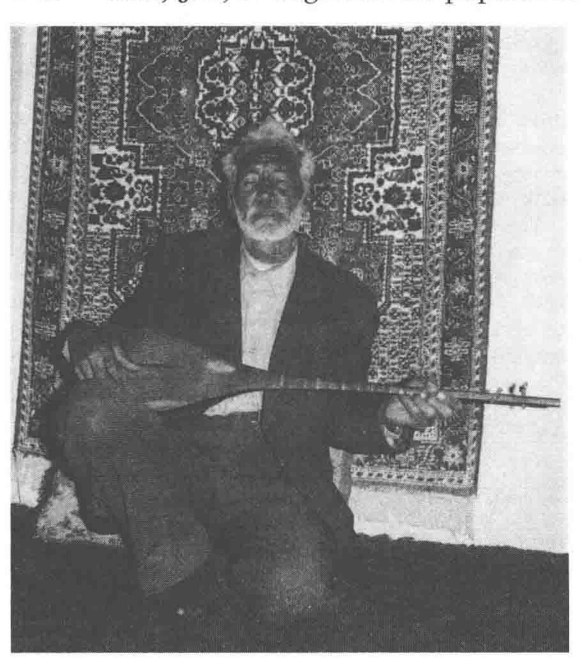
The cylindrical double-headed drum (*dohol*) is found in many of the ensembles described above. One skin is normally beaten with a large bent stick (*gorz*), the other with a thinner, more flexible stick (*tarke*). The diameter of each membrane invariably exceeds the length of its cylindrical body (e.g. in the ratio of 80:30 cm). In Hormozgan a group of three double-headed drums accompanies the *qalam-joftī*, entering in a prescribed order: *dohol* (played on both skins with the hands), *pipa* (played on one skin with a stick) and the small *keser* (played on one skin, with the hands, supplying variations of the basic patterns). Ensembles of drums playing complementary parts are highly developed in Baluchistan and the Gulf region, e.g. the Baluchi pair of barrel drums played with the hands (male *dorrokor* and smaller, female *tambuk*).

The frame drum (*dāyereh* or *daff*) occurs in many sizes, with or without attached metal rings. It has found its way into the most varied social situations, from the Sufi *zekr* to performances of street entertainers. It never lost its central role in the classical and popular idioms of





16. (a) Bālābān or nerme ney (shawm); (b) duzele (double clarinet)



17. *Khorasani dotār played by Mokhtār Zanbilbāf, Bojnūrd, Iran*

Azerbaijan, and the best Azeri players display a high level of mastery.

The most important feature distinguishing long-necked lutes is the manner of sounding the strings: they are struck with the fingers of the right hand on the *dotār* (literally 'two strings') and Ahl-e Haqq *ṭanbūr*, plucked with a plectrum on the *tār* and Azerbaijani *sāz*. These instruments often accompany sung poetry. Every *asheq* accompanies his songs on the *sāz* (see §4(ii) below): with the *bālābān* and *qāval* (frame drum) or (in the west) solo. In addition to accompanying singing, the *dotār* has regionally specific functions (e.g. participation in ceremonies of the Sufi Naqshbandi order in Torbat-e Jam). Khorasani players delight in producing dense sonorities, and ensembles of several *dotār*s have become common. The Turkmen *dotār* is often played with the Turkmen spike fiddle (*qijak*).

Various sizes of *dotār* are played in eastern Mazanderan, on the Turkmen plain and throughout Khorasan. The two strings, tuned a 4th or 5th apart, are often struck simultaneously. Similarly, the Ahl-e Haqq *ṭanbūr* has two strings tuned a 4th or 5th apart, the higher pitch doubled by a third string. Most modern *dotār*s have 14 frets yielding a chromatic scale, but in eastern Khorasan three-quarter-tone intervals are used as well.

Khorasani *dotārs* (fig.17) are some 100–110 cm in length; Turkmen *dotār*s are about 85 cm, having more elaborate melodic ornamentation since the frets lie close together. The *sāz* or *bāqlāmā* of Azerbaijan (also called *chogur*) is approximately the same length as the Khorasani *dotār*, but with a proportionally much larger sound cavity. It has three triple courses of steel strings; the melody is played on the upper course, and the lower two provide a rich drone. The 14 frets produce a chromatic scale with the option of two three-quarter-tone intervals.

Baluchistan has four distinctive chordophones, the most important being the *sorud* or *qeychak*, a double-chested fiddle with a skin soundtable over the lower section, four melodic strings and four to ten sympathetic strings (fig.18). Its large solo repertory is partly shared with the *doneli* flute. Melodies that are highly ornamented on the *sorud* are rendered in their simplest form on the *rubāb*, a short-necked waisted lute with a skin soundtable over the lower section, four melodic strings and 10–15 sympathetic strings (*see* AFGHANISTAN, §I, 6(i)). The *sorud* is often accompanied by the *tanburag* (also known as *tanbire* and *setār*: 'three strings'). This instrument is larger than the classical *setār* (about 125cm long) and has three strings. It is an accompanying instrument, providing a rhythmic drone. The *benju* is a plucked board zither introduced into South Asia from Japan, one metre long, with a mechanized keyboard. Its four drone strings serve as a substitute for the *tanburag*, a small plectrum effectively producing ornaments on the two melody strings. (*See also* PAKISTAN).

4. SUNG POETRY. The ability to sing or recite classical Persian poetry is remarkably widespread and in no sense the exclusive prerogative of specialists. Passages from Ferdawsi's *Shāhnāmeh* ('Book of Kings') were once sung in many settings: nomad encampments, village social gatherings, teahouses and gymnasiums. Most melody-types used for singing the *Shāhnāmeh* accommodate two lines, each with two hemistichs of 11 syllables in the quantitative metre ⏑– –/⏑– –/⏑– –/⏑–.

(i) Lyric genres. Singing for oneself, small groups of friends, children and other family members is common in most regions. Inhibitions make many people reluctant to sing in public unless they are recognized as having good voices. Social gatherings in the Mukri region of Kurdistan may include an activity known as *gerelawije*, in which everyone present takes a turn in offering a song, and in Khorasan the instrumentalists hired to perform at village weddings provide accompaniment for any guest who wishes to sing *chāhārbeiti*.

Genres of lyric song emphasize such topics as the singer's loneliness, yearning for home or separation from his or her beloved, themes that are easily extended to praise of the singer's home, family and beloved. The beauty and unpredictability of nature are also major themes. Lyric genres are aptly sung by someone working or travelling alone, but the same verses remain appropriate when the singer has an audience of a few hundred guests at a village wedding. One of the primary functions of music is to alleviate the pain of the individual's condition by acknowledging and articulating it.

The literary form known as *dobeiti* is a couplet with 22 syllables in each line, almost always in the *hazaj* metre:
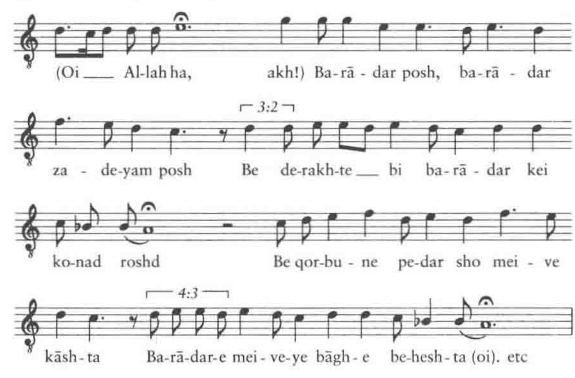


18. *Qeychak (short-necked, double-chested fiddle) and dāyereh (frame drum) of Baluchistan and Sistan*

⏑– – –/⏑– – –/⏑– – (twice). It has a rhyme scheme of *AABA* or *AABB* for the four hemistichs and is often called *chāhārbeiti* ('quatrain'). Such couplets are usually sung to melody-types that can accommodate one full line, which allows singers to introduce subtle melodic variations in the second line and subsequent couplets (ex.4). A singer strings together a sequence of couplets, repeating lines, inserting refrains *ad libitum*, and interpolating vocatives and expletives ar various points, often with elaborate ornamentation (*tahrir*). Most melody-types respect the division of the couplet into four hemistichs of 11 syllables each but do not impose a rhythmic pattern with a regular grouping of beats. Such melodies are sometimes described as 'non-metric', despite the fact that the poetic metre acts as a strong constraint, controlling the placement of ornaments and extended durations. In some verses the number of syllables is kept constant with no hint of a quantitative metre. Although instrumental accompaniment is not essential, the *dotār*, *kamāncheh*, *ney*, *ney-joftī* and *ney anbān* are capable of playing alternate strophes with ornamentation equivalent to that of the vocalist.

The varieties of *dobeiti* (or *chāhārbeiti*) have many names, pointing to the subject matter, melody-type or manner of performance. *Gharibi*, a common term in several regions, emphasizes the singer's predicament as a stranger far from home. In the Talesh region of Gilan, the generic term is *dastun* and melody-types bear the names of localities (e.g. *kargānrudi*, *asālmi*, *māsāli*). In Fars and the Gulf region, the most important term is *sharve*, and many verses are attributed to named poets such as Fāyez Dashtestāni (1834–1911) and Maftun (1897–1962). Singing styles vary with respect to features such as emphasis on, or avoidance of, melodic climaxes in the *sharve*. In northern Khorasan the *āhang-e sarhaddi* ('tune of the Sarhadd region') is the preferred melody-type. Around Torbat-e Jam some of the same verses are sung in a number of genres, e.g. *sarhaddi*, *jamshidi*, *hazaregi* and *kucheh-bāqi*. (*See* AFGHANISTAN, §II, 2(i).)

The quatrains sung in Azerbaijan (*bayāti*, similar in form to the Turkish *māni*) usually have seven-syllable lines with the rhyme scheme *AABA*, as does the *ağit*, a lament for the dead. Some scholars believe that *bayāti* and *māni* derive from a process of interaction between the Persian *dobeiti* and older forms of Turkic poetry. *Qoshma* is the other major type of Azerbaijani quatrain:



Ex.4 *Chāhārbeiti*, Mashhad; transcr. S. Blum

['My brother's offspring, and his children's offspring!
How does a tree mature without a brother?
For our father's sake, let us plant fruit.
A brother is the fruit of heaven's garden.']

lines of 8 or 11 syllables have the rhyme scheme *AAAB* and the final line is sometimes a refrain. Rhythmic and melodic considerations occasion the expansion of some lines, elimination of others and addition of refrains or vocables during performances. The *qoshma* is easily extended into a strophe of five hemistichs with the rhyme scheme *AAABB*.

In Kurdistan, lyric genres are not arranged in quatrains. The most popular Kurdish songs, known as *gorāni* or *stran*, are short and relatively easy to learn. Their refrains are sometimes longer than the verses. *Lawik*, *heyrān* and *qetar* are common genres calling for elaborate ornamentation as the melody gradually descends within an interval of a 4th or (more often) 5th. The distinctive melodic profile of each genre make it easy to recognize in instrumental performances. Singers make extensive use of syllables such as *leyley*, *lolo* and *loyloy*. These genres are often followed by a *pashbend* ('suffix', 'after-verse') in a dance rhythm.

Baluchistan, like Kurdistan, is exceptionally rich in lyric genres, which lend themselves to instrumental adaptation. *Zahirok* and *liku*, like the Persian *gharibi*, express yearning for home or anguish at separation from the beloved. The melodies may have a range of two conjunct or disjunct 4ths; they are highly ornamented and avoid any metric regularity. Both genres are often accompanied on the *sorud*, which provides introductions, interludes and conclusions, plus a constant drone. The metric genre known as *sawt* is usually sung to instrumental accompaniment and treats many topics. It has an unusually large repertory of melodies; a single song may contain phrases based on several different species of tetrachords.

(ii) Narrative genres. Several types of professional and semi-professional performers have long been recognized for their large repertories and skill in holding an audience. These include the Persian *naqqāl*, Baluchi *shā'er* or *pahlawān*, Kurdish *beytbij*, Azerbaijani *'āshıq*, Turkmen and Khorasani *bakhshi*. Prior to the 1979 Revolution, an elaborate wedding celebration (*toy*) in Turkic-speaking areas was incomplete without performance of stories (*dāstān* or *hikāye*) that include quatrains sung to instrumental accompaniment.

Other major venues for performance of narrative genres were upper-class homes and, from the 17th century onwards, teahouses (most of which were closed after the 1979 Revolution). The traditional patronage base of the great Iranian storytellers did not survive the social changes of the 20th century, although in current times a festival of traditional arts may bring together outstanding performers in most of the categories described.

Baluchi verse narratives (*sheyr*) used to be performed by a poet-singer (*shā'er*) at gatherings of the ruling khans, and occasionally at marriage celebrations. Extensive stories such as 'Chāker and Goharām' might last as long as ten hours. They primarily tell of heroic deeds and historical events, but include tales of lovers who overcome various obstacles to their union. The singer is generally accompanied by *sorud* and *tanburag*. He should effectively combine three performance styles, moving from expressive singing (*alhān*, pl. of Arab. *lahn*: 'melody') to rapid declamation (*dabgāl*) or short metric songs (*sāzenk*); instrumental interludes are inserted at prescribed points. At the highest level of mastery, the poet-singer is termed *pahlavān* ('singer of heroism').

A Kurdish *beytbij* may sing throughout the epic (*beyt*) without instrumental accompaniment or may combine sung poetry with spoken prose. Presentation of a long *beyt* may extend over several evenings. Topics range from stories of ill-fated lovers to warfare between Kurdish princes or Kurds opposing Ottoman or Persian armies. Narrative poems by modern Kurdish writers such as Abdollah Guran (1904–62) often carry political implications; they are sung throughout Kurdistan in a style similar to the *beyt*. Traditionally semi-professional, the *beytbij* acquires his art through extended study with a master (*westa*). 'Ali Bardashani, the celebrated *beytbij* active at the Bābān court under Abdolrahmān Pasha (ruled 1789–1812) was said to have received assistance from supernatural beings (*jindōkān*), and in return he supposedly sang at their weddings. Other early singers are also remembered by name.

Each strophe of a *beyt* generally has a variable number of lines of varying length, with a common rhyme. Successive strophes are often linked by a repeated word, phrase or thought. Although the parlando singing style avoids regular grouping of beats, the variation and expansion of short rhythmic and melodic ideas lend coherence to the singer's discourse. Melodies generally descend within the range of a 4th or 5th.

The most richly developed narrative repertories are those of the Azerbaijani *'āshıq* and Khorasani *bakhshi*, memorized from manuscripts or inexpensive books and occasionally enlarged with new items. Versions of some Turkic narratives (e.g. the love story 'Tāher and Zohrā') are known to storytellers over a wide area extending from Xinjiang in China, through Uzbekistan, northern Afghanistan, Turkmenistan, northern Iran, Azerbaijan and Turkey. Musical presentation is particularly appropriate for two lovers' exchange of strophes; prose narration explains the situations that motivate the lovers to sing and the strophic melodies are echoed in instrumental interludes. Most strophes are quatrains with lines of 8 or 11 syllables (the latter divided 4 + 4 + 3 or 6 + 5), grouped into larger sequences by common refrain lines and common melody-types. In Azerbaijan each tune (*havā*) has a proper name. Names are less important in Khorasan; some tunes accommodate verses in three languages (Khorasan, Turkic, Kurmanji Kurdish and Persian).

In western Azerbaijan an *'āshıq* accompanies himself on the *bāqlāmā* (*sāz*), and likewise every *bakhshi* sings to his own *dotār* accompaniment. The *'āshıq* and *bakhshi* also perform genres with religious connotations, some employing quantitative metres (derived from the classical Persian *aruz* metrical system and linked to specific melody-types) rather than the syllabic metres of Turkic folk poetry. A well-known example, transcribed from the singing of Asheq Hassan Eskandari (*b* 1947), is a strophe from the much-loved sequence *Heydar Bābā-ye Salām* by Shahriar (1904–89). Shahriar's strophe has five hendecasyllabic lines (divided 4 + 4 + 3) with the rhyme scheme *AAABB*.

For further details on the *'āshıq see* AZERBAIJAN; for the Turkmen *bakhshi see* TURKMENISTAN.

5. ENTERTAINMENT. Several types of performance described by 17th-century European travellers (Olearius, Chardin and Kaempfer) remained current in Iranian cities until the aftermath of the 1979 Revolution. By the 1990s, however, some had been abandoned. An example is the role of the *luti*, who sang and danced to his own *dāyereh* accompaniment, often transgressing the norms of 'proper' behaviour. Some performed as transvestites or sang verses praising opium and mocking the authorities. Another type of traditional entertainer, *Hāji Firuz*, was an actor with a blackened face who performed on the streets at the Persian New Year. He would recite verses in a high-pitched voice to *dāyereh* accompaniment. A high-pitched vocal style was also used in forms of puppet and marionette theatre (e.g. *pahlavān-kachal* and *kheimeh shabbāzi*), which are now rare.

In the 1960s, prior to the Revolution, a troupe of popular entertainers (*dasteh-ye motreb*) would include players of *tār*, violin, *sornā*, *zarb*, *dohol* and *dāyereh*, alongside dancers with finger cymbals, acrobats and actors, one of whom played female roles. Such troupes performed improvised comic skits at weddings and circumcisions in rural areas, and in cities they typically entertained crowds near bus stations. For several decades after the first Persian sound film (1934), films with musical numbers were a significant source for professional entertainers. Films with music in *motrebi* idiom are no longer produced.

These performers (*motreb*) enjoyed none of the artistic prestige carried by the cognate term, *mutrib*, in Arabic-speaking countries: in Iranian culture *motreb* carries derogatory connotations. Clowning is characteristic of the *motreb* and was highly valued at the Qajar courts (1779–1925). 20th-century rulers have not cultivated a taste for comedy and satire, although it remains strong in the population as a whole.

In some cities, notably Shiraz, Jews predominated in the profession of *motreb*, but numbers have declined dramatically through emigration to Israel. *Motreb*s do not work alone, since many solo lines require a response. Duos are common (e.g. a violinist and singer who also plays *dāyereh* or *zarb*); they are also less likely than larger groups to attract unfavourable attention.

Several regional traditions of instrumental music have gained a new respectability through the appearances of outstanding performers at festivals. The traditions have varying norms for linking together the components of a performance. In Lorestan the duo of *sornā* and *dohol* customarily begins with *sangin se-pā* ('three steps, heavy') and concludes with *shāne-shaki* ('shaking shoulders'). Duos in northern Khorasan (*sornā* and *dohol kamāncheh*, and *dohol* or *qooshmeh* and *dāyereh*) are less likely to follow a prescribed sequence of pieces. They may freely mix the main dance-types (e.g. *do qarseh*, *enaraki*) with other familiar melodies (e.g. *Köroğlu*). Hemiola rhythms are extremely frequent in instrumental music at all stylistic levels throughout Iran.

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BO LAWERGREN (I), HORMOZ FARHAT (II), STEPHEN BLUM (III)

Iranzo y Herrero, Agustín (*b* Allaga, bap. 28 Aug 1748; *d* Alicante, 27 Sept 1804). Spanish composer. He was a choirboy at the Pilar cathedral of Zaragoza, where he studied under Bernardo Miralles. In 1768 he applied, unsuccessfully, for the post of *maestro de capilla* at Las Descalzas Reales, in Madrid; in 1773 he was appointed *maestro de capilla* of the collegiate church of Alicante, a post he retained until his death. Over 100 of his religious works, including masses, motets, Lamentations and villancicos, are extant (in Alicante Cathedral). Although his theoretical works (including *Defensa del arte de la música*, Murcia, 1802, and numerous articles) show him to be violently opposed to Eximeno's innovations, in his compositions he boldly abandoned the secular Italianate style of the 18th century in favour of a more severe style for his religious music, with carefully wrought forms and much harmonic interest. His music continued to be sung long after his death.

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JOSÉ LÓPEZ-CALO

Iraq, Republic of (Arab. Jumhouriya al 'Iraqia). Modern Iraq covers the region of ancient MESOPOTAMIA between two great rivers, the Tigris and Euphrates. With its first royal cities, discovery of writing and advanced overall culture, this country gave birth to the oldest cradle of civilization. Situated at the north-eastern end of the Arab world, Iraq, with an area of 438,317 km^2 is an important meeting-place of the various cultures of the Middle East (Persian, Turkish and others).

The country has rich agricultural plains, mountains, deserts and marshes, with cities and towns built along the rivers. The population has recently grown from about 11 million (1975) to some 23·11 million (2000 estimate). Arab Muslims form the majority (75%). Kurds form the second most important ethnic group, and there are also Turkmens (mainly around Kirkuk), gypsies (*kawlīyya*) and blacks (in the South). 95% of the population is Muslim (Sunni and Shi'a sects and some heterodox gruops). There are Christians of the Chaldean, Nestorian and Armenian churches. Other religious groups are the Yezidis and the Sabaeens (known as Christians of St John). A very ancient Jewish community existed until 1950.

I. Geographical and historical background. II. Art music and related traditions. III. Folk and vernacular music traditions. IV. Modern developments.

I. Geographical and historical background

From a socio-cultural and musical point of view, Iraq can be divided into four main geographical regions (fig.1). The central plains of ancient Mesopotamia lie at its core. The lower basin of the rivers Tigris and Euphrates stretches from Baghdad to the marshes of the south-east, with their cities Nasiriyah (on the Euphrates) and Amarah (on the Tigris). The marsh region is inhabited by Shi'a Muslims and Sabaeens.

The mountainous north borders on other Arabic-Turkish and Persian cultures. This region houses Arab populations and the largest number of ethnic communites and sects: the Sorani (eastern) and Bahdinan (western) Kurds, and Turkmens. It is the home of the ancient Syriac Christian Church and Yezidi other minor sects such as the Shabak and Sarlia.

The desert region comprises three-fifths of Iraq, divided between *al jazira* (north-west) and *al badia* (south). Bedouin inhabitants are nomadic (Shammar and 'Iniza tribes) and semi-settled, the latter occupying areas adjoining the fertile plain. On the upper Euphrates, the ancient towns of Anah, Rawah and Hit represent a blend of Bedouin culture with pastoral and rural sedentary town populations of tribal origin.

Finally, the extreme south-eastern region, where the two rivers unite to form the Shatt al Arab, is influenced by the Gulf and traditions from the Arabian peninsula. It is populated by Arab rural people and city dwellers and by people of African origin, who dwell in Basra, the major city, and Zubayr, a small town.

The music of Iraq has been documented from very early epochs. Archaeological excavations have uncovered information about music of the Sumerian, Akkadian, Babylonian and Assyrian periods (5th to 1st millennia BCE). At the royal cemetery of Ur, three examples of the first lyres of human civilization were found, dating to *c*2600 BCE. Silver flutes, a great number of multi-shaped terracotta rattles, bronze bells, cymbals and clappers made of bronze and shell were also found. Hundreds of reliefs, plaques, murals, stelae, cylinder seals, vases and statues show Mesopotamian musicians playing a wide variety of musical instruments. Scholars have also deciphered cuneiform texts dealing with many aspects of musical theory and practice.

The other important historical period for music was under Abbasid rule (750–1258), when Iraq was the centre of an Islamic multi-ethnic empire and the meeting-point of cultures from Greece, the Middle East and other parts of Asia. Its influence stretched westwards to North Africa and Spain. The first important Arabo-Islamic musicological treatises derive from the Abbasid period, and most significant scholars lived, wrote or studied in Baghdad: AL-KINDĪ (*d* *c*874), AL-MUNAJJIM (*d* 912), AL-FĀRĀBĪ (*d* 950), AL-ISFAHĀNĪ (897–967) and SAFĪ AL-DIN (*d* 1294).

The catastrophic collapse of Baghdad under the Mongol onslaught shattered its elaborate cultural life and marked the beginning of successive periods of foreign domination by Turkmen tribes, Persians and Ottomans. Musical erudition regressed to such a point that concrete evidence of musical life is scarce, although traces of Turkish and



1. Map of Iraq

Persian influence are evident in the urban secular classical repertory. (*See also* ARAB MUSIC, §I.)

The secular music traditions, instruments and dances of all Iraqis derive from Arab, Kurdish and Turkmen cultures. To a lesser degree, in the extreme south, they may belong to traditions of the ARABIAN GULF. Each region of Iraq has its own specific musical features with regard to the secular and sacred functions of music, instruments, dances, and the role of the musician. There are also characteristics common to the whole of Iraq. Vocal expression is dominant in all IraqI music, and improvisational free-rhythmic singing and metric songs (including dance songs) play important roles. The boundaries between art and folk, secular and religious music are not clearly delineated, and interrelations, mutual influences and overlapping repertories are common.

II. Art music and related traditions

The art music of Iraq revolves essentially around the tradition of the Iraqi maqām *maqām*. Its repertory serves as a formal and melodic reservoir for religious, ritual and secular art music, for instrumental improvisations and sometimes even for arranged music. Prior to the mid-1930s (with the creation of the Fine Arts Institute and formal teaching of written theory), local art musicians were not conscious of the theoretical concept of *maqāms* as melodic modes. A complex oral verbalized theory existed, and from the 1950s this was combined with the written tool of Arab music theory.

Iraqi Bedouin and rural popular music is, in fact, based on a number of tetrachords known in Arab music, while Iraqi art music (Iraqi *maqāms* and religious vocal genres) is based on the combination of similar or different tetrachords forming a modal scale of one or two octaves with possible changes of some degrees.

1. Iraqi *maqām*. 2. Islamic religious chanting. 3. The Prophet's birthday ritual (*mawled*). 4. Sufi ritual (*dhikr*). 5. The Baghdad *'ud* school.

1. IRAQI 'MAQĀM'. The local performance tradition, *al-maqām al-'irāqi* represents an important secular repertory

of many semi-improvisational compositions, linking classical and popular poetry and based on a sophisticated unwritten traditional theory. It is believed that the oldest extant repertory, transmitted orally, dates back at least four centuries, probably with some even earlier features.

According to early 20th-century thought, the seven basic modes of the Iraqi *maqām* (*maqāmat asliyya*) are *rāst*, *beyāt*, *segāh*, *ajam*, *nawā*, *hijāz* and *sabā*. All others are 'derived' *maqāms* (*maqāmat far'iyya*). In inventories dating from the 1970s, *chahārgāh* replaces *nawā* as a basic *maqām*. In the 1960s and 70s the Iraqi *maqām* repertory numbered some 50 individual *maqāms*. Since then the tradition has undergone certain changes (see §IV below). However, the total number of Iraqi *maqāms* in the repertory has always been subject to variation. New *maqāms* may be introduced and others may be dropped or altered (because they resemble others or because they are difficult to perform). During the 1990s important Iraqi *maqāms* continued to be performed in small gatherings, but they were otherwise avoided (for large or non-connoisseur audiences).

Each *maqām* in the repertory has a particular preconceived multi-parameter scheme concerning its modal, melodic, rhythmic and formal organization. The performer is expected to respect its traditional framework and to enhance its formal skeleton with personal improvisations, ornamentation and musical developments.

Different Iraqi *maqāms* make variable use of the following elements. *Tahrir* currently designates the opening of a *maqām*, sung on vocalises (syllables, words or phrases) and preceding the beginning of the sung verse. *Bedwa* has the same function as *tahrir* but differs in its very brief opening. *Jalsa*, a descending cadence, marks the end of the first part of the *maqām*. *Meyāna* is the 'middle' formal melodic part in tripartite *maqāms*, sung in a high register. *Sayha*, also in a high register, is (unlike *meyāna*) musically undeveloped. *Qarar* designates either a descending movement to the lower degree or any sung portion in that register. *Quta'* or *awsal* are melodic pieces occurring in any part of the *maqām*, serving as modulations or structural bridges to higher or lower registers, as aesthetically embellishing sections or as a means to enhance or change a prevailing mood. In general, their place is predetermined, but some are used freely.

In the early 20th century, the secular *maqām* repertory was performed in five cycles termed *fuṣul* (sing. *faṣl*). The remaining *maqāms* were sung outside the order of the secular cycle, either in religious cycles or as independent, important *maqāms*.

Other forms play a role in Iraqi *maqām* performance: instrumental rhythmic introductions and solo improvisations, as well as vocal genres. Singers also use free poetic verses followed by popular melismatic songs (*ubūthīyya*). A *pesta* (metred song) normally follows each *maqām*, preparing the audience for the one to follow.

Melodically, the Iraqi *maqām* repertory draws on the music of all communities living in Iraq. Within it, one finds melodies from Arab rural and Bedouin people, and from Kurds and Turkmens. Melodies from outside Iraq also appear: Turkish, Persian and Arabic material from other parts of the Arab world.

Three sung poetic forms are used in Iraqi *maqām* proper: (1) the *qaṣīda* (classical Arabic ode); (2) the *takhmis* (quintary verse based on two hemistiches of a known *qaṣīda*, with three added hemistiches); (3) *mawwāl* (a major colloquial poetic form, also called *zheiri*). Classical texts are used by 33 Iraqi *maqāms*, and some 20 *maqāms* employ the *mawwāl*.

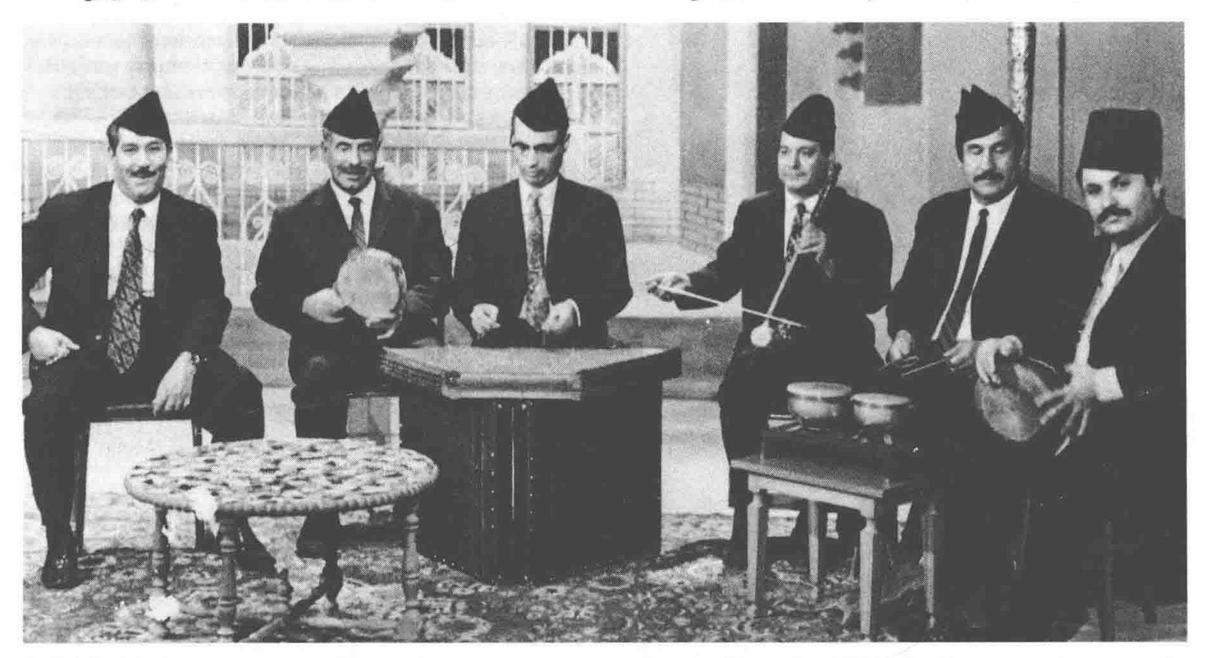
In secular performances, the Iraqi *maqām* is accompanied by *al-chalghī al-baghdādī* (the Baghdad ensemble). This consists of the *santūr* (hammered dulcimer) and *jōza* (four-string bow fiddle with coconut resonator; fig.2) accompanied by two or three drums: *ṭabla* (single-headed drum), *daff zinjārī* (frame drum with discs set into the frame) and *naqqāra* (double kettledrum). Occasionally a large frame drum replaces the *naqqāra*. The traditional role of the *chālghī* ensemble was to anticipate and lead the singer. Some singers prefer to avoid this constraint, choosing to perform with *al-takht al-sharqi* (the oriental ensemble). *Al-takht al-sharqi* performed Arab art and light music in Egypt and Syria and was introduced into Iraq in the 1920s. It consists of the *qānūn* (plucked zither), *nāy* (end-blown flute), *'ūd* (lute) and two types of drum, one being a frame drum.

The Iraqi *maqām* is generally performed by a specialist singer known as *qārī' al-maqām*. Nowadays other types of singer (*muṭrib* or *mughannī*) perform some *maqāms*, but only real specialists can perform the complete repertory. The best representative of the old school of *maqām* singing was Rashid al-Qundarchi (*d* 1945). Other important 20th-century masters were Ahmad Zeidan (*d* 1938), Mohammad al-Guban (1901–89) and his disciple Yusuf Omar (1918–87), perhaps the last important Iraqi *maqām* singer (fig.3).

Before the emergence of modern music and life-styles, the Iraqi *maqām* was the main form of entertainment for city-dwellers in Baghdad, Mosul and Kirkuk. It could be heard everywhere and was performed at weddings, circumcisions or any secular occasion. Concerts were



2. Player of the jōza (spike lute), 1970s



3. *Chālghī al-baghdādī ensemble: Yusuf Omar (singer), accompanied by players of small frame drum (daff zinjārī), hammered dulcimer (santūr), spike fiddle (jōza), double kettledrum (naggara) and goblet drum (ṭabla), Baghdad, 1972*

organized in music-lovers' homes. Until the 1940s, well-known singers performed for large audiences in a number of public coffee-houses. Certain *maqām*s were also performed in the traditional gymnastic houses (*zūrkhāna*) to accompany muscular exercises.

Ever since its creation in 1936, the national radio station has regularly broadcast *maqām* singing, and from 1950 there have been weekly programmes on the national television. Today *maqām*s are also performed on stage, in concert halls and other modern multi-functional gathering-places (notably, the Museum of Popular Art in Baghdad, on Fridays).

2. Islamic religious chanting. Qur'anic recitation (*qirā'a* or *tilawa*), call to prayer (*adhān*), supplication (*du'ā*) and glorification (*tamjid*) are types of religious chanting performed in mosques. They are not regarded as singing (*ghinā'*), although they use melodies that follow the rules of the melodic modes used in the Iraqi *maqām*. Indeed, Qur'anic reciters usually excel in *maqām* singing, and thanks to them hundreds of Iraqi melodies have been preserved.

Recitation is normally performed solo. Collective recitation is used in teaching and in some Baghdad mosques on the eve of Friday. During recitation of the whole Qur'an, sometimes as many as 30 reciters might successively perform. Alternation between two reciters is common during mourning ceremonies.

Qur'anic recitation has its own local Iraqi style. As elsewhere, it varies between a simple form with limited-range melodies (*tartil*) and more developed forms which include improvisation, ornamentation, repetition and changes of register. In the Iraqi school of recitation, a good voice is of prime concern, followed by knowledge of melodies (*angham*) and mastery of the linguistic science of recitation (*tajwīd*). An Institute of Melodic Studies (*ma'had al-dirasat al-naghamiyya*) exists for teaching these. In the 1970s the noted religious scholar, prayer leader and Iraqi *maqām* specialist Sheikh Jalal al-Hanafi (*b* 1915) opened a centre for teaching Qur'anic recitation to women in a 13th-century Baghdad mosque (Jami' al Khulafa).

The Iraqi school of Qur'anic recitation has always been known for using melodies, and in Iraq the use of melody has not been a polemical issue for religious debate. But Qur'anic recitation is not supposed to lead to secular ecstasy or to a possible confusion between purely secular singing and religious recitation. Consequently, religious orthodox authorities sometimes criticize Qur'anic reciters for the beauty of their execution, if it diverts the intent of worshippers.

3. The Prophet's birthday ritual ('mawled'). This widespread and popular ritual, *al-mawled al-nabawī*, is practised in both sacred and secular urban life. Two versions apply to diametrically opposed types of occasion. *Mawled faraḥ* (happy anniversary), based on the text of Ahmad bin Hassan al-Bakri, is performed on the Prophet's anniversary or any happy occasion (marriage, circumcision, benediction, fulfilment of a wish or return from Mecca). *Mawled kidir* (sad anniversary), based on the text of Barazanchi, is organized on solemn national and state occasions and to commemorate death.

A *mawled* ceremony is performed in four cycles (*fuṣul*), each composed of a succession of several predetermined *maqām*s. Vocal parts are performed either by a religious sheikh or by a secular *maqām* singer who enjoys greater freedom of interpretation here than in secular contexts. The soloists relate the life and deeds of the Prophet in classical odes (*qaṣīda*) or *mawwāl* poems in vernacular Arabic, with intermittent frame drum accompaniment.

Group singing of colloquial metric songs (called *tanzīla*, *madiḥ* or *shughul*) follows, with continuous frame drum accompaniment. *Tanzīla* songs usually glorify the Prophet and his family, but they may touch on contemporary social events. An extremely emotive part of the ritual is preseved for popular vocal forms called *frāgīyya* (songs

of separation). Performed in dialect, these include the rural *ubūthīyya* and Bedouin *rukbānī* or *'atābā*.

In many historical circumstances, *al-mawled* rituals have been transformed into platforms for social or anti-colonial protests. A most important performer and composer of *tanzīla* songs was MULLA UTHMAN AL-MAUSSILLI (1854–1923).

4. SUFI RITUAL ('DHIKR'). The two main Sunni Sufi local orders, *Qādīr'iyya* and *Rifā'īyya*, use music, poetry and dance as a means to help attain mystical ecstasy in their quest for union with God. The *Qādirī* rituals (*tahlila*) are generally sung without musical instruments and can be performed in mosques. One to four solo cycles, based on some parts of the Iraqi *maqām*, are sung by the sheikh or a secular performer. This is followed by metric praise-songs *madīḥ* (pl. *madaīḥ*) performed by the chorus of *maddaḥa* (glorifiers), while devotees perform dance movements with vigorous respiratory exercises based on a repetitive vocal ostinato invoking God. This results in an impressive polyrhythmic and polymelodic effect.

The *Rifā'i* ritual differs in that it involves musical instruments and techniques of body mortification. A classical ode (*qaṣīda*) is sung in turn by each glorifier, while the others vigorously beat their frame drums between the lines of sung text. Depending on the intensity of the ritual, the number of frame drums can increase, in addition to cymbals and a kettledrum.

The Mawlawiyya (Mevlevi) order dwindled in Iraq after the fall of Ottoman rule, but some aspects of its traditions persist in other orders. The *nāy* (end-blown flute) and kettledrum were used by the Talabiyya order in Kirkuk, and some *malawi* dancers regularly perform in Qādirī rituals. Since the 1991 Gulf War, the Kurdish Kasnazaniyya has become the most prominent order in Baghdad, though it was originally based in the north. This order combines Qādirī-style singing with Rifā'ī techniques of body mortification. (*See* ISLAMIC RELIGIOUS MUSIC.)

5. THE BAGHDAD 'ŪD SCHOOL. The relatively recent creation of his school of *'ūd*-playing is based on conccepts of music that were previously unknown to the Iraqi musical traditions. It was the product of a unique encounter between the Arabo-Ottoman *'ūd* and Western music technique. Its founder was the King of Iraq's cousin, Prince Muhieddin al-Din Haidar (1888–1967) [al–Sharif] of Hijaz, a virtuoso *'ūd* player in the Turkish technique. He opted for a fundamental change in the status of the *'ūd* from a traditional instrument for accompanying the voice to a solo concert instrument.

He taught the *'ūd* according to the methods and techniques of the violin family. He changed the *'ūd*'s left hand technique, the position of the fingers on the neck (introducing permanent use of the 4th finger), imposed the systematic use of positions and designated strings, and added a sixth single string to the instrument (in addition to its five double strings). These changes increased the instrument's technical facility and speed of playing.

For many decades, these technical advances were unpopular, rejected by major traditional players and the general listener. Exponents of the Baghdad *'ūd* school were criticized for being unable to improvise or play in a traditional ensemble and for not knowing the local music. Not wanting to be marginalized, some *'ūd* soloists began using local melodic material based on the Iraqi *maqām*, and they started performing traditional improvisations.

Among al-Sharif's many disciples were SALMAN SHUKUR (*b* 1921) and the brothers DJAMIL BASHIR (1921–77) and MUNIR BASHIR (1930–97). Most important from the younger generation are Ali al-Iman (*b* 1940s) and Nassir Shemma (*b* 1963; fig.4). The activities of the Baghdad *'ūd* school resulted in a gradual increase in acceptability of instrumental solos in general. Important soloists on other instruments are: Salem Hussain (*b* 1923), Khudair al-Shibli (*b* 1929), Hassan al-Shakartchi and Bahir al-Ridjab (*b* 1951) on the *qānūn*; Khidr al-Yas (*b* 1930) on the *nāy*; Hashim al-Ridjab (*b* 1921) and Mohammad Zaki (*b* 1955) on the *santūr*; Shaubi Ibrahim (*b* 1925) and Dakhil 'Arran (*b* 1960) on the *jōza*; Jamil Bashir and Ghanim Haddad on the violin. Some percussion players also developed great virtuosity, among them Abdul Ahhad Jirgis and Sami Abdul Ahhad.

III. Folk and vernacular traditions

1. MUSIC AND SOCIETY.

(i) General. Music is part of the events of social life, both secular and religious. Its importance varies according to the occasion. Secular songs with religious themes and moral ideas are performed by all communities and can figure within any vocal genre. Songs accompany the daily work of shepherds, masons, farmers and women. Between birth and death any circumstances – such as graduation from school, return from pilgrimage or fulfillment of a wish – may also imply the use of music.

In some life-cycle celebrations, such as baptisms among the Yezidi, the religious chanter (*qawwāl*) sings indoors with the sacred instrumental duo, while secular musicians play in the outer space. Marriage and circumcision ceremonies and calendar feasts are major and complex multiform occasions in which private indoor and collective outdoor festivities are held simultaneously. They have a very wide spectrum of music with a broadly based repertory and may last for as long as seven days.

In urban centres women hold private celebrations where female professional musicians (*mullāyāt*) perform popular songs accompanied by drums and tambourines. (Before the 1950s, *daggāgāt*, who are Jewish professional



4. *Nassir Shemma playing the 'ūd, Tunis, 1992*

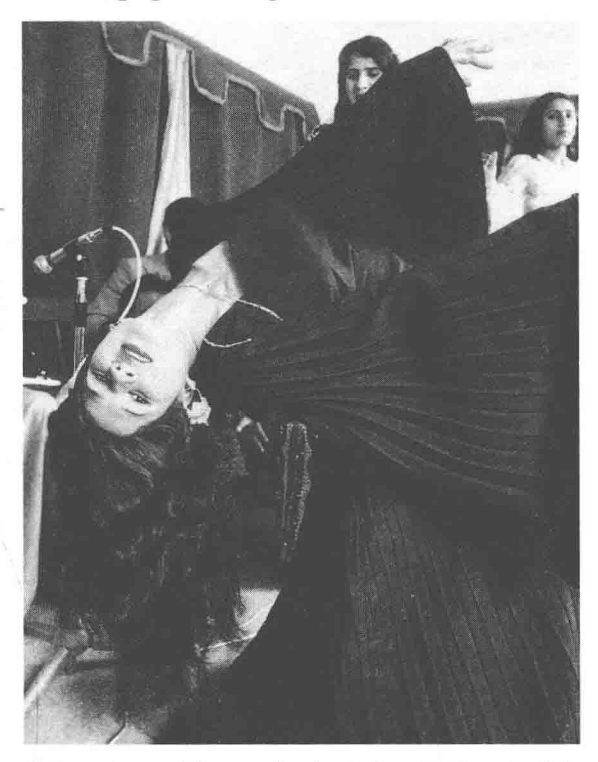
musicians, were available, and they used kettledrums in addition to other drums.) Women in the audience participate with responsorial singing, hand-clapping, dancing and ululations. Wealthier families invite gypsy groups or well-known Iraqi *maqām* singers, or they may even organize sacred rituals. More recently, local pop singers have come to dominate such festivities.

In rural areas, festive occasions feature collective open-air dances. *Dabkah* is the generic term for any secular communal dance performed respectively by men, women, or men and women together. The dancers form a semicircle holding each other by the shoulders or waist, tapping their feet on the ground. Among Arabs of the upper Euphrates, the collective dance is called *chōbī*. Both *dabkah* and *chōbī* are performed to the music of a solo singer accompanied by drum and shawm (*ṭabl wa zurna*) or double clarinet (*miṭbaj*). In the extreme south, the *'ardha* and *sāmrī* dances are performed by two groups of dancers who sing antiphonally, accompanied by a round shallow double-headed frame drum (*ṭabl al-'ardha*) or other drums. In central Iraq, a dance originally connected with warfare, the *sās*, is often performed at marriages, circumcisions and other feasts. Two dancers on foot or on horseback brandish swords (or staves) and shields, accompanied with purely instrumental music from the drum-shawm duo and two kettledrums.

Professional gypsy musicians (*kawlīyya*) are the most important element of any Arab festive occasion. The main professional musicians of western, southern and central Iraq, they perform in families and enliven any type of Arab festivity, catering essentially for male audiences. A female soloist dances while singing pieces from the rural and Bedouin Arabic repertory or some urban *maqāms*. A male accompanist plays the wooden monochord spike fiddle (*rabāba*) or a modern metallic version of that instrument. Extremely popular is the *hacha*' 'scorpion' dance (fig.5), in which either the dancer's head and shoulders are flung back or she crouches on her knees, moving to the rhythm of the participants' hand-clapping and verbal interjections of '*hacha*'' ('lie down!'). All central and southern styles are characterized by use of regular rhythmic patterns and brilliant, fast, ornamental and strongly rhythmic sequences.

In mourning ceremonies, the Qur'an is recited for three days in men's gatherings. Sometimes a *mawled* or a *dhikr* may complete the mourning ceremony. Women's ceremonies last seven days. A female mourner (*'addāda*) poetically recites the merits of the dead person and expresses the sorrow of separation. The women's extreme grief is released by the short and punctuated guttural sounds they produce responding to the mourner's singing. They also beat their chests and faces and perform a mourning dance (*chaīna*). Bedouins usually mourn in silence. However, in certain cases, *marāthī* (eulogies) are recited by men.

If the dead person was a child, a youth, an unmarried person or was newly married but without children, the family simulates marriage festivities. The ensemble *al-mazīka-l sha'bīyya* (popular music), with its brass instruments of military origin together with the drum and the shawm, is invited to precede the burial procession. Marriage songs are performed around a coffin surrounded by decorated trays with candles. All Iraqi religious communities could make use of this practice.



5. Gypsy singer and dancer performing the 'scorpion' dance (hacha'), Baghdad, 1979

Apart from life-cycle ceremonies, sociable gatherings are an important context for popular music performed by amateurs for pleasure, to entertain themselves and their friends. In the north, Turkmen and Kurdish amateur musicians meet in the evening after work to sing songs about love and separation and epics accompanied by the long-necked lute (*ṭanbūr*). In rural areas of the central and southern Euphrates, musicians play music in the communal gathering place (*mudhif* or *diwanniyyq*). They perform poetic creations and *ubūthīyya* songs, which have great emotional impact. Similarly, Bedouin people of the western desert region sing and play the fiddle (*rabāba*) in the *mudhif*. In the south-east Amarah region, rich feudal sheikhs might hire musicians to entertain visitors with various types of song (*mhamadaoui*, *ubūthīyya* and *pesta*) for several nights on end.

(ii) Shi'a popular religious ceremonies. Shi'a Muslims commemorate the martyrdom of the Prophet Muhammad's grandson Imam Husayn at Karbala (central Iraq) in 680 CE with wide-scale and complex ceremonies. They begin on the first of the month of Moharram, continuing for a period of ten to 40 days. Many thousands of pilgrims arrive at Karbala and Kadhimain from all over the Shi'a world. Ceremonies feature collective responsorial and antiphonal singing, ritual dances, theatrical presentations, body mortifications and instrumental music.

For the first ten days, there are mourning gatherings (*al-qirāyāt al-ḥusaynīyya*). The martyrdom story is developed on a daily basis, with specific focus on a character or major event. Each day several narrators circulate from group to group repeating the story of the day. At women's mourning gatherings a specialist female narrator (*mullāyā*) declaims in a highly dramatic style. Participants weep loudly, striking their faces, chests and thighs



6. *Shi'a Moharram procession, Iraq, 1970s*

according to her instructions, and assistant *mullāys* perform a mourning dance (*jōla*). At men's sessions, which are held in a public place used by devotees, participants beat their chests and heads or twirl in circles as the male narrator (*qāri/qāri ḥusaynī*) declaims.

Passion plays (*tashābīh*) portray the historic events surrounding the death of Husayn. They are organized during this ten-day period, either concurrently with the recitation sessions or separately in the street. They are staged with costumes, horses and other decorations. Specific melodic rhythmic motifs and musical instruments symbolize the major characters of the drama. An ensemble of 'sad instruments' plays when the drama concerns Husayn, and long trumpets adopt the scornful tones of his enemies with 'Umayyad melodies'.

Events culminate on the tenth of Moharram, 'Āshūrā ('the tenth'). Thousands of participants from different regions and countries form processions. In each procession group (*dasta*) the people respond to a solo lead singer, beating their chests in rhythm to the words or scourging their backs with metallic chains to the accompaniment of the instrumental ensemble (fig.6). Here there is no prescribed melody: Bedouin, rural and even pop melodies can be heard alongside Bahraini, Indian or Persian melodies sung by pilgrims.

(iii) Rituals of spirit possession. These rituals are practised by the African-derived population in Basra. A musical ceremony, *dagg* (pl. *dgūg*), which implies music, songs, ritual dances and a specific ensemble of musical instruments, is regarded as an offering made to conciliate the good spirits and is never addressed to an evil spirit. Depending on the type of spirit, which varies according to its nature and familial or tribal origins, one of a number of musical traditions is prescribed. In all musical ceremonies, solo singing alternates with mixed group responsorial singing. Repetitive rhythm, provided by African-type drums, is a fundamental element of any possession ceremony. The six-string lyre (*tambūra*) appears only in the important ceremony, *al nūbān*.

2. MUSICIANS. Social attitudes towards musicians are equivocal. They are regarded as indispensable for the communal expression of joy, and their talent is recognized and appreciated. At festivals and social gatherings the very best musicians are sought out.

It is traditionally deemed to be degrading for professional musicians to rely entirely on music for their livelyhood or to provide entertainment for remuneration and to depend on the whims of others. The situation changed somewhat in the 1970s, when modern institutions gave musicians diplomas, job security and welfare support. The male professional drum and shawm duo (*ṭabl wa zurna*) is common throughout Iraq. These musicians perform solely in a secular context, at popular dances and festivities.

In the north, professional instrumentalists are often drawn from the Yezidi sect or minority ethnic groups. They provide musical accompaniment to the various collective dances. The amateur *'āshuq* ('mystic lover') or *shu'āra' al-'ishq* ('poets of mystic love') are itinerant, travelling from village to village singing religious songs and chronicles of their people. They compose words and music and play the long-necked lute.

Among the true Bedouin nomads of the west, there are no professionals. The three terms used to designate the musician relate to the text rather than to the music itself: *al-shā'ir* ('poet'), *rā'ī al-qaṣīd* ('guardian of the poem') and *al-adīb* ('man of letters'). Professional musicians, *al-qāṣūd* ('he who searches') or *al-shā'īr al-mutakassib* ('poet who expects to be paid'), are found among the semi-settled tribes and among the Sliba, the only tribe willing to perform at other people's festivities for financial gain. Among the peasant populations of rural regions, the very act of earning a living from music automatically excludes the individual from his group. The peasants play for their own enjoyment. For celebrations they may hire the professionals of the region: gypsy musicians or players of the drum and shawm.

In the Basra region of the south-east, contrary to Mesopotamian soloistic traditions, musicians play collectively in ensembles. The black inhabitants of Zubayr have polyrhythmic *shadda* ensembles with multiple drums and frame drums. Another type of instrumental group is known as the *khasshāba* ensemble of Abul Khasib, and essentially employs hourglass drums. In both these ensembles, singers, instrumentalists and hand-clappers

have a complex division of musical parts. They are remunerated communally for their performances, but as individuals they are not professional musicians.

3. SONGS. Throughout Iraq there are two types of song: melismatic and rhythmically measured or metrical. Melismatic songs are solos in free rhythm, which facilitates improvisation, whereas metrical songs are sung in unison, responsorially or antiphonally (with a soloist). Some metrical songs are dance songs.

(i) Melismatic. In the north, among the Kurds, Turkmens and Assyrians, the most prevalent melismatic form is the epic song, usually performed without instrumental accompaniment. It begins with a high-pitched cry that gradually descends; when the singer runs out of breath, the group sustains the tonic as a murmured drone, enabling the soloist to pause before continuing. Common themes are love, separation, war, history and diverse social events.

Among urban Turkmens the most popular unmetred song types are the *quriāt* and *ghazal*, performed in *maqām* style. Kurdish *laūk* and *ḥairān* songs are based on unmetred poetic prose. Intense vibrato and regular changes of register are stylistic characteristics of the *hawra* songs.

Among Bedouin and rural Arabs, poetic structure determines the song type. Bedouin in particular sing for the pleasure of the words, not for the musical sound. The 'Bedouin ode' (*qaṣīd badawī*) is similar to the classical *qaṣīda*. As in other well-known forms, the *ḥadī* and *hijeinī* camel songs, short phrases are repeated several times, their compass rarely exceeding a 4th or 5th.

Semi-settled Bedouin sing the *'atābā*, the *swehlī* and the *nāyel* (also known as *'rabāba* songs'). The *'atābā* is attributed to the Jibur tribe of the Tigris region and also found around the Euphrates, a strophic quatrain based on classical prosody with AAAB rhyme scheme. Short sung phrases alternate with longer melismatic passages within the limited tonal range of tetrachords. In the Tigris region the *'atābā* is followed by the *swehlī* (based on two unrhymed hemistichs) or the *nāyel* (rhyming two-lined verses). The latter is said to have been invented by a woman, and is especially sung by boatmen and horticulturalists. Bedouin songs are concerned with love, separation, incitement to battle and Bedouin life, e.g. sheep-shearing, well-digging or the harvest (among the semi-settled tribes).

In the Mesopotamian plain there are two main melismatic song types: the *ubūthīyya* and *mawwāl*. The *ubūthīyya* is highly valved and is considered 'the lady of all singing'. It is popular among urban, rural and gypsy populations of the middle and southern Euphrates around Nasiriyah, and also in the Tigris region of Amarah (under the variant term, *athīyya*). It is a quatrain, composed in colloquial Arabic, based on classical prosody with a rhyme scheme AAAB. The first three hemistiches are monorhyme ending with a homonym, while the last line, identifying the *ubūthīyya*, should end '*-eyya*' or '*-iyya*'.

Melodically the *ubūthīyya* is based on different Iraqi *naghm*s of *maqām*s also known in urban music. Iraqi specialists identify more than 30 styles of *ubūthīyya*, whose names relate to geographical locations, ethnic groups, tribes etc. The vocal lines are extended melismas of quite a limited melodic range (within a tetrachord or a 5th). Each strophe is followed by a collective murmured drone on the tonic, called *wanna* (moaning). Sometimes rhythms are produced with a string of beads on a tray or table or, recently, the single-headed drum. The *ubūthīyya* is also popular in Baghdad, within the *mawled* ritual and Iraqi *maqām* evening (see §ii, 3 and 1 above). It has its own urban composers, singers and styles.

The *mawwāl*, a speciality of Amarah, is one of the most popular genres of sung poetry throughout the country. The term also designates any free improvisational style of singing (including poetic forms other than the true *mawwāl*). Sources state that this genre originated in Baghdad during the Abbasid period. The *mawwāl* poetry known in Iraq is *mawwāl baghdādī*, also called *zheiri* (after one of its poets) or *mawwāl musaba'* ('seven-line' *mawwāl*) because it consists of seven lines (in AAABBBA rhyme scheme). *Mawwāl* poetry uses colloquial Arabic with particular metres often derived from classical prosody. It is sung within about 20 Iraqi classical *maqām*s.

Mawwāl is difficult to sing: the unity of its seven unseparated lines must fit into long melismatic improvised melodies. It may be performed with a collectively sustained murmured tonic (without instruments) or with a single instrument or (for urban *mawwāl*s) an ensemble. Nowadays many contemporary urban pop singers perform parts of the *mawwāl* with interspersed fast rhythmic passages.

(ii) Metrical. Each melismatic song is usually followed by a syllabic song, generically termed *pesta*. These refrain songs are either performed by a chorus or antiphonally, with a singer and chorus. *Pesta*s are composed in colloquial regional uninflected Arabic and are not usually based on classical metres. *Pesta*s can take different forms such as the *tawshih* and *murraba'* in urban centres. Strophes are usually interchangeable and independent in meaning.

In rural areas, women compose and perform *pesta*s, but it is not an exclusively female genre. The best known is a two-line verse called *darmi* or *ghazal banāt* (girls' love songs). This allows for a great variety of musical interpretation within a light rhythmically measured song style. These songs are usually concerned with love, separation, life's hardships, exploitation and oppression, and other subjects relating to women's experience. Many urban *pesta*s also use this poetry.

Metric dance songs known as *chōbī* regroup some ten styles that have certain common characteristics: binary rhythm, concentration on amorous themes and formal poetic structure designed to be sung. The main styles are: *shomali*, *mollaya*, *maymar*, *za'lan*, *il mani*, *mejana*, *waweliyya* and *abu m'anna*. They are based on a four-line strophe with AAAB rhyme scheme, each verse preceded by a rhyming two-line refrain containing the name of each song style as the last word of the first line. The solo singer performs short melodic sentences, and the dancers respond. Musical accompaniment is provided by the double clarinet, and rhythmic sounds from hand-clapping, finger-snapping and the dancers' feet on the ground. *Chōbī* styles are performed by settled populations of tribal origin.

The *hōsa* is a chant inciting courage, honour and chivalry during tribal wars, national, political and other solemn occasions and even marriage festivities. It is performed responsorially by a male leader (*mihwal*) and a group who dance tapping their feet rhythmically on the ground. In the west, the Bedouin *hosa* is sung with the *rabāba* and based on short-line quatrains. The rural *hosa* has different poetic metres.

In the Basra region, most songs of the black population are pentatonic and use vernacular Arabic with some African words. They are performed by a male soloist integrated into the mixed responsorial group. The *shadda* style of Zubayr reflects both classical Arabian *ṣawt* singing and the polyrhythmic Gulf style with communal hand-clapping that supports the vocal line.

4. Musical instruments. The great variety of instruments in Iraq is distributed according to different ways of life (nomadic or settled), and cultural and geographical conditions. In specific cases, ethnic origin and religion are operational factors.

The north has the greatest variety of aerophones: the *nāy* (reed or metal end-blown flute, also common in other regions), the *shabbāba* (wooden flute) played by the Yezidis and the *masūl* (fipple flute) played by shepherds and young people. The Turkmens of Kirkuk use the *bālābān* or *qarnāta*, a particular type of straight cylindrical shawm with a broad double reed. It serves the same purpose as the *zurna* (conical shawm), which is common throughout the country and is always accompanied by the *ṭabl* (double-headed cylindrical drum; fig.7). The most characteristic instrument of this region is the *tanbur* or *sāz* (long-necked lute), which is used only among the Turkmens and the Kurds. It accompanies songs performed at social gatherings, indoor and outdoor, and at the esoteric secret ceremonies of heterodox Islamic sects such as the Shabak and the Sarlia. The Yezidi allow the use of the long-necked lute in sacred places such as the valley of Lalech (north-east of Mosul), where the presence of the secular *ṭabl wa zurna* duo is not allowed.

Among the nomadic Bedouin, the chief instrument is the *rabāba*, a one-string fiddle with a rectangular body. The *rabāba* with concave sides is used by semi-settled tribes. Gypsies use the latter or, more often, a metal oildrum called *galan*. The *rabāba* is played in the tribe's main tent (*mudhif*) and anywhere Bedouin go. The coffee pestle and mortar is also used for its rhythmic quality: every Arab sheikh depends on an expert who pounds the beans to a rhythm that identifies the chief and the tribe and serves to summon members of the tribe to discuss matters of the day.

In rural Mesopotamia, three instruments are common. The *mitbaj*, a double clarinet with six finger-holes on each pipe, is used by shepherds and to lead the communal dances at important festivities. The *ṭabla*, *drnga* or *khishba* (single-headed drum made of wood or clay) and *daff* (frame drum with discs), usually played by women, are the main rhythm instruments. Among amateur singers, the use of instruments is regarded as shameful, but when rhythm is needed the singers keep time with their string of beads or beat an ordinary tray or any other object.

In Basra there is a wide variety of membranophones: *ṭabla*, *kuenda* (kettledrums of different shapes and sizes) among the blacks, *msōndo* (big single-headed drums in the shape of a truncated cone) and *pīpa* (drum on a pedestal; fig.8). The latter, sometimes accompanied by the six-string *ṭambūra* (lyre) or *lapinka* (conch), are used in black ensembles (*'did*), which perform for entertainment and for the rituals of spirit possession. The *kāsar* (small double-headed drum beaten with a stick) is played by black women in their own possession ceremonies to signal the end of the trance. Influenced by the music of the Gulf, the inhabitants of Zubayr play the *mrwās*, a small double-headed drum about 13 cm in diameter, which accompanies the vocal type *fann al-ṣawt* ('art of the voice') and the *ṭabl al-'ardha*, a double-headed frame drum used for the *'ardha* dance of Bedouin origin.

IV. Modern developments

During the second half of the 20th century, traditional music was affected by fundamental changes within Iraqi society. These include significant migration from rural areas to cities, the growth of urbanization and literacy, and a general redistribution of wealth. In the 1970s, traditional music faced difficult changes and challenges.

In 1969 the Ministry of Information and Culture created a new children's school of music and ballet to exist alongside the old Institute of Fine Arts, which had



7. Drum and shawm ensemble (ṭabl wa zurna) accompanying a dance in a Kurdish school, Dahuk, 1971



8. Al-haywa ensemble, with srnaj (shawm) and drums (left to right): pāto, msōndo, pīpa and msōndo, Basra, 1970s

been established in the 1930s. The aim of the new school was to form a generation of young educated musicians, learning essentially Western music from elementary to secondary levels. In 1971 the Ministry opened the Institute of Iraqi Melodic Studies to provide a six-year training in Iraqi and Arab music.

An attempt to preserve and encourage traditional music led to the creation of the first Centre for Traditional Music in 1971, on individual initiative and hosted by the radio station. It undertook the first-ever documentation and classification of Iraqi music through the systematic collection of field recordings. In 1977 it was annexed by the Ministry of Culture (within the Department of Music, which had been established in 1973). At that time, the Centre for Traditional Music had already recorded, documented and catalogued 4000 audiotapes and assembled a collection of musical instruments and 78 r.p.m. records.

The Department of Music's principal aim was to centralize government policy and gradually regroup existing musical institutions and activities. Cultural policy tended to encourage the establishment of national dance and music troupes. The older Al Rashid dance group, created with the advent of cinema and theatre, was renamed the National Troupe of Folk Dance. It presented stylized stage performances of Iraq's local folkdances. Similar troupes were established in Basra and Erbil. In 1975 a state traditional music ensemble was founded to represent Iraq's urban rural and Bedouin musics. These various national troupes presented regular concerts at home and in capital cities abroad. One of the most important official achievements of the Department of Music was the establishment in 1977 of a workshop for making lutes (*'ūd*).

Besides traditional music, European-style symphonic music was being taught at the Institute of Fine Arts. The National Symphony Orchestra, founded in 1959, began to provide regular concerts of European Classical and Romantic music, and occasional performances of local compositions arranged for orchestra. A few Iraqi composers have been trained in the Western idiom, the most important being Farid Allahwerdi (*b* 1924). Pianists Beatrice Ohanissian and Agnes Bashir have composed some symphonic poems. In 1969 the Ministry of Culture and Information created a children's school of music and ballet to reach Western music from elementary to secondary levels.

Around the 1970s, with the advent of mass media, musicians from remote regions came into contact with many styles of arranged music: Western, popular, Arabic and foreign variety music. Professional musicians and decision-makers saw the acculturation of regional styles as a sign of progress and encouraged it. Songs were less vulnerable to change, but Western instruments or traditional Arab instruments from other regions often replaced local instruments, and the size of small traditional ensembles grew considerably. Harmonization and orchestration were encouraged, although outside media and official circles genuinely original styles prevail.

The musical policy of the 1970s did not foster the traditional transmission of the urban Iraqi *maqām* music through its great masters. Today patronage of the Iraqi *maqām* through private concerts has been seriously affected as a consequence of widespread financial impoverishment following the 1991 Gulf War and the subsequent economic sanctions imposed on the country. Most of the great masters have died without comparable successors taking their place. In the aftermath of the war, Iraqi *maqām* specialists withdrew and announced the end of the traditional music. Yet, after its seeming disappearance, it recovered and once again regained its place as an emblem of Iraqi cultural identity.

Since the 1991 Gulf War, an important local popular song movement has emerged. It combines traditional vocal aesthetics with contemporary instrumentarium, including use of electronic instruments. New Iraqi singing

stars are considered among the most popular stars in the entire Arab world.

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IRCAM. *See* INSTITUT DE RECHERCHE ET COORDINATION ACOUSTIQUE/MUSIQUE. *See also* MUSICOLOGY, §III, I and PARIS, §VII.

Ireland (Irish Éire). Country in Europe. It is the second-largest island of the British Isles. It is divided into two sections, the Republic of Ireland, which comprises 26 southern counties, and Northern Ireland, which comprises six counties of Ulster and is part of the United Kingdom of Great Britain and Northern Ireland.

I. Art music. II. Traditional music.

I. Art music

1. To 1700. 2. Since 1700. 3. Northern Ireland.

1. TO 1700. Although the distinction between 'art' music and 'traditional' music obtains with reasonable clarity in Ireland after the Battle of Kinsale (1601) and the defeat of the Gaelic aristocracy, it reflects an ethnic divergence and the pre-eminence of English norms over an oral Gaelic culture that thereafter was preserved and developed in severely polarized circumstances. The fragmented polity of modern Ireland, no more clearly expressed than in the counter-claims of Gaelic and Anglo-Irish perceptions of high culture, has determined the understanding of orally transmitted music as a corpus of ethnic melodies, with its roots in the culture of Gaelic Ireland. The concept of 'art music' incorporates the norms of European (English, German, Italian) musical patronage assimilated as part of the colonial status quo, especially after the Battle of the Boyne (1690). This is the music treated here; the history and development of Gaelic music is addressed in §II.

The sources for music in pre-Christian and early medieval Ireland are few: although later writings (e.g. the *Annals of the Four Masters* and Geoffrey Keating's *History of Ireland*) attest to the function of music in bardic culture, the absence of notation and technical information makes it difficult to determine the nature of secular chants to which Gaelic poetry was recited. Manuscripts from the 10th century to the 15th that record versions of Irish mythology frequently include references to the magical, incantatory powers of music, but little is known about this music, except that it was pre-eminently verbal. The modern phrase 'abair amhráin' ('speak a song') connotes the pervasive alliance of the musical and the verbal in Gaelic culture. The symbolic force of music in this culture (its magical and narrative-emotional

significations in particular) is also an abiding theme in the later annals.

Iconographical evidence from shrines, stone crosses and statuary of the 9th century to the 14th confirms the use of harps, horns and pipes, all of which receive attention in the literature of this period. The social status of the harpist in early modern Ireland is further indication of the prominence of music as an adjunct to the tradition of bardic poetry.

The complete absence of notation from all Irish liturgical manuscripts before 1000 makes it extremely difficult to trace with exactitude the history and development of music in the Celtic rite. Synodal reforms in the 7th century strongly suggest the adoption of Roman liturgical practices in Ireland, alongside which older, Celtic-Gallic traditions survived until the enactment of decrees that followed the Anglo-Norman invasion of 1172 and the introduction of the Use of Salisbury (Sarum). Early sources of the Celtic rite, including the Stowe Missal (*c*800) and the Antiphonary of Bangor (7th century) identify those parts of the liturgy that were chanted and confirm the distinctive use of hymns in mass and office. Traces of the rite persist in Irish 15th-century antiphonals which predominantly reflect the liturgy of the Use of Salisbury. Although earlier Irish sources, including the Book of Drummond (11th or 12th century), reflect Roman practices outright, it may be that Celtic rather than Roman chant was initially employed for the singing of the new liturgy. There is also evidence to suggest that the Celtic chants were accompanied by a small, eight-string harp (*ocht-tedach*). (*See also* CELTIC CHANT.)

Sporadic but instructive comments from visitors in the 12th century (including Giraldus Cambrensis) and from more settled residents in the 16th (Edmund Spenser) allow us to trace the perception of music in Gaelic culture prior to its decline in the 17th century. Giraldus's remarks are disinterested, insofar as he was concerned with the technical prowess and civilizing influence of musicians, but Spenser's famous antagonism towards bardic culture in *A View of the Present State of Ireland* (1596) exemplifies that reading of Irish music as an instrument of political resistance which was to endure in the minds of British and Irish commentators thereafter.

Sources for music in the cathedral foundations of Armagh, Cork, Dublin, Kilkenny and Waterford are scant until the beginning of the 17th century. It is clear that the immediate post-Reformation period saw a more continuous appointment of organists, vicars-choral and boy choristers, but not until the early 17th century did composers begin to contribute regularly to the cathedral repertory. Thomas Bateson, organist at Christ Church Cathedral in Dublin from about 1608 to 1630, was required 'to teach and instruct four choristers to sing sufficiently from time to time to serve the choir during his natural life'. Little of his sacred music survives. The music of other composers attached to the Dublin cathedrals, Christ Church and St Patrick's, around the end of the 17th century (including Ralph and Thomas Roseingrave) is more plentifully preserved.

2. SINCE 1700. The development of art music in Ireland after the Restoration was strongly indebted to English models. In Dublin, before the building of Crow Street Musick Hall in 1731, the principal venues for concert music were the cathedrals and larger churches. Mr Neale's Great Musick Hall in Fishamble Street, built by the Charitable Musical Society in 1741 and the following year playing host to the first performance of Handel's *Messiah*, was converted into a theatre in 1777. The gardens in Great Britain Street, designed in 1749 by Bartholomew Mosse, Master of the Lying-in Hospital, were modelled on London's Vauxhall and were used for summer concerts until 1791. The Rotunda Room (1764) was another popular location for concerts.

Although the cultivation of opera in Ireland was slow to develop, the performance of *The Beggar's Opera* in March 1728 established a busy tradition of ballad opera. Works by Arne, Shield, Thomas Coffey and J.F. Lampe were among the most popular operatic mainpieces or afterpieces sung between the acts of spoken plays. From 1760, visiting companies from London and the continent presented serious operas in Italian and English at the Smock Alley and Crow Street theatres.

The stable conditions enjoyed by the Anglo-Irish Ascendancy after the Williamite wars produced a corresponding measure of musical continuity throughout the 18th century within the Pale, the region of Dublin and its hinterland. The 'Protestant Interest in Ireland' did not espouse a taste for serious opera in Italian, but it patronized other forms of high musical culture, and a number of gifted musicians – among them Matthew Dubourg, Johann Sigismund Kusser (or Cousser), Francesco Geminiani and Tommaso Giordani – settled for long periods in Dublin: Kusser and Dubourg were both Masters of the King's Musick in Ireland. The distinctive feature of Ascendancy musical life, apart from the popularity of ballad opera, was the promotion of major choral works (oratorios, odes and anthems) for charitable purposes, including the support of hospitals and the relief of prisoners in the city gaols. The choirs of St Patrick's Cathedral and Christ Church Cathedral provided the mainstay of these performances, with distinguished soloists from London.

Attempts towards the end of the century to narrow the divide between Gaelic and Ascendancy musical cultures vividly illustrate the differences between them. While Joseph Cooper Walker in his *Historical Memoirs of the Irish Bards* (1786) sought to identify Turlough Carolan (1670–1738) as the true focus of Irish musical endeavour, Charles Burney contemptuously dismissed the role of the Irish bard as 'little better than that of piper to the *White Boys*, and other savage and lawless ruffians' (1787). A small number of collections of ethnic music had been published during the 18th century, beginning in 1724, but it was not until the appearance of Edward Bunting's *General Collection of the Ancient Irish Music* (in three volumes, 1797, 1809 and 1840) that the anglophone community attempted to absorb, or at least countenance, the native repertory. Thomas Moore's *Irish Melodies*, which appeared in ten volumes between 1808 and 1834, drew freely, but not exclusively, on Bunting's publications. Whereas Bunting (and the collectors who succeeded him) laboured to preserve the ethnic integrity of this repertory, Moore politicized it from within the folds of the colonial establishment; and though Bunting resented this projection of Irish music, its appeal gathered momentum throughout the 19th century. When Moore's interpretation of Irish melody was cross-blended with the ballad tradition (through the efforts of Young Ireland and the musical exhortations and compositions of Thomas Davis in particular), the polarized condition of ethnic music as

the intelligencer of nationalism (as against the colonial status of art music) was complete. Charles Carter, Philip Cogan, John Stevenson and Thomas Cooke are among a number of important Anglo-Irish composers to have arranged Irish airs in the idiom of contemporary art music after the turn of the century. With the passing of the Act of Union in 1801, the cultivation of music within the art tradition notably decreased. Choral societies were established in Dublin from 1810 onwards and enjoyed considerable popularity in the Victorian period, while the dearth of professional orchestras was partly redeemed by the surge of amateur playing fostered by the Robinson family and by Robert Prescott Stewart, among others.

After the closure of the Crow Street Theatre in 1820, the Theatre Royal (opened in 1821) became the focus for presentations of grand opera in Italian as well as English grand opera, the latter represented by, for example, Balfe's *The Bohemian Girl* (1843), Wallace's *Maritana* (1845) and Benedict's *The Lily of Killarney* (1862). Balfe and Wallace were Irish, though their careers were made abroad. Meanwhile, the improved condition of Roman Catholics after emancipation (1829) was reflected in the music associated with the devotional reform in Ireland. Paul Cardinal Cullen's steady drive towards the romanization of the Catholic liturgy inspired a musical resurgence of striking conservatism: the restoration of plainchant, Roman polyphony and modal-polyphonic pastiche predominated. The strong ties between the Irish Society of St Cecilia (1878) and similar societies in Europe reflected religious and sometimes scholarly interests which were unaffected by the colonial-ethnic divide in Irish music. 'Cecilianism' strongly appealed to a largely urban Catholic middle class, which sought a musical idiom worthy of its strongly held beliefs. One of its chief proponents was Edward Martyn, better known as co-founder of the Irish Literary Theatre and sometime president of Sinn Fein.

The foundation of the Feis Ceoil and Oireachtas festivals in 1897 illustrates the division that continued to characterize music in Ireland at the close of the century. Although the Feis did nurture ethnic music to a degree, it quickly became apparent that two kinds of music – however nationalistic the motivation of the Feis – required two kinds of festival. Efforts to merge the resources of European art music and the indigenous repertory faltered, despite the prominence of Irish folk music as a symbol of the Celtic Revival. Music functioned in Irish poetry and drama as a powerful metaphor for the literary imagination (notably in Yeats), but the development of Irish music itself was negligible. John F. Larchet's incidental music for plays given at the Abbey (including Synge's *Deirdre of the Sorrows*, 1910) and Robert O'Dwyer's Irish opera *Eithne* (1909) reflect efforts at synthesis which only partly succeeded. Stanford's editions of Irish music (collected by George Petrie) and his somewhat superficial admixture of Irish melodies and symphonic texture compare uncomfortably with the literary productions of the Celtic Revival. The early compositions of Arnold Bax were directly inspired by Yeats and the Revival, but remained exceptionally free of the burdens of folk-music quotation. Esposito, like his pupil Larchet, continued to espouse the possibility of stylistic integration, but selfconsciously wrote two kinds of music which 'respectively' cultivated a late Romantic European demeanour and an ethnically imbued vocabulary.

After 1922 the cultural oppressiveness of the ethnic repertory worsened. While critics recognized that a cosmetic arrangement of Irish melodies was a poor substitute for a wholly developed, yet manifestly Irish, art music, the blatant politicization of Irish traditional music as a 'priceless' national resource continued to inhibit composers. As late as 1951 Brian Boydell could write that 'music in Ireland ... is in a shocking state'. Boydell's concern was with the striking lack of musical infrastructures throughout the country, a lack repaired in significant measure by Radio Telefís Éireann (RTÉ) and by the improvement in educational facilities and opportunities for performance which followed upon the economic growth of the 1960s. The postwar expansion of the Radio Éireann orchestras and the increased transmission of art music were vital steps forward. Festivals of choral music (Cork) and contemporary music (Dublin), and recital series fostered by the Royal Dublin Society, the Music Association of Ireland and several amateur organizations, contributed to a new climate of commitment to art music which blossomed in the 1980s with a National Concert Hall and the RTÉ (radio channel for art music) FM3. The Dublin International Organ Festival (founded in 1981) and the GPA Dublin International Piano Competition (founded in 1988) are representative of later developments.

The presentation of regular seasons of opera did not begin until 1941, with the founding of the Dublin Grand Opera Society, based at the Gaiety Theatre. The Wexford Opera Festival, established in 1951 by T.J. Walsh, explores little-known works and has acquired an international reputation. Touring companies such as the Irish National Opera (1965) and Opera Theatre Company (1986) have significantly advanced both opportunities for young Irish singers and the dissemination of wide-ranging, if thinly spread, repertory. Dublin remains without an opera house. Perhaps as a result of the sporadic condition of operatic performance in Ireland, few Irish composers have succeeded with this genre. Stanford's *Shamus O'Brien* (1896) perpetuates a stage-Irishry which the literary revival finally repudiated. Since World War II a number of composers have written substantial operas to English texts, including Gerard Victory (*Chatterton*, 1967), A.J. Potter (*The Wedding*, 1981) and Gerald Barry (*The Intelligence Park*, 1988).

The 1960s witnessed the brilliant but unresolved career of Seán Ó Riada (1930–71). Ó Riada's crisis of artistic growth, in which he abandoned art music for a highly successful revival of the ethnic repertory (see below §II, 7), originated in that colonial-ethnic fissure that has been the signature of music in Ireland for three centuries. Although younger Irish composers, notably Gerald Barry, Raymond Deane and John Buckley, have escaped the anxiety of his influence, none has overcome the paradox of a vibrant ethnic musical tradition which appears to undermine the enterprise of original composition. The Contemporary Music Centre (Dublin) and the Irish Arts Council have in recent years done much to disseminate the work of Irish composers, not least by the circulation of scores and tapes, and the recording of works in collaboration with RTÉ.

The state of music education in the Republic of Ireland leaves much to be desired, particularly in primary and secondary schools where less than one per cent take music as a subject in final state examinations. The provision for

tertiary education is considerably better: there are undergraduate music courses in Cork, Dublin, Limerick, Maynooth and Waterford, many of which afford opportunities to specialize in performance, composition or musicology. The first international musicological conference in the history of the state took place in 1995 in celebration of the bicentenary of St Patrick's College, Maynooth, jointly organized by the music departments at Maynooth and University College Dublin. The performance faculties of the Cork School of Music, the Dublin College of Music and the Royal Irish Academy of Music have significantly raised the standard of instrumental tuition since 1970. Youth orchestras, including the National Youth Orchestra, have likewise cultivated a high standard of performance.

3. NORTHERN IRELAND. The formation of Northern Ireland as a political entity in 1921 did not immediately affect the development of art music there, but the founding of the BBC Northern Ireland Orchestra in 1924 gave Ulster its first professional ensemble of orchestral musicians. Amateur music-making was mainly vocal and choral, though in the postwar period interest in chamber music notably increased. The Ulster Orchestra was founded in 1966 and subsequently absorbed the BBC Northern Ireland orchestra, flourishing under a number of distinguished conductors (among them, Bryden Thomson and Yan Pascal Tortelier); it has also recorded works by Hamilton Harty.

Festivals of music in Belfast, including the Sonorities and Early Music festivals associated with Queen's University, and recital series throughout the province, attest to a vigorous professional calendar of art music supported by an impressive system of music education at all levels. Professional opera productions are limited to two short seasons per year, given by Opera Northern Ireland. The Education and Library Boards provide instrumental tuition to schools across Ulster; specialized instrumental tuition is also available in the Ulster College of Music, Belfast. The University of Ulster and Queen's University offer degrees in music which provide specializations in, among others, electronic music and analysis. An Irish Chapter of the Royal Musical Association was established at the Univeristy of Ulster in 1987: it has met annually since then in university and college campuses throughout Ireland.

For further information on musical life in Ireland *see* BELFAST; CORK; DUBLIN; and WEXFORD.

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See also CELTIC CHANT.

II. Traditional music

1. General. 2. History. 3. Composition, performance and transmission. 4. Songs and singing. 5. Instrumental music. 6. Instruments. 7. Groups and bands. 8. Dancing. 9. Collecting and publishing. 10. Sound recording, radio and television. 11. Research.

1. GENERAL. The traditional music of the island of Ireland is an important part of Irish contemporary culture. Although its performers and audiences are in a minority compared to those of international popular music, most aspects of traditional music have enjoyed a revival in the second half of the 20th century, especially among younger people, which makes it unique in western Europe. It is also commonly performed and listened to in centres of Irish settlement abroad – chiefly Britain, the USA and Australia – and from the 1970s has been growing in popularity in continental Europe and North America among people who are not of Irish descent. The reasons for the strength of Irish traditional music are partly historical and social: political conditions have fostered the oral arts of song, instrumental music, dance and storytelling rather than the visual and plastic arts; traditional rural society, non-industrial and conservative, survived longer in Ireland than in western Europe generally; and the relative smallness of the country and its population enables easy access to all varieties of live performance. There seems also to be a particular affinity to music in the Irish national character.

Traditional music is a central element of Irish identity, and the state symbol of the Republic of Ireland is the harp. However, while music of oral tradition is common to the whole of Ireland and to both of its two politico-religious groupings, the Nationalist-Catholic majority and the Unionist-Protestant minority, it has been falsely perceived in recent years of political disturbance within Northern Ireland as being associated only with the Nationalist minority there.

Reflecting the predominant social and cultural strains in modern Ireland, its traditional music is largely Celtic (Gaelic or Irish) and British (English and Scottish) in origin. Its main contemporary forms are songs in Irish and English and instrumental airs and dance tunes. Apart from its functional roles in dancing and marching, the music is now primarily recreational, whereas in the past it also had mythic, supernatural and seasonal ceremonial significance. It shares many of the characteristics of the traditional music of western Europe and is related to the music of other Celtic regions, especially Scotland. Musical ties are close also with other parts of Britain and with North America after centuries of invasion, settlement and emigration. Irish emigrants have also influenced the music of Australia. Direct relationships which have been claimed with the music of North Africa, India and the Middle East are, however, based on superficial resemblances.

Monophonic melody is predominant, although harmonic and percussive dimensions have developed in recent years with the introduction of instruments that allow for these dimensions. Most tunes, vocal and instrumental, are heptatonic, with pentatonic song airs common in the northern province of Ulster. It has been estimated that more than half are in the Ionian mode, followed in order of frequency by the Mixolydian, the Aeolian and the Dorian modes. Phrases are mostly even in number and equal in length. The tradition is often considered to be essentially one of solo performance, but small and large instrumental groups are common (see §6 below). Transcriptions of song texts and staff notation or a variety of alpha-numeric or tablature music notations have been increasingly used by performers over the last 200 years, but only as an aid to memory or for teaching and never in performance. Some level of literacy is now common.

Traditional Irish music is of rural more than urban origin, a reflection of an earlier population distribution, but many items and forms of the repertory have come from towns and cities, or through them from abroad. Much is now performed and commercially produced in urban areas. Local and regional performance traditions once existed, some of which favoured song and others instrumental music. While such styles can still be heard, especially in singing in the Irish language and fiddle playing, they are generally in decline or have disappeared because of factors such as the end of rural isolation and the growth of telecommunications.

2. HISTORY. Information on early Irish music, which was entirely music of oral tradition, derives from speculation on the facts of archaeology and history, and on passing references to music in literary and other writings. Until the 20th century, when Ireland began to come under the influence of North American and Irish American culture, all Irish musical history concerned musical trends and ideas coming from the east, often through Britain, that combined with native creativity to produce new forms and new music. The first people came to Ireland over 9000 years ago, during the middle Stone Age or earlier. Their artefacts were generally stone, bone and wood, and later pottery, but no musical instruments survive. After millennia of human occupation about which little is known, but during which the technologies of farming and metalworking were introduced, the earliest musical instruments are found: side- and end-blown bronze horns, the earliest of which belong to the 2nd millennium BCE, and which may have been used for ritual purposes. The country was predominantly Celtic in culture from about the middle of the 1st millennium BCE to the 17th century CE. Continental Celtic musical practices such as the singing of war- and praise-songs and the playing of lyres may have existed also in Ireland at the beginning of the Christian era, and an aristocratic oral-music tradition performed by professional musicians of high status for wealthy patrons certainly co-existed with vernacular traditions.

During the 1st millennium CE Ireland was brought into contact with Christian religious music introduced by missionaries from the 5th century, and forms of Scandinavian music practised by Viking invaders and settlers from the 9th century, the only identifiable remains of which are bone whistles. When French-speaking Normans invaded the country from Wales in the 12th century they found a distinctive Irish harp which seems to have been a development of an earlier instrument. Used in instrumental music, song and recitation performance, and with a lively playing style in which melody was accompanied by the bass strings, the harp remained the chief instrument of Ireland until the 17th century. Other instruments

played in Ireland in the Middle Ages include: the *tiompán*, a small string instrument whose exact nature is unknown; *fidlí*, early fiddles; *cuislí* or mouth-blown pipes; *píopaí* or mouth-blown bagpipes which were used in warfare as well as for recreation; and the *trumpa* or jew's harp. The Normans themselves introduced dance-songs and songs of *amour courtois*, traces of which survive in contemporary Irish-language song, influenced later by English songs and continental literature. 'Callino', an air preserved in Dublin in a lute book of the last quarter of the 16th century, is the earliest known notation of an Irish melody.

The modern era of Irish traditional music had its beginnings in the 17th century, a period of transition in Ireland during which aristocratic Gaelic society diminished and the middle and lower classes became the main performers and patrons of traditional music. It does not now seem possible to detail the influence which the aristocratic oral poetry, music and song traditions must have had on the vernacular traditions. The long-standing cultural unity which had existed between the north of Ireland and Gaelic-speaking Scotland came to an end during the century, and large-scale settlement by English and English-speaking Scottish colonists in Ulster aided the spread of English-language song, including the classical ballads. British culture and urban civilization generally began to gain ground in the country, although the majority of the population was still Irish-speaking and lived on the land. The harp declined with court music, the mouth-blown bagpipe disappeared and the modern fiddle was introduced.

The bulk of the current repertory, including that of Irish-language song, originated in the 18th and 19th centuries. A large body of songs in English were composed on English and Gaelic models, and texts were circulated on ballad sheets as well as orally. The reel and the hornpipe were introduced from Britain and thousands of melodies were composed in these new forms, as well as in the older jig forms which had been in use since at least the 16th century. The bellows-blown uilleann pipes were developed and replaced the harp as the classical instrument of Irish traditional music; the baroque flute came into the hands of traditional players, and outside musical influences such as Italian instrumental music were felt as musicians catered to a new type of wealthy patron. A growing interest in traditional music among the educated urban classes led to the collection of older materials, their preservation and publication. By the early 1840s there was a population of over eight million people in the country which included the greatest-ever number of Irish composers, singers, instrumentalists and dancers. This situation was radically altered by the Great Famine of the 1840s and the subsequent emigration which reduced the population of Ireland by half within five years. Music was badly affected and only began to recover in the final decades of the 19th century when new instruments such as the accordion, concertina and metal whistles were taken up; it was at this time that social dances based on continental quadrilles spread throughout the country. Increasing population mobility led to the decline of local and regional style.

The Irish diaspora has developed its own music traditions abroad, especially in Britain and the United States, since the 19th century.

The work of preservation begun by the early collectors was greatly aided by the invention of sound recording, and since the 1890s tens of thousands of commercial and field recordings have been made. A national Gaelic revival beginning in the 1890s gave prominence to traditional music, especially to Irish-language song, and the establishment of uilleann piping clubs rescued the instrument from extinction. The harp was revived in a modified form which is still played, although it is not nearly as important as it once was. The revival influenced the cultural character of the new 26-county state established in 1922. Irish songs were included in school curricula, although traditional music was not generally taught in the schools, and the state helped fund publications of traditional-music collections. No such recognition or aid has been given to traditional music in the six-county state of Northern Ireland until recently. Traditional music was generally in decline between the World Wars, affected by heavy emigration from the countryside and economic recession, but this was countered by the spread of gramophones and radio, which made the music available to new audiences, especially in the towns and cities. These and later forms of telecommunication, such as tape recording, brought about a profound change in the transmission and nature of Irish traditional music.

Increased interest after World War II led, among other manifestations, to the establishment in 1951 of Comhaltas Ceoltóirí Éireann (the Association of Irish Musicians), an organization for the promotion of traditional music through teaching, performance and competition. A song-focussed revival in the late 1950s and the 1960s preceded the revival of instrumental music in the 1970s. Playing has since become widespread with a high level of virtuosity; instruments such as the concertina which had diminished to the local level became again national, and a cottage industry of instrument-making has grown up. The uilleann pipes, which were being played by only a few players such as LEO ROWSOME of Dublin, experienced a revival. There are now hundreds of musicians who play the instrument to a high standard all over the world, and it is increasingly to be heard in international music. Influenced by technological advances such as LPs and CDs, tape recording and television, the revival and renewal of older traditions has continued strongly until the present day, and new and experimental performance styles and new instruments are found alongside older ones. Traditional instrumental music is to an extent now part of youth culture and is commonly played with great vigour and dash. General levels of virtuosity have hardly ever been as high, but a certain homogeneity of style is now found in a music that well into the 20th century showed a great degree of variety and local distinctiveness. Earlier local styles are preserved on recordings of performers such as the singers ELIZABETH CRONIN of Cork or JOE HEANEY (Seosamh Ó hÉanaí) of Galway, or the fiddle player PADRAIG O'KEEFFE of Kerry.

3. COMPOSITION, PERFORMANCE AND TRANSMISSION. Composers of Irish traditional music, always performers, share the conservative tastes of their own communities, but are usually forgotten as compositions spread and are altered by others. Far more men than women are known to be composers of melodies, although women are better represented among known composers of song. Instrumental music is composed on instruments, but little is understood of the traditional method of composition. In some cases it seems that a stray fragment of melody is developed in accordance with the norms of the tradition,

as was the case with the 20th-century fiddle player and composer Ed Reavy of Cavan and Philadelphia; at other times the composer tries to evoke a mood or commemorate an event. There has been a recent decline in song composition, but instrumental melodies of individual character continue to be made, and there has been a considerable increase in tune composition since the 1980s. New pieces are often quickly recorded and thus fixed in form, and the accelerated rate of transmission made possible by mass communications has led to swift acceptance of some modern compositions into the body of the tradition. Some composers of the past received material reward from patrons, but in the last few centuries the rewards have been self-satisfaction and community respect. Even today, with increasing copyright registration on commercial recordings, there are few financial rewards from composition. Some professional arrangers of traditional pieces have, however, profited in the 1990s from a commercial boom in sales of the music.

Being largely the music of non-professionals, traditional music is normally performed during leisure hours at night, weekends and during holiday periods. The domestic music occasions of the past, which often mixed singing, instrumental music and dancing, have largely been replaced since World War II by more specialized performances in venues open to the public, particularly public houses, where informal 'sessions', gatherings of musicians performing for their own enjoyment, take place. The seeds of session-playing can be seen in music-making on fair days in the past and among early congregations of emigrant musicians in the United States and Britain. More organized performances such as cabarets are held in tourist areas, and concerts are commonly held throughout the country. Live music can also be heard at festivals, ranging from informal weekends to structured week-long summer schools. Comhaltas Ceoltóirí Éireann has branches throughout Ireland and abroad, at which music is played regularly. It also organizes competitive regional *fleadhanna ceoil* (music festivals), which culminate in an annual all-Ireland *fleadh*. Session performers are people of all ages and social classes, and music sessions are generally a mixture of experienced players and learners, men and women, people of rural and urban backgrounds, playing instruments of all sorts. At the same time, friends and people of similar levels of ability will organize more private sessions. A good deal of performance now takes place at summer schools and at weekend festivals throughout the year, and there has been an explosion in the number of these since the 1970s. Best known is the Willie Clancy Summer School organized annually in memory of an influential Clare piper. Performers and their core audiences share a common experience of the music and by and large a common musical taste. In the past, public performance and competition were the domain of men, with women performing more in the home, but this changed in the later 20th century as women played an increasingly public role in Irish society. While musical competency was widespread in traditional culture, there were always performers who were recognized as having special abilities. Being able to convey the meaning of a song well, or having outstanding technique on an instrument, were admired qualities, and some performers have become legendary through a combination of musical abilities and strong personality. Examples of well-known figures are the 18th-century harpist-composer TURLOUGH CAROLAN (Toirdhealbhach Ó Cearbhalláin, 1670–1738), the first composer of Irish traditional music whose compositions survive in any number, and the 20th-century virtuoso uilleann piper SEAMUS ENNIS (Séamus Mac Aonghusa, 1919–82), who formed a bridge between the older traditions and new enthusiasts in the 1950s, especially through his work on radio and television. Musicians of the travelling community – such as the Donegal fiddle-players John, Mickey and Simey Doherty, the Wicklow pipers Johnny and Felix Doran, or the Cork singer MARGARET BARRY – have played an important part in disseminating music, and Travellers have preserved older items abandoned by settled people, as well as developing styles of performance suitable for the open air.

Traditional transmission processes of absorption, imitation and tutoring continue, especially within families (for instance, the Potts family of Dublin, the Crehans of Clare, or Muintir Uí Bheaglaoich of Kerry) and have been greatly augmented in the second half of the 20th century by the mass communications media, especially sound recordings. Formal instrumental classes and festival workshops have been a response to increasing demand in the same period, but songs are still learnt by listening and imitation rather than formal instruction. A large number of instrument tutors as well as sound recordings have been published since the 1970s, and instructional videos began to be produced in the 1990s. The formal education system at the first and second levels makes almost no provision for the teaching of traditional music in Ireland, although university music departments are increasingly providing courses of study which include instrumental instruction.

4. SONGS AND SINGING. The contemporary singing tradition is less vigorous than that of instrumental music. This is in part due to the invasion of the traditional singing venues of the home and the workplace by television and the transistor radio, the decline in neighbourly visiting and the recent transfer of traditional music to the crowded and noisy public house. It is also a result of the loss of some older functions. Traditional songs, particularly when performed unaccompanied, are increasingly heard only in specialized clubs and festivals.

Songs in the Irish language are still commonly performed on Irish-language radio and on commercial recordings, and in the shrinking *gaeltachtaí* (Irish-speaking districts), which are largely on the west coast and in the south. Decreasing numbers of older songs are sung, and modern compositions, although numerous, are in modern international idioms. Love songs predominate, and there are many songs on national and local themes as well as songs in praise of locality. Many older genres such as the heroic lay, the keen or death lament, the work song, the lullaby invoking magical powers and the *aisling* or political vision-song, are now obsolete. Almost all songs are lyric, expressing intense personal feelings in everyday but poetic language and imagery and sometimes using such European poetic conventions as the pastourelle. Although narrative songs are rare, narrative is often implied, and sometimes a prose preamble, *údar an amhráin* (the story of the song), supplies background material. Author attribution is more common than in English-language songs.

Narrative and lyric songs are both plentifully supplied in the English language. The oldest form of these, the

imported British classical ballad, has almost disappeared, but there is a large surviving body of later songs created in Ireland with distinct Hiberno-English roots that incorporate Gaelic features such as internal assonance. Their concerns are generally those of Irish-language song, but they deal more with emigration and the events of the late 19th century and the 20th. Politically sectarian songs are still composed in the north of Ireland. Since the early 19th century, songs of literary origins have passed increasingly into oral circulation, and many national political songs are of this type.

The songs of both languages are strophic, metrically uniform and in accented metres, often with an alternating verse and chorus. The most common metres are 3/4, 4/4 and 6/8. Intonation sometimes varies at the third, fourth and seventh degrees. While most songs are sung within a range of one to one and a half octaves, Gaelic airs have a larger range and favour an *AABA* structure. English-language songs more often have an *ABBA* structure. Melodies cross the language divide, and more texts exist than melodies although some melodies exist in a large number of versions.

In performance both languages are sometimes heard on the same occasion, and there are a few macaronic songs that alternate between languages. Stylistic differences arise from regional and personal differences, not from languages or genres. Although there are suggestions in early literature of ancient instances of choral singing, the singing tradition has long been monophonic and is still normally unaccompanied. Verbal text is more important than music, but while the ability to convey the meaning of a song is more valued than a good voice, a musical voice is highly regarded in a singer, as is a good memory. The general singing style is understated and conversational. Song tempos are never very fast, but faster songs are performed in strict time. Slower songs are relaxed and more variable in rhythm. Simple ornaments such as grace notes, turns and slurs, and other embellishments, such as producing a nasal tone or adding extra syllables may be added. Rubato singing in the Irish language, especially the highly decorated and high-pitched tense style of County Galway, is often called *sean-nós* or 'old-style' singing, a relatively recent term.

Until the mid-20th century, music for dancing was sometimes provided by lilters, men or women who vocalized dance tunes, solo or in unison duet, to standard vocables. Also known as dydeling, mouth-music or in Irish as *portaireacht bhéil*, lilting is sometimes still performed to entertain listeners.

5. Instrumental music. Instrumental music may comprise a small number of pieces such as the older harp tunes which were composed to be listened to, or 'slow airs' which are song airs played instrumentally with rubato, but the vast bulk of instrumental music consists of fast dance music.

Almost all types of Irish dance music share a common symmetrical structure. Tunes usually consist of two parts, one lower in pitch (the 'tune') followed by a higher (the 'turn'). Each part is made up of an equal number of bars – eight in the case of all tune types except set dances – and each part is usually played twice, often with variation, before moving on. When a tune has been played two or three times, a second and usually a third tune is nowadays played in the same way, as a suite. Some tunes have three or more parts; the extra parts are usually variations of the first two. Most tunes comprise three or four distinct motifs in a variety of contrasting and repeated patterns. A certain degree of variation, from a single note to a whole part, can occur, but generally performers do not vary their own versions greatly once they have fixed them to their satisfaction. Ornaments common to all instruments are single cuts, double cuts, short rolls, long rolls and triplets.

Dance music is usually notated and played in keys of one or two sharps. Occasionally three sharps are used, especially in fiddle music, and rarely one flat. Most tunes fall within a range of two octaves. Pitch is fixed only when instruments which are manufactured to a fixed pitch, such as the whistle or accordion, are played; instruments such as the fiddle are tuned at a level that sounds pleasant to the player. Intonation is like that of the modern scale, but the notes C and F especially fluctuate when played on instruments which are not fixed in pitch. Dynamics were little used in the past but have been gaining in popularity in recent years. While strong regional styles can still be heard in the case of the fiddle, most instrumental styles are now based on the influence of individual players and personal taste rather than on locality. The pace of playing began to increase in the 1980s partly to cater for dancers in a new revival.

The main types of dance music in order of popularity are the reel, jig and hornpipe, all of which can be played for solo dancers, groups of dancers or for listeners. Less common are the polka and slide, which are played for group dancing, and the set dance, played for solo dancing. There are some other minor types of dance tunes of localized currency such as the barn dance and the fling.

The reel (*ríl*) is performed in a fast forward-moving style, in 4/4 rhythm. The typical bar has eight quavers divided into two groups.

The jig (*port*), the oldest form of dance music now played, is usually performed at a more moderate speed and in a more relaxed manner. There are several types of jigs, each deriving its name from dance movements, and distinguished from one another by rhythm. The double jig is in 6/8 rhythm, the typical bar having six quavers in two groups. The single jig is also normally in 6/8 rhythm, but the typical bar has two crotchet-quaver figures. Single jigs in 12/8 are called slides. The slip jig or hop jig is in 9/8 rhythm and the typical bar has nine quavers in three groups. Some jigs were once ancient marches.

The hornpipe (*cornphíopa*), like the reel, is in 4/4 rhythm, but it is played more slowly and deliberately, and is more heavily stressed. The typical bar has eight quavers in two groups, and triplets are a common feature.

The polka is in 2/4 rhythm, with a fast infectious dance sound, and the typical bar contains two groups of two quavers. Many of the 'polkas' played in Ireland, especially in Counties Kerry and Cork, are not of the 19th-century European ballroom type but are simpler tunes, some of which were originally song airs.

A group of slow-paced dance tunes, about 30 in number, are used for special *solo* exhibition dances, called 'set dances' because fixed or 'set' steps accompany each tune. Set dances can be in 6/8 time like the double jig, or in 4/4 time like the hornpipe, and can be unusual in having parts of different lengths, from six to 12 bars. They should not be confused with a type of quadrille-based *group* dance called 'set dances' which are performed to 'sets' or groups of different tunes.

There is no musical connection between a tune and its title (or titles), if it is titled at all. Song airs are named from the title of the Irish or English song lyrics with which they are associated. Older instrumental melodies often took their titles from the name of a patron (for instance, *Ye Lord Mayo's Delight*), but dance-tune titles, which are most commonly in English, refer to the ordinary lives of people, such as their occupations, pastimes and locales (for instance, *Trim the Velvet*, *The Humours of Cloyne*, *The Dairy Maid's Wish*).

6. INSTRUMENTS. The primary musical instruments are international melody instruments, some of which have developed specifically Irish forms: wind instruments, such as the pipes, whistle and flute; string instruments, especially the fiddle, but also the banjo and mandolin; and free-reed instruments, such as the accordion, concertina and harmonica. Percussion instruments were not played much until recently. Even when harmony can be produced, as on the uilleann pipes and accordion, only simple harmonies are used, and often none at all. But the trend in the 20th century has been towards increased harmonization and the introduction of accompanying instruments such as the piano and guitar. Musicians also ignore many of the other potentialities of instruments: players of the fiddle, for instance, rarely move from the first position on the fingerboard.

The triangular, wooden Irish harp (*cruit* or *cláirseach*; *see* IRISH HARP) was, in its earliest known form, of medium size strongly constructed of willow, and with metal strings plucked with the finger nails. Its size and the number of strings have varied greatly over the centuries. Today it averages about 90 cm in height, and is strung with about 30 gut or nylon strings plucked by the fingertips. It normally rests on the player's right shoulder. Most harpists are now women, although formerly they were mostly men. Mostly song airs and moderately paced instrumental harp pieces are played, but fast dance tunes are becoming more popular. There are no old harp styles and little old traditional technique remains.

Two types of BAGPIPE are in use: the mouth-blown 'warpipes' and the bellows-blown uilleann pipes. The former, particularly important in Northern Ireland but not widely played, is the outdoor Scottish Highlands bagpipe introduced in the late 19th century partly as an imitation of an obsolete medieval Irish type. It is learnt and played in clubs which organize marching bands and competitions, and solo performance is not the central feature of this music culture. The indoor uilleann pipes (*píb uilleann*) are a uniquely Irish form of the bagpipe, and are more widespread in the south and midlands area than in the north (see illustration). They were originally known as the 'Irish pipes' or 'union pipes'; the present term was coined only at the turn of the 20th century and comes from the Irish word *uille* ('elbow'). Distinguishing features are a wooden chanter with a two-octave range (usually D–D″), a bag blown by bellows held under the elbow, and three closed chanters called regulators which can provide harmony or counterpoint when their keys are pressed. The instrument also has three continuously sounding drones. The pipes are expensive and, with seven double or single reeds, difficult to keep in tune. They are played as a solo instrument more than any other instrument, and most pipers are male. There are two basic styles of piping on the chanter: open style (flowing and fast, with notes produced by putting down the fewest



Uilleann pipe player, Dan O'Dowd, from Dublin, 1969

possible fingers); and tight or closed style (staccato and fast, with alternative fingerings that offer moments of silence between notes). Most players mix the two styles. Special techniques include 'cranning' (playing of multiple grace notes in quick succession) and sliding from one note to the next.

The FIDDLE (*fidil* or *veidhlín*), with its bow, is identical to the modern violin. Traditional musicians prefer the term 'fiddle' to 'violin' to distinguish their music and their style of playing from other musics. Probably the most popular traditional instrument, the fiddle is played equally by men and women, and is felt to be particularly compatible with the flute, button accordion and uilleann pipes. It is played with a relaxed left-hand grip on the neck of the instrument. Bow strokes are generally short and light, producing a quiet mellow tone. Local styles range from the northern Donegal style (usually quick, with little ornamentation and a different bow stroke for most notes) to the more relaxed and ornamented southern styles such as those of Counties Sligo and Clare (where several notes can be sounded with each movement of the bow). Many contemporary players develop their own personal styles. Special techniques include double stopping and bowed triplets.

The Irish TIN WHISTLE (*feadóg stáin*) is a short end-blown duct flute of metal alloy with six finger-holes, and a light, pure tone. Originally conical in shape with a wooden duct, it has been almost replaced since the 1960s by a cylindrical type with a moulded plastic mouthpiece. Two octaves are available; the higher octave is produced by blowing harder. Whistles come in several keys, from B to G; those in D are the most popular. Relatively inexpensive and the common beginners' instrument, the tin whistle has a relatively low status, but is perfectly suited to the music, and some players have brought it to

a virtuoso level. Special techniques include tonguing and sliding from one note to the next.

The flute (*fliúit* or *feadóg mhór*) used for the playing of Irish traditional music, known as the concert or wooden flute, is the simple-system cross-blown wooden flute developed in France in the late 1600s. Most flutes played in late 20th-century Ireland were English or German 19th-century instruments, but modern Irish-made flutes are also now played. Normally in the key of D, it can also have one or more padded metal keys to produce flat or sharp notes, and it usually consists of three sections that are fitted together. Traditional playing styles range from a hurried, puffing choppy northern style, found mostly in Counties Sligo and Roscommon, to one that is smooth and rolling, centred on Counties Clare and Limerick, but the flute is now widely played throughout the country, and the styles are generally mixed. Special techniques include tonguing and sliding from one note to the next. Flute and drum marching bands playing flutes in different keys and in harmony, a tradition derived from 18th-century British military bands, are found in Northern Ireland.

The ACCORDION (*cairdín* or *bosca ceoil*) that is normally played is the double-action button accordion with two rows of melody keys. Often known as the 'box', it comes in different basic keys. Instruments with rows tuned to B and C are currently the most popular, though some prominent players favour C♯ and D instruments. An earlier form of the instrument, the diatonic ten-key melodeon, has been popular in Ireland since the late 19th century, and has been revived in recent years. Most accordions were made in the 20th century and imported from Germany, Italy and Britain, but French accordions have been gaining in popularity recently. The accordion's loud rhythmic sounds are particularly suited to dance music. Special techniques include the production of long notes by pulling the bellows and use of the left-hand basses to add colour to the melody. Piano accordions enjoyed a vogue for about 30 years beginning in the mid-1930s.

The CONCERTINA (*consairtín*) popular in Ireland is the double-action Anglo-German concertina with about 30 buttons, which has undergone a revival in recent years. Traditionally, the instrument has been associated with women more than men. Its relatively small, delicate, rhythmic sound is well-suited to dance music. Some special effects such as 'droning' and 'chording' are employed.

The BODHRÁN (from *bodhar*: 'dull-sounding' or 'having a deafening sound'), a circular hand-held drum, is the principal Irish percussion instrument and is sometimes referred to as a tambourine. The instrument, which may at one time have been a winnowing tray, was used for centuries as a drum by men taking part in seasonal rituals, and it has only become widespread for music accompaniment since the 1950s. The most common size is approximately 46 cm in diameter. It is shallow, with a single skin attached to the wooden frame or rim. The skin may be of goat or other animal, and it is struck with a short wooden beater or with the fingers. Held by the rim or a crossbar with the left hand and struck with the right, when played sitting it is rested upright on the knee. The rhythms played by the *bodhrán* sometimes double or triple the beats of the music. Apart from the different sounds produced by the stick and the hand, the sound can be changed by striking the rim occasionally with the stick. A new *bodhrán* tradition has come into existence in the late 20th century, and modern techniques include altering the skin tension with left-hand pressure to produce different pitches, damping the skin with the palm of the left hand and playing cross-rhythms.

Several instruments are less widely accepted. Some are not felt to be fully in character with the nature of the music, while others are not portable or are hard to obtain. The four-string plectrum tenor BANJO was taken up as a melodic instrument by Irish musicians in the USA early in the 20th century, especially as a band instrument, and spread in Ireland beginning in the 1930s. It has a strong, driving sound. The eight-string MANDOLIN had a brief vogue in the 1960s and 70s for accompanying singing and for the playing of slow airs. The guitar was introduced into traditional music during the 20th century, at first among Irish musicians in North America to accompany melodic instruments, then in the song revival of the 1950s to accompany singing. It is now commonly used to accompany dance music, and is played fairly percussively using a pick. Keyboard instruments, chiefly the piano, but also the harpsichord and electronic keyboards, have been adapted to Irish music since the 1700s. In the 1960s the Greek BOUZOUKI was introduced into Irish traditional music and has been generally accepted. A playing style has evolved which is a mixture of chords and melodic runs, and flat-backed Irish forms of the instrument and different tunings are found. The free-reed mouth organ (*orgán béil*) has been played in Ireland since the 19th century. It requires considerable physical effort to play, but it is very suitable for dance music. The fife and piccolo are played in a variety of keys. They are used with drums in marching bands in Northern Ireland, and occasionally in dance bands. Lesser-played percussion instruments include: the giant ritual LAMBEG DRUM, beaten with canes and played in parades across the north of Ireland; the bones, two sections of cowbone held in the hand and clacked against each other; and the domestic spoons, held with backs together in one hand and played against the other hand and the knees. The bones and spoons are used to accompany dance music.

7. GROUPS AND BANDS. In spite of the respect accorded the solo player, Irish traditional music is primarily a social music, and traditional musicians frequently play together in different combinations, in unison. The earliest groups were small, playing in small venues such as farmhouses or taverns for small numbers of dancers and using whatever instruments were available locally. But as the music began to be played in larger venues such as dance halls, from the end of the 19th century in Irish North America and from the beginning of the 20th century in Ireland, the groups became increasingly larger and rhythm instruments were introduced so that dancers could hear the beat more distinctly. Tenor banjos, double basses, pianos and drum kits formed part of the line-up together with the older fiddles, flutes and accordions. Sound recordings of these groups influenced the structure of groups in Ireland. By the early 1930s these dance ensembles, which remained popular until the 1960s, were known as ceili bands because they played for ceili dances (from *céilithe* or social occasions of the Gaelic League). They went into decline in the 1960s with changes in dancing fashions, although they underwent a small revival

in the 1990s; their playing is especially in demand for social set dances.

Session playing – large and small informal groups of musicians playing for their own enjoyment for hours on end, often in a pub – spread in popularity during the 1950s. It continues strongly to the present and has become a standard social setting for the performance of music. The instruments used depend on the musicians present. The composer SEÁN Ó RIADA introduced a new style of group playing in the early 1960s when he formed Ceoltóirí Cualann, a 'folk orchestra', with traditional melody instruments paralleling the strings-woodwind arrangement of an orchestra, and using the *bodhrán*. Also in the early 1960s three- or four-member 'ballad groups' developed. Under the influence of the North American folk revival, these singing groups specialized in English-language songs and accompanied themselves on guitars, mandolins, whistles and banjos. The Clancy Brothers, Tommy Makem and the Dubliners were among the most famous groups of this type. As instrumental playing gained ground again in the 1970s, most ballad groups faded away, but some added traditional melodic instruments such as fiddle and uilleann pipes and became mixed vocal and instrumental groups. Electronic instruments such as electric guitars and keyboards were increasingly introduced into traditional group playing from the 1970s onwards, and acoustic instruments were amplified. Among groups using this instrumentation, PLANXTY and later the Bothy Band enjoyed great popularity, especially in continental Europe and North America. Although both groups have disbanded, they continue to have an influence through their recordings. Some professional groups, for example Clannad and Altan, have moved from playing traditional music to playing popular music with traditional roots.

8. DANCING. Traditional dance has always been intimately connected with traditional music in Ireland, but there is no information on the nature of Irish dancing (*damhsa* or *rince*) until recent centuries, although it seems to have resembled European dance in general. Some Irish country dances of the 1600s were performed at a rapid pace and employed sticks and swords. Jigs were also danced from as early as the 1600s, as were open-air long dances or dances involving lines of people, and open-air ring dances with large groups. From the 1700s to the present the main traditional solo dances have been step-dances: jigs of various kinds, reels, hornpipes and special solo set or exhibition dances. Old open-air group dances were generally replaced by indoor European group dances such as minuets and cotillions in the late 1700s and quadrilles in the 1800s. There developed Irish forms which were also danced to the music of the jig, reel and hornpipe and other measures. Quadrilles evolved into the present-day set-dances, danced in squares by four couples. Versions of these survive and have had a huge revival since the 1970s.

Group dances called ceili dances were developed along traditional line-dance models from the 1890s to the 1930s during the Gaelic Revival, but are no longer as popular as formerly. Traditionally, dancing took place outdoors in fields and at crossroads during the summer, and indoors in the larger farm houses during winter. In 1935 a national Public Dance Halls Act required all public dances to be licensed, and effectively ended the small country-house dances which had already begun to decline.

Competition has always been a feature of traditional step-dancing. It has been highly regulated since 1931 when An Coimisiún le Rincí Gaelacha (the Commission for Gaelic Dances), a division of the Gaelic League, was founded to establish rules and standards and to organize competitions. This movement gave rise to a large number of professional Irish dancing schools in Ireland and abroad and led to an elaborate formal development of steps, dances, costumes and competitions. World championships attract thousands of competitors. The majority of teachers and pupils in these schools are female, a contrast with the dancers of the past who were both male and female. Ballet and tap dance techniques have increasingly been incorporated into competition step-dancing in recent decades which has caused controversy. In the late 1990s, the stage shows *Riverdance* and *Lord of the Dance*, based on this type of dancing with newly composed music based on traditional idioms, have achieved an extraordinary degree of international popularity. Unregulated traditional step-dancing survives in pockets, especially in the west of Ireland, and lively upper body and arm movements are often part of this tradition which began to experience a revival during the 1990s.

9. COLLECTING AND PUBLISHING. The first collection of Irish music was *A Complete Collection of the Most Celebrated Irish Tunes*, published in Dublin in 1724. Several other commercial collections appeared during the same century. The earliest surviving manuscripts of Irish traditional music belong to the late 1700s, when they were compiled by musicians for their own use. The first person to collect Irish traditional music systematically for preservation was Edward Bunting (1773–1843), an Armagh organist who notated and published the music of the last of the traditional harpists. Other collectors followed Bunting's example during the 1800s, among them George Petrie of Dublin (1789–1866) and Patrick Weston Joyce (1827–1914) of Limerick. Large manuscript collections such as those by the Cork musician William Forde (*c*1795–1850) and Dublin dental surgeon Henry Hudson (1798–1889) have not yet been published; the collection of the Kerry clergyman James Goodman (1828–96) was published in 1998. A great deal of Irish music was also published commercially during the 19th century in Ireland, Britain and the USA. Captain Francis O'Neill of Cork (1848–1936) gathered thousands of tunes from his fellow emigrant musicians in Chicago and from rare books and manuscripts, and published these during the early years of the 20th century. He was followed later in the century by Francis Roche (1866–1961) of Limerick and Breandán Breathnach (1912–85) of Dublin. Large-scale institutional collecting has been undertaken from the 1930s to the present time by such bodies as the Irish Folklore Commission (now the Department of Irish Folklore, University College Dublin) and Radió Éireann, the national radio station. In the second half of the 20th century there was an explosion of book publications of songs and tunes.

10. SOUND RECORDING, RADIO AND TELEVISION. The recording of Irish traditional music began on cylinders and discs in the 1890s, but little was recorded until the 1920s when hundreds of musicians and a few traditional singers were recorded on 78 r.p.m. discs in the USA. As these recordings filtered back to Ireland, notably those of the Sligo fiddle player Michael Coleman, they profoundly

influenced the course of traditional music. Little was recorded in Ireland until the 1930s, and even then it was material largely in non-traditional arrangements. In the late 1950s, many commercial recordings were issued on LP by new, small companies, and some authentic styles of traditional performance such as *sean-nós* singing in Irish were heard on disc for the first time. Interest in this material grew and has continued to the present time, along with an interest in new styles of performance and record production. In the 1990s audio cassettes and CDs became the standard formats. Reel-to-reel magnetic tape, in use since the 1950s, has been almost entirely confined to use in radio and in archival field recording. Large collections of these recordings survive and they represent the nature of traditional performance more accurately than commercial recordings. Hundreds of thousands of private performances have been recorded on audio cassette tape since the 1970s. Cassettes are extensively used for learning music, and they have been important in the modern transmission of the music.

In the USA and Canada, commercial 'Irish Hours' with popular and traditional performers have been a regular radio feature since the 1920s in most cities along the East Coast. In Ireland, where radio was completely state controlled until the 1980s, broadcasting began in Belfast in 1924 and in Dublin in 1926. The Belfast station, part of the BBC network, rarely broadcasted traditional music until the 1950s, but the Dublin station, 2RN, later Radió Éireann, featured it every second or third night from its inception as policy. All radio performances were broadcast live from the studio until the introduction of field recording, on discs in the 1940s and on tape in the 1950s, for both stations. In the 1970s the establishment in the Republic of *gaeltacht*-based national Irish-language radio widened the availability of Irish-language song, and some local commercial and community stations set up in the 1980s feature traditional music prominently. Field recordings have had a powerful educational influence in reviving interest in traditional music and have closely documented the music in the second half of the 20th century.

Although Irish television programmes were first produced in Belfast in the late 1950s, traditional music was not a regular feature of the medium until Raidió Teilifís Éireann, the state television of the Republic, began broadcasting in Dublin in 1962. Typically, programmes were filmed in a studio and had a recital format with a presenter and an invited audience. Location filming, more expensive, has been far rarer. Production and direction was the preserve of RTÉ employees until the 1990s when independent production companies became involved.

11. Research. Irish traditional music research has been confined mostly to a small group of interested individuals. An increasing number of third-level graduate and postgraduate studies are being carried out, especially in University College, Cork, and in the Irish World Music Centre of the University of Limerick. The larger libraries in Ireland, and also in Britain and the USA, hold important collections of printed traditional music. Public multimedia archives in Dublin include those of the Department of Irish Folklore of University College Dublin, Comhaltas Ceoltóirí Éireann and the Irish Traditional Music Archive.

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HARRY WHITE (I), NICHOLAS CAROLAN (II)

Ireland [Hutcheson], **Francis** (*b* Dublin, 13 Aug 1721; *d* Dublin, 5 Sept 1784). Irish amateur composer and violinist. He was the son of Francis Hutcheson, a Presbyterian minister who ran a private academy in Dublin, *c*1716–29, and then became professor of moral philosophy at the University of Glasgow. Francis the younger took the MA and the MD at Glasgow in 1744 and 1750 respectively. He was professor of chemistry at Trinity College, Dublin, from 1760 until 1767, and was twice president of the Royal College of Physicians of Ireland. He was on the music committee for the Rotunda Hospital concerts from 1774 until his death, and consultant physician to a number of Dublin hospitals. He was probably the 'Dr Hutchinson' who was a founder-member of Lord Mornington's Musical Academy (1757). There is continual confusion concerning the spelling of his name. When he was granted the degree of Doctor in Physic by the Board of Trinity College, Dublin in 1761, the Senate minutes described him as 'Hutchinson', though he signed the register 'Hutcheson'. During the same period there was a Francis Hutchinson, five years his junior, who graduated from Trinity College in the late 1740s.

Although content to appear under his own name as an amateur violinist, he adopted the pseudonym of Francis Ireland as a composer. He wrote several vocal works of considerable charm and merit, of which the four-part madrigal *Return, return my lovely maid* is a particularly fine example. The Noblemen's and Gentlemen's Catch Club awarded him three prizes between 1771 and 1773, for his catch *As Colin one evening*, his glee *Jolly Bacchus* (Dublin, *c*1780) and his serious glee *Where weeping yews*. 11 glees and eight catches by him are printed in Warren's collections, and *The Gentleman's Catch Book* published in Dublin by Henry Mountain includes six items by him. He also published his father's *System of Moral Philosophy* (1755). (B. Boydell: *A Dublin Musical Calendar, 1700–1760*, Dublin, 1988)

BRIAN BOYDELL

Ireland, John (Nicholson) (*b* Bowdon, Cheshire, 13 Aug 1879; *d* Rock Mill, Washington, Sussex, 12 June 1962). English composer, pianist and teacher.

1. LIFE. A somewhat painful and unhappy childhood, followed by the early death of both parents, did much to form the lonely, introspective side of Ireland's personality. Throughout his life he was plagued by feelings of insecurity and inadequacy, which affected his creativity in a number of ways, not all of them negative. His acute self-criticism, his yearning for a spiritual home – the Channel Islands or West Sussex – and the related desire to escape from the present into a distant past, deeply affected much of his music and gave it its distinctive character.

His training was extensive and thorough. He entered the RCM in 1893 and for the next four years concentrated his attention on the piano, studying with Frederic Cliffe. During that time he became increasingly involved in composition and determined to study under Stanford, which he did from 1897 to 1901. Stanford's methods could be harsh, even cruel, and the sensitive Ireland suffered more than most, but he was not completely subdued and in later life he always spoke gratefully of Stanford's teaching. In 1895 he took his FRCO, and ten years later a Durham BMus. In 1932 Durham University honoured him with a doctorate; he had already received an honorary RAM and FRCM.

On leaving the RCM Ireland made his living mainly as an organist and choirmaster. He was at St Luke's, Chelsea, from 1904 to 1926, during which time he established himself in the front rank of the English composers of his generation. From at least 1920 to 1939 he taught composition at the RCM, where his pupils included Richard Arnell, Benjamin Britten, Alan Bush, E.J. Moeran and Humphrey Searle. For many years he lived at Gunter Grove, Chelsea, in what Eugene Goossens described as 'the quiet haven of a few intimate friends'. Friendship meant much to Ireland, especially after his disastrous marriage, which ended after only a year in 1928. The friendships with his pupil Helen Perkin, who inspired the Piano Concerto (1930), and with the writer Arthur Machen are of particular interest. He was much in sympathy with Machen's pagan mysticism, which is reflected in a number of works, notably the orchestral



John Ireland (Portrait by Allan Chappelow, MA, FRSA)

poem *The Forgotten Rite* (1913) and *Legend* (1933) for piano and orchestra. Places, too, had a strong influence on his inner life: Chelsea, Deal, Chanctonbury Ring and several locations in the Channel Islands have close associations with his music. His retirement to Guernsey was cut short by the German occupation in 1940, and it was West Sussex that finally claimed him. Despite failing health, this closing phase in his life was perhaps the happiest. He was no longer composing – his last important work, the film score for *The Overlanders*, dates from 1946–7 – but he saw a revival of interest in his music, for which the newly-formed John Ireland Society (1960) was partly responsible.

2. WORKS. Ireland's published compositions span a period of 50 years, from the two string quartets of 1897 – these were suppressed throughout his lifetime – to the overture *Satyricon* (1946) and the music for *The Overlanders*. The solid workmanship insisted on by Stanford provided a lasting foundation: in Ireland's best work a firm structural sense is combined with a deeply personal poetry. The accomplished Brahmsian manner of his youth – as, for instance, in the Sextet (1898) – was radically changed by the impact of Debussy, Ravel and Stravinsky. It was in the piano music that these influences worked themselves out, leaving Ireland with a feeling for harmony and sonority decidedly his own. In his mature work there is an English lyricism that is closer to Elgar than to Vaughan Williams, a chromatically embellished harmony that is quite distinct, and a balance of interest that shows strong roots in the Classical-Romantic tradition.

Although it was with songs and piano pieces that Ireland first came before a wider public, his most important early successes were in the field of chamber music: the Phantasie Trio (1906), the Violin Sonata no. 1 (1908–9, Cobbett Prize) and, in particular, the Violin Sonata no.2 (1915–17). This last is a landmark in the English music of that period, and both the Cello Sonata (1923) and the Fantasy-Sonata for clarinet and piano (1943) are likewise outstanding creations in their own genres. All three works are distinguished by their lyrical and structural qualities and also by the admirable, wholly integrated writing for the piano. Of the three piano trios, no.2 (1917), which is another one-movement 'fantasy', is the most impressive.

Ireland developed at a time when the piano could still be regarded as a sounding-board for the romantic temperament. His Piano Sonata (1918–20) is a large-scale, full-bodied utterance – 'one of the finest and most important since Liszt's' (Hill, 1946) – but it is not without certain weaknesses of expression, notably an excessive reliance upon semiquaver figuration, particularly in the middle of the texture, and a tendency to inflated climaxes. The leaner, more experimental Sonatina (1926–7) is likely to be thought the better work; but Ireland's most striking contribution is in the best of his shorter pieces, of which three broad types are readily discernible. The central vein is contemplative and includes such pieces as *For Remembrance* and *Soliloquy*, which seem to contain the very essence of Ireland's sentiment. On either side are the more Impressionistic, represented in different ways by *Amberley Wild Brooks* and *Le Catioroc* (from *Sarnia*), and the frankly sanguine, with simple, lively rhythms – for instance, *Merry Andrew* and *Ragamuffin* (from *London Pieces*). Some of the richest pieces, notably *April*, do not fit comfortably into any of these categories but reveal Ireland's lyrical gift at its most impressive – a lyricism that is harmonic and textural no less than melodic.

The many songs are of unequal quality. While the best of them are among the finest by English composers this century, there are others in which a natural warmth of sentiment tends to spill over into sentimentality. The once popular *Spring Sorrow* and *The Bells of San Marie* seem somewhat faded, confined within the taste of their period. At the other extreme are the *Five Poems by Thomas Hardy* (1926) and the *Songs Sacred and Profane* (1929–31). Ireland's songs are usually as good as their 'accompaniments': faced with a poem that he liked, he was never at a loss for an eloquent voice part, but the magic really worked when his poetic feeling for the piano was fully engaged. There are also some very successful songs in the robust, boisterous manner of *I have Twelve Oxen*, in which the piano is strictly accompanimental.

Ireland's achievement in the orchestral field is small in extent but distinguished. The Piano Concerto, one of his richest and most rewarding works, is a classic of 20th-century English music and its posthumous neglect can only be deplored. It is individual in both form and content, and is capable of making a wide appeal. The *Concertino Pastorale* for strings (1939) and *A London Overture* (1936) are also well worth reviving. In all three works there is a characteristic blend of outgoing and in-dwelling qualities of expression, and a combination of poetic fancy and precise craftsmanship that is unmistakable. The earlier of the two orchestral poems, *The Forgotten Rite*, has a very distinctive atmosphere, but the somewhat later *Mai-Dun* is less successful. Late in life, in the splendid score for *The Overlanders*, he showed how confident and vigorous a composer for orchestra he might have been (see the Suite, ed. Charles Mackerras, and Two Symphonic Studies, arr. Geoffrey Bush).

The choral work *These Things shall Be* was written in fulfilment of a BBC commission to mark the coronation

of George VI. It was a challenging response, both humanist and socialist, and the music was designed to have a wide and immediate appeal: though full of personal fingerprints, it manages to suggest not only Parry but also Walton. Longmire wrote that in postwar disillusionment Ireland came to hate the work; at the time, however, it undoubtedly expressed his deepest hopes for humankind. The musical invention may well be noble and apt rather than inspired, but a fine performance can be a moving experience.

WORKS
(*selective list*)

VOCAL

Choral: Vexilla regis, S, A, T, B, SATB, brass, org, 1898; Te Deum, SATB, org, 1907; Greater Love Hath No Man (motet), Tr, Bar, SATB, org, 1911; An Island Hymn, TTBB, 1915; These Things Shall Be (J.A. Symonds), Bar/T, SATB, orch, 1937; Ex ore innocentium, Tr, pf/org, 1944; service settings, hymns, incl. Love Unknown, 1919; partsongs, unison songs

Song-Cycles/sets: [5] Songs of a Wayfarer (W. Blake, W. Shakespeare, D.G. Rossetti, E. Dowson, J.V. Blake), *c*1905–11; Marigold (D.G. Rossetti, Dowson), 3 songs, 1913; 2 Songs (R. Brooke), 1917–18; Mother and Child (C. Rossetti), 8 songs, 1918; 3 Songs (A. Symons), 1918–19; 2 Songs (A. Huxley, P. Sidney), 1920; The Land of Lost Content (A.E. Housman: *A Shropshire Lad*), 6 songs, 1920–21; 3 Songs (T. Hardy), 1925; 5 Poems (Hardy), 1926; 3 Songs (E. Brontë, anon., D.G. Rossetti), 1926; We'll to the Woods No More (Housman), 2 songs and 1 piano solo, 1927; 2 Songs (Symons, D.G. Rossetti), 1928; [6] Songs Sacred and Profane (A. Meynell, S.T. Warner, W.B. Yeats), 1929–31; 5 16th-Century Poems (W. Cornish, T. Howell, anon., N. Breton, R. Edwardes), 1938

Other songs: Hope the Hornblower (H. Newbolt), 1911; When Lights Go Rolling Round the Sky (J.V. Blake), 1911; Sea Fever (J. Masefield), 1913; The Heart's Desire (Housman), 1917; The Bells of San Marie (Masefield), 1918; Earth's Call (H. Monro), 1918; If There Were Dreams to Sell (T.L. Beddoes), 1918; I Have Twelve Oxen, 1918; Remember (M. Coleridge), 1918; The Sacred Flame (Coleridge), 1918; Spring Sorrow (R. Brooke), 1918; Hawthorn Time (Housman), 1919; Love is a Sickness Full of Woes (S. Daniel), 1921; The Merry Month of May (T. Dekker), 1921; The Vagabond (Masefield), 1922; What Art Thou Thinking of?, 1924; When I am Dead, my Dearest (C. Rossetti), 1924; Great Things (Hardy), 1925; Santa Chiara (A. Symons), 1925; If We Must Part (Dowson), 1929; Tutto è sciolto (Joyce), 1932

INSTRUMENTAL

Orch: Tritons, sym. prelude, 1899; Orch Poem, a, 1903–4; The Forgotten Rite, prelude, 1913, Mai-Dun, sym. rhapsody, 1920–21; Pf Conc., E♭, 1930; A Downland Suite, brass band, 1932; Legend, pf, orch, 1933; Comedy Ov., brass band, 1934; A London Ov., 1936; Concertino Pastorale, str, 1939; Epic March, 1942; Julius Caesar (incid music), 1942; Satyricon, ov., 1946; The Overlanders (film score), 1946–7

Chbr: Str Qt no.1, 1897; Str Qt no.2, 1897; Sextet, cl, hn, str qt, 1898; Phantasie-Trio, a, pf trio, 1906; Sonata no.1, d, vn, pf, 1908–9, rev. 1917, rev. 1944; Sonata no.2, a, vn, pf, 1915–17; Pf Trio no.2, 1917; Sonata, g, vc, pf, 1923; Pf Trio no.3, E-e, 1938; Fantasy-Sonata, E♭-e♭, cl, pf, 1943

Kbd (pf, unless otherwise stated): In Those Days, 2 pieces, 1895; A Sea Idyll, 1899–1900; Elegiac Romance, org, 1902; Villanella, org, 1904; Capriccio, org, 1911; Decorations, 3 pieces, 1912–13; The Almond Tree, 1913; [4] Preludes, 1913–15; Rhapsody, 1915; [3] London Pieces, 1917–20; Merry Andrew, 1918; The Towing Path, 1918; Sonata, 1918–20; Summer Evening, 1919; The Darkened Valley, 1920; Amberley Wild Brooks, 1921; For Remembrance, 1921; Equinox, 1922; On a Birthday Morning, 1922; Soliloquy, 1922; Prelude, E♭, 1924; April, 1925; Bergomask, 1925; Sonatina, 1926–7; February's Child, 1929; Ballade, 1929; Aubade, 1930; The Ballade of London Nights, *c*1930; Month's Mind, 1933; Green Ways, 3 pieces, 1937; Sarnia, 3 pieces, 1940–41; 3 Pastels, 1941; Miniature Suite, org, 1944; Columbine, 1949; Meditation on John Keble's Rogationtide Hymn, org, 1958

MSS in *GB-Lbl*

Principal publishers: Augener, Boosey & Hawkes, Chester, Curwen, Galliard, Novello, Stainer and Bell, Thames

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A. Rowlands: 'John Ireland: a Significant Composer?', *R.C.M. Magazine*, clxvii (1992), 18–24; clxviii (1993), 13–19
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F. Richards: *The Music of John Ireland* (London, 2000)

HUGH OTTAWAY

Irgens-Jensen, Ludvig (Paul) (*b* Christiania [now Oslo], 13 April 1894; *d* Sicily, 11 April 1969). Norwegian composer. He studied literature and languages at the University of Oslo, during which time he also composed. Self-taught in composition and theory, he received his only formal music instruction in the piano. He made his début as a composer in 1920 with freely tonal songs in a late Romantic idiom. During the 1920s and 30s he simplified his style while retaining his music's lyrical aspects. Characterized by modal polyphony and classical ideals of form, but with strong expressive qualities, his music was quite different to that of his Norwegian contemporaries, and came to inspire others. He achieved fame through his prize in the Schubert competition for his orchestral work *Passacaglia* (1928), probably the most performed Norwegian orchestral piece from this period. In 1930 his dramatic symphony for soloists, chorus and orchestra *Heimferd* ('Coming Home') won the first prize in a competition for the 1930 St Olav Festival. Even though its text is closely linked to the national celebration, the work contains little Norwegian folk music; the composer's outlook was rather towards Europe. During World War II Irgens-Jensen composed music to poems by resistance poets, which was anonymously broadcast from London's free Norwegian Radio. He served on various boards, committees and juries. In 1945 he was awarded an annual grant from the Norwegian national assembly, and in 1947 was elected a member of the Swedish Royal Academy of Music.

WORKS

Stage: Driftekaren [The Drover] (incid music, H.E. Kinck), 1937; Kong Baldvines Armring (incid music, H. Stibolt), 1937; Mennesket [Mankind] (H. Wergeland), 1945; Robin Hood (incid music, Irgens-Jensen and S. Hagerup-Bull), 1945; Heimferd [Coming Home] (op, O. Gullvåg), 1947 [version of his Dramatic Symphony]

Vocal: Japanischer Frühling (Jap. poetry, Ger. trans. H. Bethge), 1v, orch, 1920, rev. 1957; Chrysantemum (Solstad), 1v, orch, 1922; Le flambeau vivant (C. Baudelaire), 1v, orch, 1922; Skumring [Twilight] (E. Solstad), 1v, orch, 1922; Hägring [Mirage] (Gripenberg), 1v, orch, 1923; Das Mädchen auf der Brücke (Chin., trans. Bethge), 1v, orch, 1923; Ökenridten (B. Gripenberg), 1v, orch, 1923; Heimferd (dramatic sym, Gullvåg), solo vv, chorus, orch, 1930; Der Gott und die Bajadere (cant., J.W. von Goethe), solo vv, chorus, orch, 1933; Bols vise [Bol's Song] (Kinck), 1v, orch, 1938; Altar (H. Moren Vesaas), 1v, str, 1939, rev. 1963; Lutad motgärdet (J.L. Runeberg), 1v, orch, 1941, rev. 1963; De brendtevåre gårder [They Burnt our Farms] (I. Hagerup), male chorus, orch, 1945; Til Kongen (A. Øverland), 1v, orch/pf, 1945; other songs, choral works

Orch: Tema con variazioni, 1925; Passacaglia, 1928; Bols vise, vn, orch, 1938; Altar, vn, str orch, 1939, rev. 1963; Kong Baldvines Armring, suite, small orch, 1939 [from incid music to play]; Partitasinfonica, sym. suite, 1939, rev. 1951 [from Driftekaren]; Pastorale religioso, small orch, 1939, rev. 1944, rev. 1963; Rondomarziale, 1942; Sinfonie, d, 1942; Canto d'omaggio, 1950; Air, small orch, ?1959

Chbr: Rondo, vn, pf, 1924; Sonate, vn, pf, 1924; Pf Qnt, 1926; Bols vise, vn, pf, 1938; Altar, vn, pf, 1939; I blodethans blømde, str qt, 1939; Pastorale religioso, str qt, 1939; Duo, 2 vn, 1943

Pf pieces

Principal publisher: Norsk Musikforlag/NMIC

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ARVID O. VOLLSNES

Irian Jaya. *See* MELANESIA, §II.

Iriarte [Yriarte], **Tomás de** (*b* Puerto de la Cruz de Orotava, Canary Islands, 18 Sept 1750; *d* Madrid, 17 Sept 1791). Spanish poet and devotee of music. He was educated in Madrid by his uncle Juan, librarian to the king. While pursuing a successful literary career, he held government posts as translator and archivist. An ardent amateur musician, he is said to have studied with Rodríguez de Hita; he played violin and viola and was active in various musical circles of the city. His very popular didactic poem *La música* was first published in Madrid in 1779. Numerous reprints followed, and it was translated into French, Italian, German and English (by John Balfour in 1807); a facsimile reprint of the first edition was published in Barcelona in 1984. Its five cantos begin with a treatment of the elements of music – scales, melody, harmony, rhythm and tempo; canto II discusses expression – the styles of music which invoke or depict joy, tranquillity, militancy, sadness, wrath or terror. The section on church music – chant, polyphony, concerted works and the organ – mentions Morales, Guerrero and Victoria among earlier masters. In describing theatrical music – the past and present state of opera and the native zarzuela – Iriarte praised the operas of Gluck in particular. In the last canto, which describes social music, the symphonic and chamber forms, he gave special praise to Haydn, notably for his string quartets. The work is followed by explanatory footnotes and an essay on the merits of Spanish as a language for musical settings.

Iriarte's other literary works include many musical references. He also wrote poems and dramas for musical treatment, including the libretto to *Guzmán el bueno*, first performed in Cádiz in 1790, and later in Madrid in 1791. This work launched the Spanish vogue for melodrama, in which spoken drama is accompanied by instrumental music. For this production Iriarte also composed ten brief orchestral pieces (MS in *E-Mm*) which are interesting illustrations of his musical interpretations of the emotions. Unfortunately the numerous quartets and sonatas he is said to have composed have not been found.

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ALMONTE HOWELL

Iribarren, Juan Francés de. *See* FRANCÉS DE IRIBARREN, JUAN.

Irino, Yoshirō (*b* Vladivostok, 13 Nov 1921; *d* Tokyo, 23 June 1980). Japanese composer. In 1927 his family returned to Japan, where Irino studied economics at Tokyo University (1941–3), while playing the clarinet in a student orchestra and studying composition privately with Saburō Moroi. After graduation he worked at the Bank of Tokyo and briefly served in the navy, but in 1946 he made composing his profession, joining the Shinsei Kai group which he organized with Minao Shibata and Kunio Toda. He took second prize at the Mainichi Music Competitions of 1948 and 1949, and won the newly-founded Mainichi Music Prize in 1949, 1950 and 1954. From 1949 to 1954 he worked as a music editor for the publishing house Tokyo Ongaku Shoin, and he taught at the Tōhō Gakuen School of Music, where he was appointed lecturer (1952), assistant professor (1955), professor (1959) and director (1960). The school became a college in 1961 and Irino continued as director until 1970; in 1973 he was appointed professor of composition at the Tokyo College of Music.

Meanwhile Irino continued to receive many prizes, including the German Ambassador's Prize (1957 and 1959), the Otaka Prize (1958 and 1959) and the Italia Prize (1958). In 1957 he organized the Institute of Twentieth Century Music and started the annual festival for contemporary music with fellow composers. He received a French government scholarship in 1962 and visited Europe and the USA frequently thereafter; in summer 1968 he was visiting professor at the University of Hawaii. In 1967 he helped organize the Japanese-German Festival for New Music and at the same time he became chief administrator of the Amis de la Musique de 20ème Siècle, which sponsored a series of concerts. In 1972 he founded Japan Music Life, an association for the promotion of various musical activities in Japan, and in 1973 he took a group of musicians to Europe, the USA and Canada to perform traditional and contemporary Japanese music. He was made an honorary member of the Asian Composers' League in 1974.

Irino's early works, the orchestral and chamber pieces of before 1950, reveal a certain stylistic influence from late Romanticism, but his interests quickly turned to atonality. He made his first attempt at serial writing in the String Sextet (1950) and at 12-note serialism in the *Concerto da camera* for seven instruments (1951). The Sinfonietta (1953) combines Schoenbergian 12-note serial techniques with a Blacher-like organic rhythmic structure. These and other works distinguished him as the first Japanese to use 12-note methods as his major tool, and at the same time he applied his comprehensive knowledge of the music of the past in such works as the Concerto grosso (1957), *Ricercari* for chamber orchestra (1954) and the Divertimento for seven wind instruments (1958), all within atonal idioms.

Although he has written some choral works, Irino is primarily a composer of instrumental music, particularly for orchestra or chamber ensemble. In deploying such forces he displays a sensitive treatment of each instrumental timbre according to strict structures of his own devising. He has experimented with unusual combinations, as in the Suite for jazz ensemble (1960) and the Quintet for clarinet, alto saxophone, trumpet, piano and violin (1958), and quickly took an interest in traditional Japanese instruments, writing the Music for Two *Koto* as early as 1957. It was not, however, until after 1966 that he began a more serious attempt at combining the idioms of traditional Japanese music with his own atonal and serial style, an attempt made, for example, in the Three Movements for two *koto* and *jūshichigen* (1966) and *Wandlungen* for two *shakuhachi* and orchestra (1973, commissioned by the Koussevitzky Foundation). The Irino Prize, established a year after his death, encourages the activities of young composers.

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(selective list)

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broadcast by NHK unless otherwise stated

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Fuefuki to Ryūō no musumetachi [The Piper and the Dragon King's Daughters] (radio op, M. Takeuchi), 1959

Sarudon no mukoiri [The Marriage of Mr Monkey] (radio op, M. Yokomichi, after I. Wakabayashi), 26 Nov 1961, staged, Tokyo, Metropolitan Festival Hall, 15 March 1962 [pt 2 of Mittsuno mukashiko (Three Old Tales), pt 1 by Moroi, pt 3 by Shimizu]

Aya no tsuzumi [The Damask Drum] (TV op, H. Mizuno, after a nō play), 9 Aug 1962, staged, Tokyo, Yūbin Chokin Hall, 26 March 1975

Sonezaki shinjū [The Lovers' Suicide at Sonezaki] (chbr op, after M. Chikamatsu), Osaka, Morinomiya Pirot Hall, 10 April 1980

DRAMATIC AND VOCAL

Dramatic: Wasurerareta jinsei [A Life which I had Forgotten] (radio drama), Tokyo, 1958; Hontō no sorairo [The Real Blue Sky] (radio drama), Tokyo, 1963; Hiren [Secret Love] (dance drama), Osaka, 1964; Koganegumo [The Golden Spider] (radio score), Tokyo, 1964; Kurishna no fue [Flute of Krishna], 1v, chbr orch, Tokyo, 1965; Bonnen (dance drama), Tokyo, 1966; Honoo [Fire] (dance drama), Tokyo, 1966; Globus III, vn, vc, pf, hp, Jap. insts, 2 dancers, 1975

Vocal: Iwa [Rock], male chorus, 1958; Shiroi hako [White Box], chorus, 1959; 3 Pieces, male chorus, 1960; 3 Pieces, female chorus, 1960; Kōru niwa [Frozen Garden], chorus, 1961; Byakuya [White Night], S, pf, 1966; Fuji san [Mount Fuji], male chorus, 1966; Oni no yomesan [Devil's Bride], chorus, 1970; Hyōdan, S, T, hpd, kayago, 1977; Ps cxxxi, female v, pf, 1978

INSTRUMENTAL

Orch: Concert Ov., 1948; Sym., 1948; Sinfonietta, small orch, 1953; Ricercari, chbr orch, 1954; Double Conc., vn, pf, orch, 1955; Conc. grosso, 1957; Sinfonia, 1959; Conc., str, 1960; Suite, jazz ens, 1960; Music for Hpd, Perc, 19 Str, 1963; Sym. no.2, 1964; Sai un [Coloured Clouds], 15 str, 1972; Wandlungen, 2 shakuhachi, orch, 1973

Chbr: Str Qt, 1945; Pf Trio, 1948; Str Sextet, 1950; Conc. da camera, 7 insts, 1951; Str Qt no.2, 1957; Qnt, cl, a sax, tpt, pf, vn, 1958; Divertimento, 7 wind, 1958; Str Trio, 1965; 3 Movts, 2 koto, jūshichigen, 1966; Trio '70 for H.R.S., 1970; Sonata, 4 insts, 1970; Globus I, hn, perc, 1971; Globus II, mar, db, perc, 1971; Three Scenes, 3 koto, 1972; Strömung, fl, hp, perc, 1973; Shōyō, Jap. insts, 1973; Klänge, perc, 1976; Cosmos, vn, pf, shakuhachi, 2 koto, perc, 1978

1–2 insts: Music for 2 Koto, 1957; Music for Vn, Pf, 1957; 3 Pf Pieces, 1958; Music for Vn, Vc, 1959; Music for Vib, Pf, 1961; Music for 2 Pf, 1963; Sonata, vn, pf, 1967; Duo concertante, shakuhachi, koto, 1969; 2 Fantasies, nijūgen, jūshichigen, 1969; 3 Movts, vc, 1969; 2 Phrases, koto, 1971; Suite, va, 1971; Five Days, vn, va, 1972; 3 Improvisations, fl, 1972; Movement, mar, 1977

Principal publisher: Ongaku-no-Tomo Sha

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MASAKATA KANAZAWA

Irish harp (i) (Irish *cláirseach*; Scots Gael. *clàrsach*). The specific name for the regionally distinctive kind of harp made in Ireland and Gaelic Scotland between the 12th and 18th centuries. 14 instruments and fragments survive from the 14th century onwards. Characteristic structural features were: i) a resonator ('box') hollowed from a single block of wood (generally willow) to a thickness of about 1·3 cm on the curved belly, but with thicker sides; this was closed at the back by a wooden 'door'; ii) a curved forepillar, most of which was T-shaped in section; iii) a deeply curved neck; iv) 30–36 brass strings, attached at the left side of the neck to metal tuning pins and at the lower end to wooden toggles inside the box; v) horseshoe-shaped metal loops ('shoes of the strings') fixed round the friction area of each string hole in the belly.

14th- and 15th-century instruments were small and low-headed, the neck protruding slightly over the forepillar, and were diatonically or perhaps modally tuned. 16th- and 17th-century instruments were larger and high-headed. The harp was set at the player's left shoulder, the left hand playing in the upper register and the right hand in the lower. Strings were plucked with long fingernails, trimmed to a point. In his *Dialogo della musica antica e della moderna* (Florence, 1581) Galilei described an Irish harp which he had examined as having 29 strings, i.e. one less than the usual number on later Irish instruments. He also related the characteristic playing technique, which had been described to him by its Irish gentleman owner.

Outside Ireland, some Irish harps were used in the performance of non-Irish music. These instruments may have been tuned chromatically and were not necessarily plucked with the fingernails in the manner of the Irish professional players. Praetorius provides the only written evidence of a partly chromatic tuning (*Syntagma musicum*, iii, 1620), but his discussion does not make reference to any idiosyncratic playing technique. His tuning pattern

was perhaps received at second-hand or imperfectly understood, since it contains several repeated or misplaced segments. When allowance is made for these, a pattern comparable with partly chromatic tuning on other contemporary harp types becomes clear. With 43 strings, the overall compass was given as *C–e‴*, the lowest octave having a flattened *B*, the second both *b*♭ and *b*♮, the third and fourth octaves completely chromatic and the highest four strings tuned *c‴*, *c*♯‴, *d‴* and *e‴*. The neck and forepillar of the Cloyne (formerly Dalway) harp, made in 1620 by local craftsmen for a member of the Fitzgerald family, are massive and elaborately carved with animals (derived from non-Irish sources), grotesque hybrids and lofty sentiments about music (see illustration). This is the only Irish instrument which displays evidence of a tuning pattern resembling that given by Praetorius. There are 45 pinholes in one rank in the neck, plus an additional seven set alongside the 15th to the 21st holes in the main rank. In the absence of the original box, the function and tuning of these is uncertain.

Late 17th- and early 18th-century Irish harps continued to be diatonically tuned; there was virtually no chromatic requirement in characteristic Irish harp repertory. By the late 18th century, the use of brass-strung harps played with long, pointed fingernails had ceased, except by the centenarian Denis Hempson. Exact replicas of some surviving instruments have confirmed that big-boxed, brass-strung Irish harps did indeed have the qualities attributed to them by Giraldus Cambrensis in the 12th century, namely a powerful low register and a sweet upper register, and by Praetorius, who wrote of their lovely resonance.



Cloyne harp, made for a member of the Fitzgerald family, 1620 (National Museum of Ireland, Dublin)

A few 18th-century notations, made at performances by some of the last professional players, contain traces of idiosyncratic musical structures and performing practices in which those characteristics were exploited. For example, the earliest source of the music of Carolan's praise piece *Fanny Dillon* is in *A Collection of the Most Celebrated Irish Tunes* (Dublin, 1724), arranged metrically for amateurs of the violin, flute or oboe. But nearly four decades later, Edward Bunting and James Cody notated from live performance a form in which alternating vocal and instrumental modules can be clearly identified. Bunting also made two notations of Carolan's *John Jones*, one from a fine but unidentified executant and one from a solo harp performance by Denis Hempson in 1793. This impassioned lover's complaint is pentatonic, and where the instrumental interlude in *Fanny Dillon*, addressed to a woman, is in the harp's middle and upper registers, that in *John Jones* is in the middle and lower registers. Complete performance of these long, highly personal pieces would have taken at least 15 minutes and the harp interludes would no doubt have varied in intensity to match the sentiments of the verses (see Rimmer, 1997). (*See also* HARP, §V, 1(ii); CLÁIRSEACH; and CLÀRSACH.)

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JOAN RIMMER

Irish harp (ii). Since 1819 the term Irish harp has been applied to various small, lightly built, gut-strung harps used in solo and ensemble performances of Irish and other Celtic-derived music. These have curved forepillars but otherwise little in common with the older forms (*see* HARP, §V, 3(i)).

JOAN RIMMER

Irish Music Rights Organisation [IMRO]. *See* COPYRIGHT, §VI (under Ireland).

Irish National Opera. *See* DUBLIN, §3.

Irish whistle. *See* TIN WHISTLE.

Irízar y Domenzain, Miguel de (*b* Artajona, Navarra, bap. 18 Sept 1635; *d* Aug 1684). Spanish composer and music director. He trained as a choirboy at León Cathedral and, from 1650, at Toledo Cathedral, in both places as a pupil of the elder Tomás Miciezes. His professional career began in 1657 when he was appointed *maestro de capilla* of the cathedrals of Oviedo and S Domingo de la Calzada, and in August 1657 he was made *maestro de capilla* of the collegiate church of Vitoria. He applied for similar posts at Orense Cathedral (1664), the collegiate church

of Roncesvalles (1666) and elsewhere, but stayed at Vitoria until 1671, when he obtained the position of music director at Segovia Cathedral, where he remained until his death.

Irízar left to the cathedral numerous autograph manuscripts of his own works (masses, psalms, lamentations, motets and villancicos) as well as copies of works by other important Spanish musicians of the time (Miciezes, Carlos Patiño, Cristóbal Galán and Juan Hidalgo among others). Some of these were copied on the reverse side of more than 400 personal letters he received between 1664 and 1684. This correspondence is of incalculable value to an understanding of how music and musicians circulated in the Iberian peninsula, and it allows us to reconstruct the personal contacts of a 17th-century Spanish *maestro de capilla*. As well as members of his family, his correspondents included other *maestros*, organists, cantors and copyists, from Avila, Córdoba, Madrid, Palencia, Pamplona, Toledo and elsewhere.

Irízar's works are exclusively sacred and show clearly the influence of his various epistolary contacts, especially the musicians of the Madrid royal chapels. In fact, adaptations of works, both sacred and secular, by composers active in Madrid at that time (Juan Hidalgo, Cristóbal Galán and Matías Ruiz) exist among his compositions. His music is predominantly polychoral, for two or three vocal choirs (he scarcely used instrumental choirs), and usually treats the voices homophonically, especially in the villancicos.

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PABLO L. RODRÍGUEZ

Irman, Regina (*b* Winterthur, 22 March 1957). Swiss composer, guitarist and percussionist. After gaining her teaching diploma in guitar (1982) at the Winterthur Conservatory, she chose to concentrate on percussion (diploma 1995). During this period she began to write her own music. As composition progressively became her main concern, she acquired a reputation that extended beyond both regional borders and her interest in the women's movement. She has often found inspiration for her works in poetry, particularly that of Anna Akhmatova, interpreting texts through musical parameters without necessarily bringing the words themselves to the fore. *Ein vatter-ländischer Liederbogen* is a particularly successful example of her approach to the sometimes abstruse writing of Adolf Wölfli. She has also composed with micro-tonal intervals. She has received commissions from the Basle International Festival of Recorder Music and the city of Zürich, among others, and in 1991 co-founded mikro, a composers' self-publishing collective.

WORKS
(*selective list*)

Incid music: Heimweh macht unfruchtbar, perc, 1995–6

Vocal: In Darkness Let Me Dwell, Mez, ob, vn, va, vc, 1982 [based on J. Dowland lute song]; Ein vatter-ländischer Liederbogen (A. Wölfli), Mez, prep pf, 1985–6; Ein Trauermarsch (Wölfli), spkr, 3 perc, 1987; Tabellen (Wölfli), 3 spkrs, 3 perc/tape, 1991; Requiem (A. Akhmatova: *An den Tod*), 25 female vv, 3 or more male vv, 1991–3; Maskerade, 8 pieces, chorus, 1993; Wie eine Heuschrecke über die Meere … (after M. Oppenheim), chorus, tape, 1995–6; 5 Sprach-Klang-Objekte (S. Sekula), Sprechstimme, perc, 1996; 3 Tänze (Akhmatova), S, cl, pf/Sprechstimme, accdn, 1996–7

Inst: Hügel bei Céret, (2 va, db)/any 3 str, 1983; Speculum, 4 E♭-cl, 2 perc, 1984; Mélodie, quarter-tone gui/any melody inst, 1985; Drive, quarter-tone gui, 1987; Schwarzes Glück, prep pf, 1988–9 [incl. poem by H. Arp]; Passacagliae, cl, 1989–90; Schwarzes Glück 2, 4 perc, 1990; Spiegeltanz, 2 sopranino rec, 2 timp, 1993, collab. D. Jordi; Wörter, sax ens, perc, 1994–5; Fächer, pf 4 hands, 1996; Tisch mit Vogelfüssen, tape, 1996 [after an object by M. Oppenheim]; Sculptures (for Bruce Nauman), quarter-tone va da gamba qt, 1997

Other: Vögel, 4 people with CD players, tape, writer, ornithologist, 1996

JEAN-PIERRE AMANN

Iron Maiden. English heavy metal band. Formed in 1975 by Steve Harris (*b* Leytonstone, London, 12 March 1956; bass and vocals), their most successful line-up included David Murray (*b* London, 23 Dec 1955; guitar), Adrian Smith (*b* Hackney, London, 27 Feb 1957; guitar), Nicko McBrain (*b* Hackney, 5 June 1952; drums) and Bruce Dickinson (*b* Workshop, Nottinghamshire, 7 Aug 1958; vocals, 1981–93). Smith was replaced by Janick Gers (*b* Hartlepool, 27 Jan 1957) in 1990, and Dickinson, who had taken over from the vocalist Paul Di'Anno (*b* Chingford, London, 17 May 1959), was replaced in turn in 1994 by Blaze Bayley (Bayley Cook; *b* Birmingham, 19 May 1963). Dickinson and Smith rejoined the band in 1999, displacing Bayley. One of the most influential groups in heavy metal, it adapted harmonized guitar lines, fast tempos and high-pitched vocals from the style of Judas Priest, adding more complex song forms, more elaborate stage shows, and lyrical situations and themes derived from classical mythology and literary sources such as Poe, Coleridge, Tennyson and Shakespeare. Many of their songs featured riffs based on a repeated quaver-semiquaver-semiquaver rhythm, which became something of a signature device. Dickinson's powerful, almost operatically-styled voice and his on-stage athleticism also made them distinctive. Like most heavy metal bands, they received little radio airplay and built their audiences through constant touring. Their album *The Number of the Beast* (EMI, 1982) established them as stars within the world of heavy metal fandom. Iron Maiden's lyrics often examine experiences of power, paranoia and conflict. They are noted for their bricolage of mystical symbols and references from many traditions, which are brought together as sources of power and spiritual depth in the present, and for their gruesome corpse-like mascot, Eddie. (M. Wall: *Run to the Hills: the Official Biography of Iron Maiden*, London, 1998).

ROBERT WALSER

Irshai, Yevgeny Markovich (*b* Leningrad [now St Petersburg], 15 January 1951). Russian composer. He came from a family of musicians, and graduated from the Leningrad Conservatory in 1975, having studied composition with A.A. Chernov and V.A. Uspensky, and later the piano with P.A. Serebryakov (1978), then following a

dual career as a composer and performer. From 1971 to 1991 he worked in a music school as a teacher of piano and composition, after which he moved to Slovakia. There he worked as an accompanist at the theatre of opera and ballet in Banská Bystrica (1991–2), and since 1992 he has taught composition and piano at the Ján Levoslav Bella Conservatory and at Matej Bel University. Irshai became a member of the Russian Union of Composers in 1979, and since 1993 has been a member of the Association of Slovak Composers and the Slovak Music Union. In 1994 Irshai returned to his career as a concert pianist, giving recitals throughout Europe (Hungary, Poland and Italy). A gifted writer, Irshai is also the author of short stories and essays.

Choral, vocal and chamber works predominate in Irshai's output: he has also written a significant number of pieces and songs for children (mainly settings of poems by Samuil Marshak). By nature a lyricist, he frequently turns to philosophical and ethical matters; his interest in classical Russian poetry stems from such concerns. Irshai has shown interest in original forms of settings of the mass as exemplified by his *Pominoveniye* (Prayer for the Dead) set to texts from the Jewish kaddish, the Catholic 'Lacrimosa', and the poems of M. Tsikinovsky.

Irshai has characterized his musical style as 'late post-conservatism'. The array of expressive means which he uses in his works is typical of the Leningrad/St Petersburg school, perpetuating the traditions of Shostakovich. Although he makes economical use of techniques developed by the 20th-century avant garde, Irshai remains within the confines of late Romanticism.

WORKS
(*selective list*)

Ballet: Don-Zhuan ili lyubov' k geometrii [Don Juan, or a Love for Geometry] (1), St Petersburg, Maliy, 1973

Choral: Letniy sad [The Summer Garden] (conc.), 1980; Detki v kletke [Little Children in a Cage] (S. Marshak), 3 choruses, 1982; Nochnoy razgovor [A Night-Time Conversation] (diptych, R. Burns, trans. Marshak), 1984; Zemnïm poklonom [With a Bow to the Earth] (conc.), 1984; Ėpigrafi (cant., A. Tarkovsky), 1985; Laskoviye snï [Dreams that Caress You] (triptych, Russ. poems), 1986–7; Sredi mirov [Amid the Worlds] (cant., Russ. poems), 1987; Pomiluy mya, Gospodi [O Lord, have Mercy upon Me] (prayer), 1990

Vocal: 4 romansa (A. Blok), 1972; Teorii (F. García Lorca), song cycle, Mez, pf, 1978; Silentium (F. Tyutchev), song cycle, B, pf, 1979; K drugu [To My Friend] (A. Tolstoy), song cycle, Bar, pf, 1980; Vsyo s ėtim gorodom navek [With this City for Ever] (5 romances, M. Dudin), T, orch, 1981; Chudesttvo [Miraculousness] (M. Yasnov), 8 songs, 1986; Govori [Speak] (I. Annensky, Blok, A. Bely), song cycle, Mez, vc, 1988; Nastanet den' [The Day Will Come] (Russ. poems), song cycle, S, pf, 1988; Pominoveniye [Prayer for the Dead] (mass, Kaddish, Lacrimosa, M. Tsikinovsky), S, Bar, nar, vc, db, bells, 1989; Menuėt na ostrove [A Minuet on an Island] (N. Khostyovetska), 1v, kbd, applause, 1994; Die Tage wollen länger werden (J. Bachmann), Mez, pf, small bell, 1996; V veselom korolevstve [In the Merry Kingdom] (Eng. poems, trans. Marshak), song cycle

Inst: Improvizatsii Kandinskogo [Improvisations of Kandinsky], sonata, bn, db, 1978; Sonata-proshchaniye [Sonata of Farewell], vc, pf, 1985; Dorozhnaya simfoniya [A Travelling Sym.], sonata, hn, pf, 1986; Variations, vc, 1987; O, Tekila, vc ens, pf, 1988; Sonata, vc, perc, 1988; Bn Conc., 1990; Gospodi, vozzvakh [O Lord, I have Called unto Thee], str qt, 1990; Improvisation, str orch, 1993; Iskhod [Exodus], sonata, pf, tam-tams, 1996; Qnt, str qt, pf, small bells, 1996

Pf: Variations, 1968; Children's pieces, 1979–86; 7 otrazheniy v do [7 Reflections in C], sonata, 1982; Kto na chem yedet [Who Rides on What] (K. Chukovsky: *Tarakanishche* [The Cockroach]), suite, 1987

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MARINA MOISEYEVNA MAZUR

Iruarrízaga (Aguirre), Luis (*b* Yurre, Vizcaya, 25 Aug 1891; *d* Madrid, 13 April 1928). Spanish composer. He studied music in Yurre and in 1907 entered the congregation of the Hijos del Corazón de María in Madrid, where he continued his musical education while training for the priesthood. Essentially, however, he was self-taught in music. In 1916 he was appointed organist of the Santuario del Corazón de María, Madrid, a post he retained until his death. He was greatly interested in plainsong, and he visited the Benedictine monasteries at S Domingo de Silos, Solesmes and elsewhere in order to learn about proper performing practice. In addition, he made extensive studies of 16th-century polyphony and of the composers of the German Cecilian movement, particularly Haller. In 1917 he founded the journal *Tesoro musical* (renamed *Tesoro sacro musical* in 1925), in which he published many of his own compositions, works by contemporary Spanish composers, early music, musicological studies and articles on topical matters.

Iruarrízaga's compositions are all religious and have been published in a three-volume complete edition (Madrid, 1944–9, 4/1964). They show an original style which has had many imitators. Simple melody is the basis, noble, beautiful and closely adapted to the text; the harmony is rich and up-to-date, but fundamentally consonant. He composed freely for solo voice and for chorus (usually in only two parts, but sometimes in three or four), accompanied by organ, harmonium or piano.

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JOSÉ LÓPEZ-CALO

Irving, Washington (*b* New York, 3 April 1783; *d* New York, 28 Nov 1859). American writer. His experiences in Europe, first as a traveller (1804–6) and subsequently as a resident (1812–29) and diplomat (England, 1829–32; Spain, 1842–6), gave him a wealth of colourful material for his published collections of stories, verse, sentimental tales, history and folklore. He is perhaps most closely associated with the characters Ichabod Crane from 'The Legend of Sleepy Hollow' and Rip Van Winkle, a deft appropriation of an ancient German folktale, both of which first appeared in Irving's *The Sketch Book of Geoffrey Crayon*.

Irving was a flute player of some ability and an enthusiastic opera, concert and theatre goer. He heard more than 130 operas in Europe and was present at a performance of *Fidelio* in the Kärntnertortheater in Vienna on 23 May 1814.

Bristow's *Rip Van Winkle*, produced in New York in 1855, is regarded as the first American grand opera on an American subject; De Koven's setting of 1920 and Edward Manning's of 1932 are among the later operatic versions, and there is an early overture on the subject by Chadwick. 'The Legend of Sleepy Hollow' has also received several operatic treatments, one of the more interesting being that by Douglas S. Moore as *The Headless Horseman*, for which Stephen Vincent Benét provided a one-act libretto

satirizing progressive education. Several composers have set stories from Irving's *The Alhambra*, and Dudley Buck composed a cantata on six scenes from *A History of the Life and Voyages of Christopher Columbus*.

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JOHN McLAUGHLIN/MICHAEL HOVLAND

Isaac [Isaack], **Mr** (*fl* London, 1675–1718; *d* by 1728). English dancing-master and choreographer. Little is known about his life; he may have been confused with an earlier dancing-master in Paris, also named Isaac. In 1675 Mr Isaac danced in John Crowne and Nicholas Staggins's masque *Calisto* in Whitehall, London, and subsequently retained his connections with the English royal court. He was much sought after as a dancing-master (his pupils included the princesses Mary and Anne) and was respected by fellow dancing-masters as a mentor and patron. 22 of his dances survive in Beauchamp-Feuillet notation: 19 were published from 1706 onwards and reissued, with music by James Paisible, to celebrate Queen Anne's birthdays; one was published by Edmund Pemberton in 1711; two were published as New Year dances (1715, 1716) for George I. His *Collection of Ball Dances Performed at Court* (London, 1706) was commissioned to illustrate the Beauchamp-Feuillet notation system. Despite later claims by John Walsh, only one of them, 'The Marlborough', is known genuinely to have been a birthday dance for Queen Anne (1705). The other five are older, perhaps dating back to the 1680s or 1690s. Some of Isaac's dances were performed on stage. The notations reveal sophisticated use of rhythms, phrasing, floor patterns and step vocabulary. According to Musgrave, Isaac died in 1740; he may, however, have retired or died soon after 1718, and in 1728 he was described by Essex as 'the late Mr Isaac' (preface to *The Dancing Master*, London, 1728).

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JENNIFER THORP

Isaac [Lelong], **Adèle** (*b* Calais, 8 Jan 1854; *d* Paris, 22 Oct 1915). French soprano. She studied with Gilbert Duprez in Paris, making her début in 1870 at the Théâtre Montmartre in Massé's *Les noces de Jeannette*. In 1873 she first sang at the Opéra-Comique, as Marie (*La fille du régiment*). She also sang Gounod's Juliet and Mozart's Susanna, and in 1881 created Olympia and Antonia in *Les contes d'Hoffmann*. From 1883 to 1885 she was engaged at the Opéra, where her roles included Ophelia (*Hamlet*), Marguerite (*Faust*), Adèle (*Le comte Ory*), Zerlina, Marguerite de Valois (*Les Huguenots*), Isabelle (*Robert le diable*), Thomas' Francesca da Rimini and Mathilde (*Guillaume Tell*). In 1887 she created Minka in Chabrier's *Le roi malgré lui* at the Opéra-Comique. She retired in 1894. Her brilliant, flexible voice was especially suited to Mozart.

ELIZABETH FORBES

Isaac, Bartholomew. *See* ISAACK, BARTHOLOMEW.

Isaac [Ysaak, Ysac, Yzac], **Henricus** [Heinrich; Arrigo d'Ugo; Arrigo Tedesco] (*b* Flanders or Brabant, *c*1450–55; *d* Florence, 26 March 1517). South Netherlandish composer. The Latin name-form 'Henricus', adopted here, is found in many documents and musical sources. Isaac was a prominent member of a group of Franco-Flemish musicians, including Josquin des Prez, Jacob Obrecht, Pierre de La Rue, Alexander Agricola and others, who achieved international fame in the decades around 1500, influencing the Italian and European Renaissance. His musical output is particularly large and varied. Through his notable link with the Habsburg dynasty he left his mark on German musical traditions, although he also lived and worked for a considerable time in Florence.

1. LIFE. The composer's father was named Hugo, but he cannot be identified with the Hugo Ysaac who was registered for the MA degree at Oxford University during the period 1451–3 and whose later ecclesiastical career in England is known. Isaac's precise birthplace is unknown. In authentic documents, he styled himself 'de Flandria'; Aegidius Tschudi called him 'Belga Brabanti[n]us'. He might have come from the border area between the counties of Flanders (containing Ghent, Bruges and Ypres) and Brabant (with Brussels and Antwerp); but 'Brabant' or 'Flanders' often simply refer to the Flemish-speaking part of the southern Netherlands. In Italy persons from that region were often called 'Tedesco' or 'de Alemania' (both meaning 'German'), as Isaac was as well. His date of birth is usually estimated as about 1450 or a little later; a document of 1514 refers to him as 'old'.

Nothing is known of Isaac's social background and youth. His general education seems to have been excellent, although he was a layman and apparently did not attend a university. He was an accomplished composer by the mid-1470s, when three motets by him were copied into an Innsbruck manuscript. The earliest known biographical document dates from 15 September 1484, recording a casual payment to him as 'Componist' at the court of Duke Sigismund of Austria at Innsbruck. This is perhaps connected with Sigismund's wedding to Katherine of Saxony in February 1484; the payment was made to Isaac by the organizer of the festivities, the humanist Hans Fuchsmagen. Isaac may earlier have come to the notice of Sigismund's cousin Maximilian (later king of the Romans and Emperor), who visited the Low Countries in 1477 on the occasion of his marriage to Mary of Burgundy.

By July 1485, Isaac was employed as one of the singers at the baptistry of S Giovanni in Florence, who also served Florence Cathedral and SS Annunziata (the Servite friary). A letter of 1514 states that the Medici family 'had sent for him as far as Flanders'. At that time Flemish musicians were regularly recruited by Italian patrons (for example, Piero de' Medici recruited in the southern Netherlands in 1468). It is possible, but unlikely, that Isaac first left the

southern Netherlands as late as 1484. Lorenzo de' Medici (1449–92), 'il Magnifico', did not employ a formal chapel of singers, but Isaac belonged to his domestic circle of artists and musicians. He was expected to set songs by Lorenzo and his favourite poet Angelo Poliziano and to contribute generally to the musical life of the Medici household and the city. He may have taught music to Lorenzo's sons Piero and Giovanni (from 1513 Pope Leo X), who became his patrons. Lorenzo supported Isaac in various ways, for example by sending a manuscript of his music to Girolamo Donato, the Venetian ambassador in Rome; and a sumptuous chansonnier in which Isaac's works are prominently displayed (*I-Fn* B.R.229) seems to have been prepared under Medici patronage and originally intended for a foreign ruler, probably either King Matthias Corvinus of Hungary or Duke Sigismund of Austria. Isaac was in close contact with other Florentine musicians such as Bartolomeo degli Organi and Alessandro Coppini. He was a member of the confraternity of S Barbara at SS Annunziata, traditionally called 'dei Fiamminghi' on account of its many Northern members. Florentine documents (and later Austrian ones) often refer to Isaac as 'composer', sometimes as 'magister' or 'professor musices'. But he was not employed as an organist; documents concerning Lorenzo's organist Isaac Argyropoulos have been mistakenly referred to Henricus Isaac.

Lorenzo is said to have arranged Isaac's marriage (before 1490) to Bartolomea Bello (1464–1534), the daughter of a Florentine artisan. The couple lived in their own house in Florence, but later travelled together to Vienna and Konstanz. Although Isaac made three separate wills (all at SS Annunziata, where he wished to be buried), no children are ever mentioned; his wife seems to have been his sole surviving heir. A sister of Bartolomea married (*c*1492) the French musician Charles de Launoy (*c*1460–1506). Isaac composed *Quis dabit capiti meo aquam?* (to a poem by Poliziano), and possibly also the *Missa 'Salva nos'*, on the occasion of Lorenzo de' Medici's death on 8 April 1492. In September of that year, Lorenzo's son Piero took Isaac and his fellow musicians Charles de Launoy and Pietrequin Bonnel to Rome for the coronation of Pope Alexander VI. But the singers of S Giovanni were disbanded in March 1493, and in November 1494 Isaac's Medici patrons were banished from Florence.

By November 1496 Isaac had found new employment with Maximilian I, king of the Romans. His appointment as court composer to Maximilian's newly established chapel in Vienna was confirmed on 3 April 1497. In the following years, he travelled with the chapel to Augsburg, Wels, Innsbruck and Nuremberg. When in 1497–8 Frederick the Wise, Elector of Saxony, visited the Tyrol with members of his chapel, Isaac received a gift of clothing (indicating that he served him), but he did not travel to Saxony in Frederick's service. Another important patron was Cardinal Matthäus Lang of Augsburg. Isaac's students included Adam Rener, Balthasar Resinarius, Ludwig Senfl and Petrus Tritonius, and he surely collaborated with the chapel organist Paul Hofhaimer, who had already served at the Innsbruck court since 1478.

Isaac was in Florence in August 1502 and some weeks later at the Este court of Ferrara, where he hoped to be employed. Josquin des Prez was chosen instead, although the court agent Gian d'Artiganova reported (2 September 1502) favourably about Isaac who 'would compose whenever asked' and not as he pleased like Josquin. Isaac was apparently again in Maximilian's retinue in the Tyrol in 1503, and he was with him at the Imperial diet at Konstanz in 1507, when he composed the occasional motets *Sancti Spiritus* and the six-voice *Virgo prudentissima*. Isaac stayed in Konstanz, perhaps with interruptions, from early 1505 until at least 14 April 1508, when the cathedral chapter decided to commission the *Choralis Constantinus* from him.

After 1506 Isaac joined the lay fraternity of the abbey of Neustift (Novacella) near Brixen (Bressanone) in the Tyrol. In 1510 Maximilian provided him with a benefice near Verona. Isaac was in Innsbruck in 1514, but in 1515 was allowed to live permanently in Florence while continuing to receive his salary, probably for compositions including parts I and III of the *Choralis Constantinus* and for diplomatic activities. The Medici family, restored to power in 1512, also favoured him. His motet *Optime divino* celebrates a visit of Cardinal Matthäus Lang to Pope Leo in December 1513. Following recommendations by Medici agents and the papal administration, he was appointed provost of the chapter of Florence Cathedral – a sinecure – in May 1514. He thanked the Pope for his patronage with the motet *Quid retribuam tibi, O Leo*. By December 1516 Isaac had become ill and made his third will; he died in Florence on 26 March 1517.

In the woodcut series 'The Triumph of Emperor Maximilian' (*Triumphzug*; 1516 and later), Hans Burgkmair portrayed the Imperial chapel performing on a carriage. A person wearing a laurel wreath, standing next to the *rector cappellae* Georg Slatkonia, was identified in a contemporaneous copy as 'Ysaac'. Although the identification has been challenged, this may be a portrait of the aging composer drawn from life.

2. Works.

(i) The Ordinary of the Mass. Isaac wrote 36 mass cycles that are known to survive today, as well as a handful that seem to have been lost. He also composed 13 independent settings of the Credo. His 16 masses based on borrowed melodies are comparable in number, quality and variety to those of Josquin, Obrecht or Agricola, but unlike them he composed at least 20 further cycles based on the corresponding plainchant of the Ordinary of the Mass, all but one of these for *alternatim* performance. Together with his cycles for the Proper of the Mass, Isaac's music for the Ordinary was his most characteristic and influential contribution to the music of his time.

Isaac's masses on borrowed melodies are difficult to date or localize. Source transmission and some slight documentary evidence suggest that eleven cycles had been composed by about 1492: *'Argentum et aurum'*, *'Chargé de deul'*, *'Comme femme'*, *'Een vrolic wesen'*, *'Et trop penser'*, the lost *'J'ay pris amours'*, *'La Spagna'*, *'Quant j'ay au cueur'*, *'Salva nos'*, *'Une musque de Biscaye'* and the four-voice *Missa 'Comment poit avoir joie'*. Four or five others may belong to the following decade: the six-voice *Missa 'Wolauff Gesell'* (after *c*1496), the *Missa carminum* (after *c*1496), *'Virgo prudentissima'* (possibly performed 1503) and possibly *'T'meiskin was jonck'*. The mass *'La mi la sol'* is based on a motet composed in 1502. The *Missa 'Misericordias Domini'* is also late, but it appeared in the company of four early masses in Petrucci's *Misse Henrici Yzac* (1506).

Seven of Isaac's masses are based on polyphonic chansons from the Franco-Flemish tradition: the rondeaux

Comme femme (Binchois), *Quant j'ay au cueur* (Busnoys) and *Een vrolic wesen* (Barbireau), the virelais *Chargé de deul* (anon.) and *Et trop penser* (Bosfrin ?= Josquin) and the Dutch song *T'meiskin was jonck* (Obrecht). A mass by Isaac, now lost, on the well-known rondeau *J'ay pris amours* (anon., ?by Caron) was mentioned in 1490. Monophonic secular tunes include the internationally known basse danse *La Spagna*, the *chanson rustique Une musque de Biscaye* (this bears no relation to Josquin's canonic song setting or to his mass on the same tune) and the popularizing song *Comment peut avoir joie*. The last also carried the German words *Wohlauf Gesell, von hinnen*; Isaac's four-voice mass setting existed before 1490 and probably implies the French text, but the six-voice mass has the German title in its unique source, an Innsbruck manuscript (*D-Mbs* Mus.ms.3154). The *Missa carminum* strings together a number of German popular songs in the manner of Obrecht's and Pipelare's *Missae carminum* on French and Dutch chansons and an older Austrian tradition of *Liedermessen*.

Isaac used multiple sacred cantus firmi (a technique familiar in the Low Countries and in Germany) in the *Missa 'Salva nos'*, which is chiefly based on an antiphon but also quotes several short invocations from the chants of the Mass. Three sections (the second Kyrie, 'Cum Sancto Spiritu', the second 'Osanna'), based on the plainchant phrase 'et requiescamus in pace', were incorporated into Isaac's motet *Quis dabit capiti meo aquam?* on the death of Lorenzo de' Medici; probably both the mass and the motet were intended for the funeral ceremonies. A mass for the Assumption of the Virgin Mary was performed at Innsbruck on 26 September 1503 in a meeting of the Imperial and Burgundian chapels; this may have been Isaac's six-voice *Missa 'Virgo prudentissima'*, which is given the rubric 'de assumptione beate marie virginis' in a Burgundian choirbook (*B-Br* 6428). Isaac's mass is related neither to his own four- and six-voice motets nor to Josquin's similarly titled *O Virgo prudentissima* (on a poem by Poliziano). Likewise, Isaac's mass *'Argentum et aurum'* shares only its cantus firmus with his motet, probably composed earlier. Staehelin (1977) identified a musical antecedent for the *Missa 'Misericordias Domini'* in the anonymous frottola *In focho, in focho la mia vita passa*, suggesting that Isaac's intermediate model was a lost motet by Mouton, based on the frottola. The only demonstrable case in which Isaac elaborated one of his own shorter works into a mass is the *Missa 'La mi la sol'*, based on his 'motet' composed in Ferrara in 1502.

Isaac employed all the formal and technical devices for which the Franco-Flemish mass composers of his generation are celebrated. Manipulation of the cantus firmus is rare: retrograde occurs in the second 'Osanna' of *'Argentum et aurum'* and in the 'Et incarnatus' of *'T'meiskin was jonck'*; a notable example of mensural artifice is seen at the beginning of *'Argentum et aurum'*, where all the voices sing the same melody at different levels of duration in exclusively dotted notes. Isaac used canon less frequently than Josquin (see the masses *'Comme femme'*, *'Comment poit avoir joie'* and elsewhere), but he often conducted the cantus firmus in canon. 'Parody' (borrowing several voices simultaneously from a polyphonic model), paraphrase, migration of the cantus firmus between the voices and ostinato are frequently found. Isaac avoided large-scale constructive devices, but achieved coherence through modal unity and the pervasive use of borrowed material. The texture of his counterpoint varies greatly: imitative writing in three or four voices predominates, but may be coordinated with ostinato or, very often, a 'pedal-point' texture with the cantus firmus in long notes. A simple chordal declamation or rapid *parlando* is occasionally found in the early masses, but on the whole there is more syllabic word-setting in the later works. Like Obrecht, Isaac favoured repetitive and sequential passages, which might result in static harmonies when the motivic substance is triadic as in the masses *'Comment poit avoir joie'*, *'Argentum et aurum'* and *'Et trop penser'*. The textures of the last two are playfully ornamented and patterned; many sections resemble textless 'instrumental' fantasias. In the *Missa 'La mi la sol'* an eight-note ostinato is treated with great melodic versatility and modal coherence.

Isaac's masses, to a significantly greater extent than those of Josquin or Obrecht, were used as quarries for secular music-making. Three-voice sections in particular circulated widely, sometimes appearing with their original titles (e.g. the 'Benedictus' from *Missa 'Quant j'ay au cueur'* or the Christe from *'Chargé de deul'*), sometimes with new words or with no words at all. Isaac may have deliberately encouraged secular use of these mass sections by composing them in a style resembling that of the chanson. The song settings *T'meiskin was jonck* and *Een vrolic wesen* were mistakenly ascribed to Isaac, apparently because he wrote masses based on them, while one of his settings of *Fortuna desperata* was labelled 'Sanctus' as if it had been extracted from a mass on that tune. In the *Missa 'La Spagna'*, the three-voice second Agnus Dei gives the borrowed melody complete in the bassus, all in perfect longs; a separate copy in an early Italian source has been regarded as the model for the mass, though such a strict technique would be atypical for a self-contained composition. Some masses employed an extremely simple mode of recomposition: the six-voice *Missa 'Wolauff Gesell'* largely re-uses the counterpoint of the four-voice *Missa 'Comment poit avoir joie'* on the same tune, and the 'motet' *La mi la sol* is incorporated *en bloc* into the Credo of the mass of that name.

During his Habsburg service from 1496, Isaac contributed largely to the genre of mass cycles based on the corresponding chants of the Ordinary of the Mass, composed for particular categories of feasts such as apostles, the Virgin Mary and so on. Most of the plainsong melodies used by Isaac are found in the printed *Graduale pataviense* (Vienna, 1511), a source approximating the usage of the Imperial chapel (see §2(ii) below). Although individual mass sections based on the chant of the Ordinary were as common in central Europe around 1450–90 as they had been in England and France somewhat earlier, few composers before 1500 wrote complete cycles (Martini, *Missae dominicalis* and *ferialis*; Urrede (Wreede), *Missa de Beata Virgine*; La Rue, *Missae de Beata Virgine*, *ferialis*, *paschalis* and *pro defunctis*; Agricola, *Missa paschalis* on 'German' chants). With at least 20 cyclic settings, Isaac monumentalized a regional tradition formerly with little prestige and elaborated it in the most modern styles.

Except for the *Missa ferialis*, all Isaac's plainchant masses were designed for *alternatim* performance: alternate verses were composed in vocal polyphony, leaving the others to be chanted or played on the organ. In one

source Isaac's works are called 'Missae ad organum', and there is evidence that alternation between vocal polyphony and organ versets was the Imperial chapel's practice (see Mahrt), which Maximilian may have brought from Flanders. It appears that six-voice *alternatim* masses were among the first works Isaac composed for Maximilian's chapel. A chapel choirbook copied about 1510 (*D-Mbs* 31) preserves the six-voice *Missae solemnis*, *de Beata Virgine* and *de apostolis* together with the six-voice cantus-firmus mass '*Virgo prudentissima*'. A six-voice *alternatim Missa paschalis*, in a somewhat different and possibly earlier style, occurs in Netherlandish and central-German sources. Isaac also composed five-voice cycles for the same four feasts as well as for martyrs, confessors and virgins. These seven masses survive uniquely in an important choirbook of the Bavarian ducal chapel (*D-Mbs* 3), copied by Ludwig Senfl from Imperial exemplars. A further five-voice *Missa de Beata Virgine* is independent from the others; its plainchants for the Kyrie and Gloria are found only in graduals from Augsburg and Basle.

Isaac composed four-voice *alternatim Missae solemnis*, *paschalis*, *de Beata Virgine*, *de apostolis*, *de martyribus* and *de confessoribus*; probably all later works. Together with the through-composed *Missa ferialis*, they appear as a set in several sources. These works could be used by smaller choirs for many ritual occasions and circulated much more widely than the five- and six-voice cycles. Five of the four-voice masses (all but the *Missae de Beata Virgine* and *ferialis*) were printed in the third volume of the *Choralis Constantinus* (1555), with an additional *alternatim* Credo for all but the *Missa de confessoribus*. A distinct *alternatim Missa paschalis ad organum* is scored for lower ranges and may have served a special purpose. A doubtful four-voice *Missa de Beata Virgine* incorporates material from the authentic six-voice cycle, but its Sanctus and Agnus Dei are probably by a different hand. Isaac also composed a three-voice *Missa de Beata Virgine*, but it is doubtful whether the existing work is by him or Senfl.

A Bavarian chapel manuscript (*D-Mbs* 53) presents 13 four-voice plainchant-based Credos by Isaac, which complement the four-voice *alternatim* masses. Their style is often surprisingly simple, perhaps reflecting popular appreciation of the chants. Only the twelfth of these Credos is an early work (?*c*1480-90), based on a number of borrowed chants all connected with feasts of the clergy and Eastertide processions.

Isaac's *alternatim* mass settings display a vast musical panorama of Mass plainchant. All the cantus-firmus procedures of the time are present, although paraphrase, migration, transposition and ornamentation predominate over scaffolding or canon techniques. The chant melody often appears in imitation between two voices, especially in the six-voice works. The modes, ranges and melodic styles of the plainchant influence the polyphonic settings and their degree of musical unity. Skilful organ versets based on the alternate verses would have highlighted Isaac's own contribution. The forms of his *alternatim* masses are episodic and narrative – sometimes epigrammatical in the shorter verses – rather than architectural.

(ii) The Proper of the Mass. Polyphonic settings of the Proper of the Mass stand at the very beginning of Western music-writing (*Musica enchiriadis*) and are among the earliest compositions in fixed rhythm (Notre-Dame organa). It is probable, however, that in most churches such items were sung in improvised counterpoint. Some repertories seem to have been completely lost, such as the Mass Propers in 'discant' prescribed for the Ste Chapelle of Bourges in 1405. But hundreds of 15th-century Proper settings survive, either in isolation (mostly introits and sequences) or in cycles combining some selection among introit, gradual, alleluia, sequence, tract, offertory and communion. In some cases such Proper cycles were combined with polyphonic Ordinary cycles to form 'plenary cycles' or *Missae plenae*, such as those of Reginaldus Libert or Du Fay. By the late 1430s the Habsburg chapels were receiving many such settings from Western Europe, and individual items and cycles began to appear increasingly in Central European sources like Trent MS 88 (*I-TRmp*, *c*1460), which contains three-voice Proper cycles for weekly votive Masses and high feasts, some by Du Fay but others of Austrian and Italian origin. The Imperial chapel under Friedrich III (*d* 1493) probably used polyphonic introits and sequences regularly.

Isaac wrote settings of the Proper well before 1508: for example, his four-voice sequence *Sanctissimae Virginis* survives in an autograph datable about 1500 (*D-Bsb* 40021). 11 introits and two sequences for six voices, appropriate to the highest feast-days of the Imperial ritual, probably originated alongside the six-voice *alternatim* masses and may have been intended for Imperial ceremonial occasions around 1503–8. Other individual settings seem to have been composed for Augsburg and other centres.

The resolution of the cathedral chapter of Konstanz on 14 April 1508 to commission 'several *Officia* [Proper cycles] for the highest feast-days' from Isaac was mediated by Georg Slatkonia, master of the Imperial chapel. Isaac completed the requested works (and perhaps more) by November 1509. Pätzig has shown that the music composed for the Konstanz commission comprised only the 25 cycles printed in the second volume of the *Choralis Constantinus* (1555); he suggests that the 48 cycles in the first volume and the 25 in the third were composed for the Imperial chapel, since they correspond to the appropriate items in the *Graduale pataviense* of 1511. It has been objected that the printed gradual does not always exactly match Isaac's text or cantus-firmus melody, but it is a source representing the liturgy of Vienna Cathedral rather than that of the more eclectic Imperial chapel.

Since the cycles in the first volume of the *Choralis Constantinus* provide music only for Sundays throughout the year, but not for feast-days, they must have been conceived as part of a larger scheme, probably about 1505–7. The most important feasts are still omitted from the third volume; these were probably provided for by the six-voice Proper items mentioned above. The Konstanz cycles in the second volume were probably ill-suited to the Imperial chapel: they differ in scoring and cleffing, and only three individual sections from the second volume were re-used in the first. Throughout the *Choralis Constantinus* the settings are usually for four voices. In the first two volumes the plainchant intonation is normally in the discantus, but in the third it is in the bassus. The cycles typically consist of polyphonic settings of the introit (without 'Gloria Patri'), alleluia or tract, sequence (if present) and communion, never of the gradual or offertory.

The last part of Isaac's life seems to have been continually occupied with the composition of Proper cycles, but the fragmentary nature of the third volume of the *Choralis Constantinus* suggests that this labour remained uncompleted. Isaac's pupil Ludwig Senfl, a member of the Imperial establishment from 1508, collected and copied much of the music later published in the first and third volumes of the *Choralis Constantinus* (see Bente). He seems not to have had access to the cycles numbered 1–25 in the work-list (might they have been composed before 1508?), but only to numbers 26–42 from the first volume. In 1531 Senfl assembled many of the cycles later published in the third volume, together with many of his own, into four choirbooks of the Bavarian chapel (*D-Mbs* 35–8), giving them the title *En opus musicum festorum dierum* and apparently with a view to publication. Evidently this project was superseded by that of printing the *Choralis Constantinus* itself, announced in 1537 by the Nuremberg editor Hans Ott (in his preface to RISM 1537[1]) who had obtained much of the material from the Munich chapel. Senfl may have edited the collection; certainly he provided the introit and gradual for the first cycle in the third volume, and completed the last item, the sequence for St Ursula *Virginalis turma sexus*, which Isaac had died in the midst of composing. The publication did not take place until after the deaths of both Ott and Senfl; the first volume appeared in 1550 from the press of Ott's usual printer Formschneider on behalf of Ott's widow. Formschneider printed the second and third volumes in 1555 at the expense of the Augsburg merchant Georg Willer, who dedicated them to Hans Jacob Fugger.

The monumental scale of the *Choralis Constantinus* reflects the growing wealth and prestige of courtly musical institutions, which regularly furnished themselves with the most refined and up-to-date music. Had it been completed, Isaac's project for the Imperial chapel would have provided elaborate polyphonic Propers for about 100 days of the year. It forms a parallel to the literary and pictorial monuments Maximilian was commissioning about this time to exalt his reputation: the *Weisskunig*, *Teuerdank* and *Triumphzug*. The heraldic and humanistic prestige of these works is matched by the dignity of the ancestral ritual and plainchant in Isaac's cycle of cycles. Though smaller in scale, the music for Konstanz Cathedral was an analogous undertaking.

Isaac is not in any obvious sense a 'monumental' composer. The immense task entrusted to him alone rather than a team of musicians was probably made easier by excellent pay and good working conditions; many settings perhaps originated in his Florentine home and were first tried out by Italian singers. His solutions to the task of clothing the chant in polyphony demonstrate his stunning versatility in many idioms of counterpoint, sonority, word-setting and musical structure; his readiness to be inspired by the melody and words of the plainchant and his emphasis on the immediate sounding moment rather than underlying hidden structures. Virtually no music is reused literally, even where the chant melodies are identical or similar; even though the counterpoint may be formulaic, the cantus firmus may take a unique shape each time. The characteristics of the divers plainsong genres are often given polyphonic analogues: long, melismatic tract sections in reduced scoring, compact introit verses, declamatory and rhythmically energetic sequence verses. The greatest mensural and textural variety is to be found in the multisectional sequence settings, in which the number of voices varies between two and six. The flexibility of cantus-firmus technique exceeds even that of the *alternatim* masses. The chant melodies may be set out in long note-values or as declamatory points of imitation, but they usually soon merge into a web of similar melodies. Individual motifs of the cantus firmus, such as pitch repetitions or large leaps, are often taken up in the counterpoint to amplify their dramatic force. Strict canon and mensural complexity are more frequent than in the *alternatim* masses, especially in the music for Konstanz Cathedral. Above all, Isaac responded to the individuality of his texts and their rhetorical structures, and many cases of text-illustration and modal expressivity can be found. Triple-metre proportional sections are often illustrative, or joyful and dance-like. Occasionally Isaac quoted extraneous tunes (e.g. in cycle no.54 for Easter the *cantio Christus surrexit*, the antiphon *Regina caeli* and the sequence *Victimae paschali laudes*). The three volumes of the *Choralis Constantinus* vary little in style, although in the third volume, where the chanted intonations are consistently in the bassus, the cantus firmus is more often at the bottom of the texture and simpler in rhythm.

Besides Konstanz, Vienna and Munich, Isaac's Proper cycles were cultivated in the chapels of Saxony, Württemberg and the Palatinate, and they were expanded by similar compositions by other composers such as Sixt Dietrich and Clemens Hör. Excerpts were quoted by the theorists Sebald Heyden and Heinrich Glarean. Besides Senfl, another pupil of Isaac's, Adam Rener, began to compose similar cycles for the Saxon chapel at Torgau after 1507. Although the *Choralis Constantinus* probably had no influence on Francesco Layolle's composition of the Lyons *Contrapunctus* (1528), it may have a bearing on Corteccia's cycles for Florence in the 1540s. The Wittenberg printer Georg Rhau published two collections of Proper cycles by a wider circle of composers in 1539 and 1545, for use in the Lutheran service; though the Imperial and Catholic implications of Isaac's project were no longer relevant to many of its purchasers, the publication of the *Choralis Constantinus* in the 1550s demonstrates the continuing authority of his achievement.

(iii) Motets. Over 50 motets by Isaac are known to survive in a wide variety of manuscript and printed sources. Their creation covered most of his career, and they correspondingly display a great diversity of styles. Some are firmly rooted in the Franco-Flemish tradition, some are Italianate, and some approach the German tradition exemplified by his music for the Proper of the Mass. Isaac's current reputation is not so dependent on his motets as, for example, Josquin's; no comprehensive modern edition has yet appeared, and there are serious problems of dating and attribution.

The genre of the motet in Isaac's time was rather loosely defined. The vast majority of motets were composed to Latin texts, but they might be secular or religious, public or intimate, and might be performed with or without instruments. Aspects of function, style and form distinguish the motet, on the one hand, from works for performance in the liturgy such as settings of the Proper of the Mass, hymns or the Magnificat, and on the other from songs, so that we can distinguish, for example, sequence motets not for liturgical performance (e.g.

Inviolata), secular motets (e.g. *Quid retribuam tibi*) and sacred songs (e.g. *Christ ist erstanden*). Most of Isaac's motets are settings of plainchant where the texts of the free voices and the cantus firmus are the same (Choralbearbeitungen); others are based on borrowed tenors with different words, and some have no cantus firmus at all. Some textless works resemble motets more than songs and will be included here.

The largest group of Isaac's motets is that in which the cantus firmus gives its words to the motet as a whole. By far the most frequently used chant genre models is the antiphon; responsories, sequences, hymns and psalms also occur. In what seem to be his three earliest surviving works (copied as a group *c*1476 in the Innsbruck manuscript *Mbs* 3154), Isaac constructed the entire cantus firmus as a scaffold and stated it more than once. In *Argentum et aurum*, the chant melody proceeds in equal breves and migrates from the discantus to the bassus and finally to the tenor. In *Ecce sacerdos magnus*, the cantus firmus is given in canon, first between the upper pair of voices and then between the lower pair; each phrase ends with pervading imitation of the chant; *Inviolata, integra et casta es* is similar. Also an early work is *Salve regina* (i), where the cantus firmus proceeds in equal semibreves but is carefully ligated so that the antiphon can be sung in its usual manner, even when reading from the chant notation. This 'monorhythmic' technique is known in other chant settings of the time.

Most of Isaac's chant-based motets, however, transform the plainchant into a flexible mensural melody through a sensitive melodic and rhythmic elaboration. The chant may be in the discantus, the tenor, or occasionally in the bassus. In the antiphon motets *Gaude Dei genitrix* and *Sancta Maria Virgo* the plainchant migrates through the texture. Often, the cantus firmus is assigned to a pair of voices, as in the responsory settings *Accessit ad pedes*, *Quae est ista* and *Discubuit Jesus*, where it is imitated between discantus and tenor, or in the monumental five-voice *Regina caeli*, in which it appears in canon between the two lowest voices and is paraphrased in the others. The works mentioned are transmitted chiefly in relatively late German sources; some of the chant melodies show central European peculiarities. A different approach was taken in *Salve regina* (ii): each of its ten sections opens with references to the antiphon melody but quickly dissolves into florid counterpoint with repetitive and patterned textures. The section 'Ad te clamamus' circulated widely in Italy after 1490 as a separate piece under various titles.

A number of Isaac's plainchant motets are divided into two or three sections or show other characteristics of the motet tradition such as syllabic, chordal declamation, fermata chords or changes of texture to emphasize textual divisions. The Marian antiphon settings *Alma redemptoris mater*, *Ave regina caelorum*, *Ave sanctissima Maria*, *Anima mea liquefact est* and *Tota pulchra es* belong in this group. In most of these motets the chant is loosely paraphrased and may appear in any voice. A striking texture is found in *Tota pulchra es*, in the Phrygian mode with a low tessitura (*E*-*c''*); at the beginning of the second section, 'Flores apparuerunt', the altus sings a long, ornamented melody against sustained notes in the outer voices. Pervading imitation is infrequent in Isaac's motets, but it characterizes the three-section antiphon motets *Ave sanctissima Maria* and *Anima mea liquefacta est* as well as a few other Italianate works. Longer biblical texts, for which Isaac paraphrased the recitation tones, are set in the psalm motets *Quid retribuam Domino* and *In convertendo*, the psalm compilation *Illumina oculos meos* and the *Oratio Jeremiae prophetae*. Several works have unidentified cantus firmi, most notably *Sub tuum praesidium* (composed in 1505 for the Konstanz organist Martin Vogelmayer), *O Maria, mater Christi*, *Hodie societies* and *Parce, Domine*, which employs the same unknown melody as Obrecht's setting. *Recordare Jesu Christe* seems to be a Protestant contrafactum of the responsary *Recordare virgo mater* (with trope, 'Ab hoc familia"), of which the chant is also used in Isaac's setting.

Isaac's tenor motets employ a borrowed cantus firmus whose text is distinct from that of the other voices; they are usually laid out in two sections of contrasting mensuration. *Angeli, archangeli/Comme femme* (for six voices) and *O decus Ecclesiae* (for four) are early works. The former, with its climactic form, resembles the paradigmatic five-voice tenor motets of Johannes Regis, with which it is found in the Chigi Codex (*I-Rvat* Chigi C.VIII.234); it combines a compilation of antiphon texts for All Saints with the tenor of Binchois' chanson. The incipit of *O decus Ecclesiae* (an antiphon for St Dominic; no further text is preserved) is probably not original; the tenor is an ascending and descending hexachordal scale, entirely in breves, resembling examples in pedagogical texts. Alternatively it might have been intended as a heraldic composition. *Palle, palle* is a similar textless work composed over a tenor ostinato symbolizing the Medici coat of arms (see Atlas, 1974). The occasion for which it was written is uncertain (though it must be dated before 1494, by which time it had been copied into the chansonnier *I-Rvat* C.G.XIII.27), but it can be linked to a wider tradition of symbolic-heraldic *Wappenmotetten* (see Staehelin, 1997). The hexachordal subject or *fantasia La mi la sol, la sol la mi* was the basis of the textless motet of that title, composed in two days in Ferrara in 1502. Presented as a progressively accelerating ostinato in the tenor, the subject also enters the free voices and gives a Phrygian cast to the modal sonority.

Some of Isaac's tenor motets were composed for specific occasions. The six-voice *Virgo prudentissima* seems to have been composed in 1507, when Maximilian was preparing for his forthcoming coronation as Emperor, and it may have been performed at the diet of Konstanz. The free voices sing a poem in hexameters invoking the Virgin and archangels on the ruler's behalf in the name of the Imperial *rector cappellae* Georg Slatkonia; the cantus firmus in the second altus is an antiphon that begins with the same words. *Optime divino/Da pacem/Sacerdos et pontifex* was composed to celebrate the meeting of Cardinal Matthäus Lang and Pope Leo X in December 1513. The primary text refers to the singers of the Imperial chapel, and in each of the two sections the two cantus firmi are stated simultaneously.

Many of Isaac's motets without cantus firmus are also occasional compositions. *Quis dabit capiti meo aquam?*, the funeral motet for Lorenzo de' Medici (*d* 1492), has been mentioned above; Poliziano's words allude to a pslam text. The motet has no cantus firmus apart from the transposing ostinato 'et requiescamus in pace' adapted from the *Missa 'Salva nos'*. Another humanistic funerary epigram, perhaps for the composer Alexander Agricola (*d* 1506), provides the words for *Nil prosunt lacrimae*.

Sancti Spiritus assit nobis gratia uses a humanistic poem that incorporates some liturgical words (e.g., its opening is that of a sequence); like *Virgo prudentissima*, it was composed as an exhortation to the diet of Konstanz in 1507 and may have been performed at its opening on Whitsunday. *Quid retribuam tibi, O Leo*, Isaac's thanksgiving to Leo X (*c*1514), is intimately scored for three voices. The second section, 'Argentum et aurum non habeo', seems to allude in both words and music to Isaac's mass and motet on this antiphon and to assert his poverty.

The text of *Quis dabit pacem populo timenti?* consists of 12 lines from Seneca's tragedy *Hercules Oetaeus*. This quotation, set with processional splendour, functions as a new reference to authority – classical rather than contemporary. The motets *Prophetarum maxime*, a prayer to St John the Baptist, patron saint of Florence and its baptistery, and *Salve Virgo sanctissima*, a devotional motet apparently influenced by the idiom of the *lauda*, are similar in style. The three-voice motets *Gratias refero tibi* and *Gentile spiritus* are transmitted with incipits only, and their texts cannot be identified, while the words to the four-voice *Sive vivamus* (= *Ave regina caelorum*) are clearly contrafacta. The textures and techniques of all three are comparable to some 'songs without words' (see below), but their forms ally them to the motets.

(iv) Songs. Isaac's songs participate in more than one tradition, reflecting his eventful career and many skills. Songs were distinguished from other genres of the time by their normal use of strict repetitive forms and vernacular language, but they might be sacred as well as secular, or they might combine vernacular song-texts and forms with plainchant cantus firmi. Textless performance by voices or instruments was always an option (as indeed it was for mass sections and motets), and some songs were conceived from the outset without words. Isaac embraced all of these possibilities. Three main stylistic principles inform his songs, sometimes supporting one another and sometimes conflicting: the cantus-firmus principle, elaborating a pre-existing melodic pattern without much regard to the words; the principle of word-orientated setting of poetry; the principle of ostinato or sequential repetition and virtuoso ornamentation. (The last has often been identified as an 'instrumental' idiom, but this probably underestimates the vocal culture of Isaac's time.)

Many of Isaac's 35 or so settings of French or Dutch words are derivative of pre-existing chansons. The re-use of individual voices (discantus or tenor) of well-known songs predominates, often with added technical twists such as dual-speed rhythms and ostinatos as in *Le serviteur, Tart ara* and *J'ay pris amours*. *Helas, que devera* is a reworking of the entire polyphonic texture of Caron's rondeau. The anonymous *Fortuna desperata*, which although it has an Italian text is analogous in status to a French rondeau, was employed by Isaac five or six times as a basis for experimentation with modal transposition or combination with other tunes (e.g. the litany formula *Sancte Petre*). Other chansons derive from the repertoire of popularizing monophonic songs known as *chansons rustiques*. The original chansons may have *ABA* or refrain forms, though these may be obscured by the counterpoint of the polyphonic setting. Isaac followed Busnoys and Caron in blending the repetitive patter characteristic of the *chanson rustique* with ostinato accompaniment. In *Je suys malcontent* (= *Serviteur suis*) he used a tune also set by Martini in *O intemerata* (= *Der newe pawir schwantcz*), which was probably French in origin. *En l'ombre d'ung buissonet*/*Une musque de Biscaye*/*Sustinuimus pacem* is a tour de force of combination. *En l'ombre* and *Maudit soyt* had their *chanson rustique* tunes broken into two parts in the manner of motets, and in the latter case the sections are presented in revese order.

In Florence, where many of Isaac's French songs originated, he also contributed to local song traditions. *A la battaglia*, a mildly pictorial battle-piece, was sung in 1487 with a political text referring to Florentine military campaigns, but it may also have been played in a *Sacra rappresentazione* of 1489. *Nè più bella* is a *canto carnascialesco* performed by three goddesses riding a float in the Carnival pageants (other such songs by Isaac are lost). Civic, theatrical or processional use is possible for *Hor'e di maggio*, *La morra* and various textless pieces; the quodlibet setting of Florentine popular songs, *Donna, di dentro*, is only implicitly theatrical. *Morte che fai* (if authentic), on a *strambotto* by Serafino dall'Aquila, would be Isaac's only contribution to a Neapolitan courtly idiom. Isaac's other Italian songs are more intimate, some using the *barzelletta* poetry of Lorenzo de' Medici's circle. They are simpler in style than the French songs, often homophonic but not always observing Italian word-accents. These pieces inhabit an artistic world somewhere between the Florentine civic songs, the North Italian courtly (frottola) repertories and the earliest madrigals.

Isaac's German songs are conventionally categorized as 'Tenorlieder', although the use of a pre-existent melody in the tenor was widespread throughout Europe. They fall roughly into two groups. The popular song arrangements are comparable to their French counterparts, using more artifice than any of the Italian-texted songs. The kaleidoscopic ostinato textures, pervasive imitations and complex forms of *Es wolt ein Meydlein*, *Greiner*, *Zancker* or *Mein Müterlein* revive the spirit of Busnoys' *chansons rustiques*. The cantus-firmus settings *In meinem Sinn* and *Ain frewlich Wesen* (really Flemish songs with Germanized titles) also belong in this group, as do the *Leise* settings *Christ ist erstanden* and *In Gottes Namen*; an autograph copy of the latter survives (in *D-Bsb* 40021). Simpler approaches characterize the devotional hymns *Süsser Vater* and *Maria Junckfrow* (stylistically related to the famous *Maria zart*).

The second group comprises settings of courtly love songs (*Hofweisen*), a genre that was rapidly becoming fashionable around 1500. The only contemporary with a similar formative influence on it was Paul Hofhaimer. Isaac's settings are usually in four voices; they have dense textures with few rests and brief strettos rather than stretched-out imitation. All the voices may be texted; melismatic passages alternate with chordal (although not always simultaneous) declamation. The songs are usually in the old refrain form *AA'B* (ballade, *Kanzonenstrophe*, 'bar form'), unlike French or Italian courtly songs of the time. The elegiac tone of the poems, their predictable scansion and the musical phrase structures rather resemble the style of the earliest Italian madrigals. Some pieces have detachable melodies in the tenor, which may also have been used by other composers (e.g. *Ich stund an einem Morgen*).

Probably Isaac's best-known German songs, the two settings of *Innsbruck, ich muss dich lassen* (i and ii), have problematic aspects. The poetic form *AABCCB*, which so

memorably determines the shape of the melody, is neither a popular scheme nor a *Kanzonenstrophe*. Staehelin (1989) suggests that a pre-existent *Hofweise* – perhaps beginning 'Zurück muss ich dich lassen' – was used, but no copy of the melody from before Isaac's time is known. Isaac's setting (i), with the melody in the discantus and an expressive but rhythmically simple harmonization, resembles his Italian songs and many mass sections; its earliest sources date from the 1530s. In setting (ii), first found in the 1520s, tenor and altus sing the melody in canon, as is more usual in German songs. The bassus of a four-voice setting, of uncertain authorship, survives as well from about 1510. Who composed the melody itself? Stylistic analogies connect it with the Italian *lauda* or frottola idioms, with some *Hofweisen*, and with certain French songs such as *Helas que devera* or *Comment poit avoir joye*. The opening rhythm is a familiar cliché in Franco-Italian songs from Florence, some of them by Isaac himself. For these reasons, Isaac seems to be the composer of the melody and at least of its Italianate setting (i), whereas the canonic setting (ii) and the anonymous bassus fragment might be Germanized, more contrapuntal adaptations.

Isaac's manner of handling pre-existing melodies was much imitated by the next generation of German composers, and a number of his lieder, motets and mass sections circulated widely and were intabulated by German organists and lutenists throughout the 16th century. For these reasons, as well as on account of delayed transmission (e.g. the Nuremberg anthologies, RISM 1539^{27} and 1544^{20}, with suspiciously many new ascriptions to Isaac), there are graver problems of authenticity among Isaac's German songs than in any other genre he cultivated. There are also problems of national genre, such as occur when German sources give songs without complete texts, implying the ad hoc underlay of German poetry to an originally foreign song. For example, *Ach, hertzigs K.*, *Zart liepste Frucht* (incipits only), *Al mein Mut* (text formally irregular) and *Erst weis ich* (whose text may have been added by Hofhaimer) may all have been originally French rondeaux.

Many Italian and German sources transmit music of all kinds without text, allowing for the substitution of local verse in this way. Songs, motets and mass sections might also be performed without words, either by voices (vocalizing or solmizing) or instruments. Travelling instrumentalists were widely involved in the transmission of vocal pieces by Isaac, trading them as 'songs without words' (Edwards, 1981). Generic titling also occurs: that is, the use of well-worn or generic titles such as 'Helas', 'Serviteur', 'Martinella' or simply 'Carmen' to denote a 'piece without words'. Isaac also seems to have conceived a number of works as textless compositions from the start, usually abandoning the characteristic song forms. *La morra* (named after a popular game) and *Martinella* (whose name comes from an analogous composition by Johannes Martini) are independent works in chanson style with Italian names. *Der Hundt*, which also quotes a German popular song, is linked with a group of pieces bearing animal names, collected for instrumental performance, in the Glogau manuscript. Some pieces circulated without title in Italian manuscripts and in German sources were given the generic designation *Carmen* ('song'). Undoubtedly the strangest of Isaac's wordless songs is *La la hö hö*, with its motet-like two-section form and enigmatic title. It turns out to be based on a dervish song (see Staehelin, 1991), perhaps heard in Vienna during a Turkish diplomatic visit. Isaac elaborated the brief tune as a migrating ostinato, similarly to his procedure with many a Western popular tune, for instance the pilgrims' song *In Gottes Namen faren wir*; indeed, the two songs share a comparable religious imagery, connecting bodily motion (dancing in *La la hö hö*, marching in *In Gottes Namen*) with the praise of the Almighty.

3. Significance and reception. In the group of North European composers who were his contemporaries – Josquin des Prez, Jacob Obrecht, Alexander Agricola, Pierre de la Rue, Gaspar van Weerbeke – Isaac's reputation is second only to that of Josquin, a modern ranking seemingly confirmed by the dissemination of his works in surviving manuscript copies. His astonishing productivity and creative flexibility have already been mentioned; he is consistently documented in the role of a 'composer' and must have projected himself as such, showing the opinion that all musicians of his time were essentially performers to be exaggerated. Isaac is the earliest composer by whom we have ascertained musical autographs. His success in setting a dervish song in four-part polyphony does not necessarily mean that he had intercultural interests, but suggests that he had a perceptive ear for unusual performances and rituals. In his music, episodic form and engaging spontaneity contrast with the grand gestures of full-voiced ceremony. His attachment to ecclesiastical plainchant seems incongruous with the fact that he, unusually, was a married layman who did not have to sing the offices in church. His career is more memorable than those of many contemporaries; his personal association with two of the greatest Renaissance patrons, his music on humanist texts and his voluntary choice of Florence as his permanent home place him at the centre of the so-called musical Renaissance. Isaac is unique, furthermore, in that he influenced not only the Franco-Flemish and Italian musical traditions, but also the Central European one (thus anticipating Lassus). As if in gratitude, German-speaking musicians of several centuries (particularly the 19th) have cherished him as the composer of *Innsbruck, ich muss dich lassen* (which, contrafacted as *O Welt, ich muss dich lassen*, had been naturalized as a Lutheran chorale and set by J.S. Bach); at the same time, they searched feverishly for the presumed German folksong behind the famous setting. A few Latin-texted works, and the name rather than the music of the *Choralis Constantinus*, have been the only other tokens of the composer's almost mythical image among Germans.

The historical foundation for this reception was the 16th-century acceptance of the Catholic polyphonic repertories that Isaac dominated in his lifetime by the German-speaking courts (Catholic and Protestant) and by the churches and schools of the Lutheran Reformation, a process in which Isaac's followers (such as Ludwig Senfl) and admirers (such as Henrich Glarean) were instrumental. The Romantics were able to regard Isaac almost as a 'national' forerunner of Bach. Romanticism and Austro-German nationalism motivated his critical appraisal by Guido Adler's Viennese circle in the 1890s, resulting, for example, in Anton von Webern's critical edition of the second volume of the *Choralis Constantinus* (Vienna, 1909), which he prefaced with a remarkable essay on Isaac's counterpoint. After the Nazis had exploited Isaac's music (and banished Webern's), he has

not yet found his proper place again in the international circuit, although Anglo-American as well as Swiss, German and Austrian musicologists and performers have knit together some of the threads. Isaac's *Missa 'La mi la sol'* was copied in (together with much Spanish music) Guatemala in the 16th century (*US-BLl* Guatemala music 4), which highlights not only the breadth of his fame but also his link with Habsburg colonialism. The fact that the manuscript is now in the possession of a library in the USA continues this historical pattern.

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Cycles and movements based on Mass Ordinary chants

Missa 'Argentum et aurum', 4vv, S ii
Missa carminum, 4vv, ed. in Cw, vii (1930)
Missa 'Chargé de deul', 4vv, L vi, F
Missa 'Comme femme desconfortee', 4vv, L vi
Missa 'Comment poit avoir joie' [= 'Wohlauf Gesell, von hinnen'], 4vv, F
Missa 'Een vrolic wesen', 4vv, L vi
Missa 'Et trop penser', 4vv, L vi; ed. in EDM, 1st ser., lxxvi (1990)
Missa 'J'ay pris amours', lost, cited in 1490
Missa 'Je ne fays', lost
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Missa 'La Spagna', 4vv, L vii, F
Missa 'Misericordias Domini', 4vv, San ed. in Reese (1974)
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Missa 'Salva nos', 4vv, S ii; ed. W. Pass (Vienna, 1972)
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Missa 'Une musque de Biscaye', 4vv, L vii; ed. in EDM, 1st ser., lxxvi (1990)
Missa 'Virgo prudentissima', 6vv, S ii
Missa 'Wolauff Gesell, von hinnen [= 'Comment peut avoir joie'], 6vv, ed. in EDM, 1st ser., lxxxi (1990)
Sanctus 'Fortuna desperata', 4vv, see SONGS, Fortuna desperata

Cycles and movements based on Mass Ordinary chants

Missa de apostolis [='Magne Deus'], 4vv, L iv, C
Missa de apostolis, 5vv, L iii
Missa de apostolis, 6vv, L i
Missa de Beata Virgine, 4vv (i), L iv, S i
Missa de Beata Virgine, 5vv (i), L ii, S i
Missa de Beata Virgine, 5vv (ii), L ii, S i
Missa de Beata Virgine, 6vv, L i, S i
Missa de Beata Virgine, lost
Missa de confessoribus, 4vv, L iv, C
Missa de confessoribus, 5vv, L iii
Missa ferialis, 4vv, (Ky, San, Ag only), L iv
Missa de martyribus, 4vv, L iv, C
Missa de martyribus, 5vv, L iii
Missa paschalis, 4vv (i), L iv, C
Missa paschalis, 4vv (ii), ['ad organum'], L iv
Missa paschalis, 5vv, L ii
Missa paschalis, 6vv, L i
Missa solemnis, 4vv, L iv, C
Missa solemnis, 5vv, L ii
Missa solemnis, 6vv, L i
Missa de virginibus, 5vv, L iii

13 Credos, 4vv, L v
Gloria, 4vv, ed. in CMM, xxv (1962) [incorporated into a mass by C. Festa]

CYCLIC SETTINGS OF THE PROPER OF THE MASS

Choralis Constantinus, i (Nuremberg, 1550), cycles 1–48; ed. E. Bezecny and W. Rabl, DTÖ, x, Jg.v/1 (1989/*R*); facs. (Peer, 1990) with introduction by E.R. Lerner
Choralis Constantinus, ii (Nuremberg, 1555), cycles 49–73; ed. A. von Webern, DTÖ, xxxii, Jg.xvi/1 (1909/*R*); facs. (Peer, 1990) with introduction by E.R. Lerner
Choralis Constantinus, iii (Nuremberg, 1555), cycles 74–99; ed. L. Cuyler (Ann Arbor, 1950); facs. (Peer, 1990) with introduction by E.R. Lerner

All for 4vv; oblique strokes separate plainchant intonations from the beginning of the polyphony.

1	Asperges me/Domine hysopo
2	De Sanctissima Trinitate: Benedicta sit Sancta Trinitas, int; Benedictus es Domine, all; Pater Filius Sanctus Spiritus, seq; Benedicite/Deum coeli, comm
3	Dominica I. post Pentecosten: Domine/in tua misericordia, int; Domine Deus, all; Narrabo omnia/mirabilia, comm
4	Dom. II. post Pent.: Factus est/Dominus protector, int; Deus iudex iustus, all; Cantabo Domino/qui bona tribuit, comm
5	Dom. III. post Pent.: Respice in me/et miserere, int; Diligam te Domine, all; Ego clamavi/quoniam exaudisti me, comm
6	Dom. IV. post Pent.: Dominus illuminatio mea/et salus mea, int; Domine in virtute tua, all; Dominus/firmamentum meum, comm
7	Dom. V. post Pent.: Exaudi Domine vocem meam/qua clamavi, int; In te Domine speravi, all; Unam petii/a Domino hanc requiram, comm
8	Dom. VI. post Pent.: Dominus fortitudo plebis suae/et protector, int; Omnes gentes, all; Circuibo/et immolabo, comm
9	Dom. VII. post Pent.: Omnes gentes/plaudite, int; Eripe me, all; Inclina/aurem tuam, comm
10	Dom. VIII. post Pent.: Suscepimus/Deus misericordiam tuam, int; Te decet hymnus, all; Gustate/et videte, comm
11	Dom. IX. post Pent.: Ecce Deus adiuvat me/et Dominus, int; Attendite popule, all; Primum quaerite/regnum Dei, comm
12	Dom. X. post Pent.: Dum clamarem ad Dominum/exaudivit vocem, int; Exultate Deo, all; Acceptabis/sacrificium, comm
13	Dom. XI. post Pent.: Deus in loco/sancto suo, int; Domine Deus salutis, all [= setting for Dom. I. post Pent.]; Honora Dominum/de tua substantia, comm
14	Dom. XII. post Pent.: Deus in adjutorium/meum, int; Domine refugium, all; De fructu operum tuorum Domine/satiabitur, comm
15	Dom. XIII. post Pent.: Respice Domine/in testamentum tuum, int; Venite exultemus, all; Panem de coelo/dedisti nobis, comm
16	Dom. XIV. post Pent.: Protector noster aspice Deus/et respice, int; Quoniam Deus magnus, all; Panis/quem ego dedero, comm
17	Dom. XV. post Pent.: Inclina/Domine aurem tuam, int; Paratum cor meum, all; Qui manducat carnem meam/et bibit, comm
18	Dom. XVI. post Pent.: Miserere nostri Domine/quoniam, int; In exitu Israel, all; Domine/memorabor, comm
19	Dom. XVII. post Pent.: Iustus es Domine/et rectum, int; Dilexi quoniam exaudivit, all; Vovete et reddite/Domino Deo, comm
20	Dom. XVIII. post Pent.: Da pacem/Domine, int; Laudate Dominum, all; Tollite hostias/et introite, comm
21	Dom. XIX. post Pent.: Salus populi/ego sum, int; Dextera Dei fecit, all; Tu mandasti/mandata tua, comm
22	Dom. XX. post Pent.: Omnia quae fecisti nobis Domine/in vero, int; Deus iudex iustus, all; Memento verbi tui/servo tuo, comm
23	Dom. XXI. post Pent.: In voluntate tua Domine/universa sunt, int; De profundis clamavi, all; In salutari tuo/anima mea, comm

24 Dom. XXII. post Pent.: Si iniquitates/observaveris Domine, int; Confitebor tibi Domine, all; Dico vobis/ gaudium est, comm
25 Dom. XXIII. post Pent.: Dixit Dominus/ego cogite, int; Qui posuit fines, all; Amen dico vobis/quidquid orantes, comm
26 Dom. I. Adv.: Ad te levavi/animam meam, int; Ostende nobis Domine, all; Dominus/dabit benignitatem, comm
27 Dom. II. Adv.: Populus Sion/ecce Dominus, int; Laetatus sum in his, all; Jerusalem/surge et sta, comm
28 Dom. III. Adv.: Gaudete/in Domino semper, int; Excita Domine potentiam, all; Dicite pusillanimes/confortamini, comm
29 Dom. IV. Adv.: Memento nostri Domine/in beneplacito, int; Veni Domine et noli tardare, all; Ecce virgo concipiet/ et pariet, comm
30 Dom. infra oct. Epiph.: In excelso throno /vidi sedere, int; Jubilate Deo omnis terra, all; Fili quid fecisti nobis sic/ego et pater, comm
31 Dom. I. post oct. Epiph.: Omnis terra/adoret te, int; Laudate Deum omnes angeli, all; Dicit Dominus/implete hydrias, comm
32 Dom. II. post oct. Epiph.: Adorate Deum/omnes angeli eius, int; Dominus regnavit exultet, all; Mirabantur omnes/de his, comm
33 Dom. in Septuagesima: Circumdederunt me gemitus mortis/dolores, int; De profundis clamavi, tr; Illumina/ faciem tuam, comm
34 Dom. in Sexagesima: Exurge/quare obdormis, int; Commovisti Domine, tr; Introibo/ad altare, comm
35 Dom. in Quinquagesima: Esto mihi/in Deum protectorem, int; Jubilate Domino, tr; Manducaverunt/et saturati sunt, comm
36 In die Cinerum: Misereris/omnium Domine, int; Domine non secundum peccata, tr; Qui meditabitur/in lege Domini, comm
37 Dom. Invocavit: Invocavit me/et ego exaudiam, int; Qui habitat in adiutorio, tr; Scapulis suis/obumbrabit, comm
38 Dom. Reminiscere: Reminiscere/miserationum tuarum, int; Dixit Dominus mulieri, tr; Intelligite clamorem meum/ intende, comm
39 Dom. Oculi: Oculi mei/semper ad Dominum, int; Ad te levavi oculos meos, tr; Passer invenit sibi domum/et turtur, comm
40 Dom. Laetare: Laetare/Jerusalem et conventum, int; Qui confidunt in Domino, tr; Jerusalem/quae aedificatur, comm
41 Dom. Judica: Judica me Deus/et discerne, int; Saepe expugnaverunt, tr; Hoc corpus/quod pro vobis, comm
42 Dom. Palmarum: Domine/ne longe facias, int; Deus meus respice in me, tr; Pater/si non potest, comm
43 Dom. Quasimodo geniti: Quasimodo geniti/infantes alleluia, int; Mitte manum tuam/et cognosce loca, comm
44 Dom. Misericordia Domini: Misericordia/Domini plena est, int; Surrexit pastor bonus, all; Ego sum pastor bonus/ alleluia, comm
45 Dom. Jubilate: Jubilate Deo/omnis terra, int; Surrexit Christus et illuxit, all; Modicum/et non videbitis, comm
46 Dom. Cantate: Cantate Domino/canticum novum, int; Cum venerit Paracletus/spiritus, comm
47 Dom. Vocem iucunditatis: Vocem iucunditatis/annuntiate, int; Benedictus es Dei filius, all; Cantate Domino/alleluia, comm
48 Dom. Exaudi: Exaudi Domine/vocem meam, int; Pater cum essem cum eis/ego servabam, comm
49 Nat. Domini: Puer natus est nobis/et filius, int; Dies sanctificatus illuxit, all; Per quem fit machina, seq; Viderunt/omnes fines, comm
50 Circumcis. Domini: Vultum tuum/deprecabuntur, int; Post partum virgo, all; Regem regum intacte profudit, seq; Simile est regnum coelorum/homini negotiatori, comm
51 Epiph. Domini: Ecce advenit/dominator Dominus, int; Vidimus stellam eius, all; Quae miris sunt modis, seq; Vidimus stellam eius, comm
52 Purific. Mariae: Suscepimus/Deus misericordiam, int; Post partum virgo, all; Generosi Abrahae tu filia, seq; Responsum accepit/Simeon, comm; Gaude Maria virgo, tr
53 Annunt. Mariae: Rorate/coeli desuper, int; Ave Maria gratia plena, tr; Ecce virgo concipiet/et pariet, comm
54 Resurrect. Domini: Resurrexi/et adhuc tecum sum, int; Haec dies/quam fecit, grad; Pascha nostrum immolatus est, all; Et devotis melodiis coelisti, seq; Pascha nostrum/ immolatus est, comm
55 Ascens. Domini: Viri Galilaei/quid admiramini, int; Dominus in Sina ascendens, all; Qui coeli qui terrae regit, seq; Psallite Domino/qui ascendit, comm
56 Sancti Spiritus: Spiritus Domini/replevit orbem, int; Veni Sancte Spiritus, all; Quae corda nostra sibi faciat, seq; Factus est repente de coelo sonus/advenientis, comm
57 Corporis Christi: Cibavit eos/ex adipe frumenti, int; Caro mea vere est cibus, all; Quantum potes tantum gaude, seq; Qui manducat carnem meam/et bibit, comm
58 Joannis Bapt.: De ventre matris meae/vocavit me, int; Inter natos mulierum, all; Sollemnia celebrantes moribus, seq; Tu puer/propheta altissimi, comm
59 Joannis et Pauli: Multae tribulationes iustorum/et de his, int; Isti sunt duae olivae, all; Quam velut praeclaro lumine, seq; Et si coram hominibus/tormenta passi sunt, comm
60 Petri et Pauli: Nunc scio vere/quia misit, int; Tu es Petrus et super hanc, all; Ecclesiam vestris doctrinis illuminatam, seq; Tu es Petrus/et super hanc, comm
61 Visitat. Mariae: Gaudeamus/omnes in Domino, int; Magnificat anima mea, all; Piae vocis laudes canta, seq; Beata viscera/Mariae virginis, comm
62 Mariae Magdalenae: Gaudemus/omnes in Domino, int; Mariae haec est illa, all; Coeli terrae maris angelorum, seq; Dico vobis/gaudium est, comm
63 Assumpt. Mariae: Gaudeamus/omnes in Domino, int; Assumpta est Maria, all; Quae sine virili conmixtione, seq; Dilexisti iustitiam/et odisti, comm
64 Sancti Geberhardi: Sacerdotes tui/Domine induant, int; O Geberharde de sublimis, all; Quae sanctos semper tuos, seq; Beatus servus/quem cum venerit, comm
65 Sancti Pelagii: Laetabitur iustus/in Domino, int; O Pelagi martyr Christi, all; Immensa Domini sacramenta mirandis, seq; Qui vult venire post me/abneget, comm
66 Nat. Mariae: Gaudemus/omnes in Domino, int; Nativitas gloriosae virginis, all; Laude digna angelorum, seq; Diffusa est/gratia in labiis, comm
67 Dedicat. templi: Terribilis est/locus iste, int; Vox exultationis et salutis, all; Haec quae sibi desponsavit, seq; Domus mea/domus orationes, comm
68 Sancta cruc.: Nos autem/gloriari oportet, int; Dulce lignum dulces clavos, all; Dulce melos pulset coelos, seq; Nos autem/gloriari oportet, comm
69 Omn. sanctorum: Gaudeamus omnes in Domino, int; Vox exultationis et salutis, all; Principatus potestates virtutes, seq; Amen dico vobis/quod vos, comm
70 Sancti Martini: Sacerdotes tui Domini/induant, int; Martinus episcopus migravit, all; Atque illius nomen, seq; Beatus servus/quem cum venerit, comm
71 Praesentat. Mariae: Gaudeamus/omnes in Domino, int; Felix virgo quae nondum, all; Uno nexu coniugatis, seq; Beata viscera/Mariae virginis, comm
72 Sancti Conradi: Sacerdotes tui Domine/induant, int; Ecce sacerdos magnus, all; Invitans ad praesulis Christum, seq; Beatus servus/quem cum venerit, comm
73 Concept. Mariae: Gaudeamus/omnes in Domino, int; Conceptio gloriosae, all; De radice Jesse propaginis, seq; Diffusa est/gratia in labiis, comm
74 In vigilia unius apostoli; Ego autem/sicut oliva fructificavi, int; Iustus/ut palma florebit, grad; Dorsa eorum plena sunt, all; Voce quorum salus fluxit, seq; Ego vos elegi/de mundo, comm
75 Commune apostolorum: Mihi autem nimis/honorati sunt amici, int; Non vos me elegistis, all; Per manus autem, all; Iam non estis hospites, all; Clare sanctorum senatus, seq; Vos qui secuti estis me/sedebitis, comm; Amen dico vobis/ quod vos qui reliquistis, comm
76 Commune martyrum: Multae tribulationes iustorum/et de his, int; Induant sancti tui/et dominantur, int; Iusti epulentur/et exultent, int; Sancti tui Domine/benedicent, int; Sapientiam sanctorum/narrant, int; Salus autem iustorum/a Domino, int; Intret in conspectu tuo Domine/ gemitus, int; Corpora sanctorum in pace sepulta sunt, all; Iusti autem in perpetuum, all; Iusti epulentur, all; Te martyrum candidatus, all; Stabunt iusti in magna

constantia, all; Gaudete iusti in Domino, all; Laetamini in Domino, all; Sancti tui Domine, all; Gaudete et exultate, all; O devote recolenda, seq; Agone triumphali, seq; Multitudo languentium/et qui vexabantur, comm; Iustorum animae/in manu Dei sunt, comm; Et si coram hominibus/tormenta passi sunt, comm; Posuerunt mortalia servorum tuorum Domine/escas, comm; Anima mea/sicut passer, comm; Amen dico vobis/amicis meis, comm; Gaudete iusti/in Domino, comm

77 Commune unius martyris: Laetabitur iustus/in Domino, int; In virtute tua/Domine laetabitur, int; Gloria et honore/ coronasti eum, int; Protexisti me Deus/a conventu, int; Iustus non conturbabitur/quia Dominus firmat, int; Iustus ut palma florebit/sicut cedrus, int; Laetabitur iustus in Domino, all; Beatus vir qui timet Dominum, all; Iustus germinabit sicut lilium, all; Iustus ut palma florebit, all; Morte Christum imitatus, seq; Haec est sancta sollemnitas, seq; Laetabitur iustus/in Domino, comm; Qui mihi ministrat/me sequatur, comm; Posuisti Domine/in capite, comm; Qui vult venire post me/abneget, comm; Magna est gloria eius/in salutari, comm

78 Commune confessoris: Statuit/ei Dominus testamentum, int; Os iusti/meditabitur sapientiam, int; Sacerdotes Dei/ benedicite, int; Sacerdotes eius/induant, int; Iuravit Dominus et non poenitebit, all; Elegit te Dominus sibi, all; Inveni David servum, all; Iste est qui ante Deum, all; Amavit eum, all; Fulgebunt iusti, all; Dilectus Deo et hominibus, seq; Ad laudes Salvatoris ut mens incitetur, seq; Beatus servus/quem cum venerit, comm; Domine/ quinque talenta tradidisti, comm; Fidelis servus et prudens/quem constituit, comm

79 Commune virginum: Gaudeamus/omnes in Domino, int; Me expectaverunt/peccatores, int; Loquebar/de testimoniis, int; Dilexisti iustitiam/et odisti, int; Diffusa est gratia, all; Specie tua et pulchritudine, all; Omnis gloria eius filiae, all; Exultent filiae Sion, seq; Simile est regnum coelorum/homini negotiatori, comm; Quinque prudentes virgines/acceperunt, comm; Diffusa est/gratia, comm; Dilexisti iustitiam/et odisti, comm

80 Tractus: Qui seminant in lachrimis, tr; Desiderium animae eius, tr; Beatus vir qui timet, tr; Audi filia et vide, tr; Audi filia et vide, tr

81 Annunt. Mariae: Rorate/coeli desuper et nubes pluant, int; Prophetae sancti praedicaverunt, all; Fortem expediat pro nobis, seq

82 De Sancta Maria, a Nativitate usque ad Purificationem: Vultum tuum/deprecabuntur, int; Post partum virgo inviolata, all; Regem regum intactae profundit, seq

83 Commune Festorum BMV: Salve/sancta parens enixa, int; Sancta Dei genitrix, all; Per quod ave salutata, seq; Beata viscera/Mariae virginis, comm

84 Sanctorum apostolorum Philippi et Jacobi: Exclamaverunt/ad te Domine, int; Tanto tempore vobiscum sum/et non cognovisti, comm

85 Invent. sanctae crucis: Nos autem/gloriari oportet, int; Dulce lignum dulces clavos, all; Laudes crucis attolamus, seq; Nos autem/gloriari oportet, comm

86 In vigilia Sancti Joannis Bapt.: Ne timeas Zacharia/ exaudita est oratio, int

87 Nat. Sancti Joannis Bapt.: De ventre matris meae/vocavit me, int; Erat Joannes praedicans, all; Sancti baptistae Christi, seq; Tu puer/propheta altissimi, comm

88 In vigilia sanctorum apostolorum Petri et Pauli: Dicit Dominus Petro/cum esses iunior, int; Simon Joannis/diligis me plus, comm

89 Sanctorum apostolorum Petri et Pauli: Nunc scio vere/ quia misit Dominus, int; Tu es Petrus, all; Tu es Petrus/et super hanc petram aedificabo, comm

90 Commem. Sancti Pauli apostoli: Scio cui credidi/et certus sum, int; Tu es vas electionis, all

91 Visitat. BMV: In Maria benignitas per saecula commendatur, all; Veni praecelsa Domina, seq

92 In divisione apostolorum: Coeli enarrant gloriam Dei, seq

93 Mariae Magdalenae paenitentis: Laus tibi Christe qui es creator, seq; Dico vobis/gaudium est angelis, comm

94 In vigilia Sancti Laurentii martyris: Dispersit/dedit pauperibus, int

95 Sancti Laurentii martyris: Confessio/et pulchritudo, int; Levita Laurentius bonum, all; Laurenti David magni martyr, seq

96 Assumpt. BMV: Assumpta est Maria, all; Congaudent angelorum chori, seq

97 Nat. BMV: Nativitas gloriosae virginis, all; Stirpe Maria regia procreata, seq

98 In dedicatione Sancti Michaelis archangeli: Benedicite omnes angeli eius/potentes, int; Concussum est mare et contremuit, all; Ad celebres Rex coelice laudes, seq; Benedicite/omnes angeli Domini, comm

99 Sanctarum Ursulae ac sociarum virginum et martyrum: Virginalis turma sexus, seq [completed by L. Senfl]

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OTHER SETTINGS OF THE PROPER OF THE MASS

Oblique strokes separate plainchant intonations from the beginning of the polyphony.
Edition: *Heinrich Isaac: Introiten*, ed. M. Just, Cw, lxxi (1960), cxix (1973) [J]

Benedicta semper/Pater filius, seq, 6vv; Benedicta sit/sancta Trinitas, int, 6vv, J; Cibavit eos/ex adipe, int, 6vv, J; Ecce/advenit dominator, int, 6vv, J; Puer natus est nobis/et filius, int, 6vv, J; Resurrexi et adhuc/tecum sum, int, 6vv, J; Rorate/coeli desuper, int, 6vv, J; Salve/sancta parens, int, 6vv, J; Spiritus Domini/replevit orbem, int, 6vv, J; Suscepimus/Deus misericordiam, int, 6vv, J; Victimae paschali/Agnus redemit, seq, 6vv; Viri Galilaei/quid admiramini, int, 6vv, J; Vultum tuum/deprecabuntur, int, 6vv, J
Beatus vir qui timet, tr, 4vv; Benedicta sit/sancta Trinitas, int, 4vv; Botrus Cypri reflorescit, seq, 4vv; Christus resurgens, all, 4vv; Gaude Maria Virgo, tr, 2vv; Gaude Maria Virgo, tr, 4vv; Psallat Ecclesia/Haec domus, seq, 5vv; Hic est discipulus, all, 4vv; Johannes Jesu Christo/Tu eius amore, seq, 4vv; Laetabitur iustus/in Domino, comm, 4vv; Loquebar/de testimoniis, int, 4vv, ed. in PÄMw, xvi (1888/*R*); O Narcisse fons eloquio, seq, 4vv; O Narcisse promisisse/Sed nunc urbem Augustinam, seq, 4vv; Pascha nostrum/immolatus est, comm, ?4vv, inc.; Sanctissimae virginis/Venerantes hac diem, seq, 4vv, ed. in Owens (1994); Suscepimus/Deus misericordiam, int, 4vv; Udalrici benedici Christi regis, seq, 4vv; Venite ad me omnes, all, 4vv; Venite/benedicti Patris mei, int, 4vv; Viri Galilaei/quid admiramini, int, 4vv, ed. in RhauM, viii (1988); Vultum tuum/deprecabuntur, int, 4vv

MOTETS

Oblique strokes separate upper-voice texts from cantus firmus texts.
Accessit ad pedes Jesu, 4vv, ed. in Just (1991); Alma Redemptoris mater, 4vv, ed. in Just (1963); Angeli archangeli/Comme femme [= O regina nobilissima], 6vv, ed. in EDM, 1st ser., xxxiv (1975); Anima mea liquefacta est, 4vv, ed. in PÄMw, xvi (1888/*R*); Argentum et aurum, 4vv, ed. in EDM, 1st ser., xxxiii (1960), lxxx (1987); Ave ancilla Trinitatis, 3vv; Ave ancilla Trinitatis, 4vv, ed. in SMd, viii (1992); Ave regina caelorum, 4vv, ed. in SMd, viii (1992); Ave sanctissima Maria, 4vv, ed. in Cw, c (1965)
Christus surrexit, 6vv, ed. in RRMR, xxxv (1980); Cum esset desponsata mater, 4vv, ed. in Kempson; Defensor noster aspice, 4vv, ed. in EDM, 1st ser., xxi (1942/*R*); Ecce sacerdos magnus, 4vv, ed. in EDM, 1st ser., xxxiii (1960), lxxx (1987); Gaude Dei genitrix virgo, 4vv, ed. in Kempson; Gentile spiritus, 3vv (?textless song); Gratias refero tibi Domine, 3vv; Hodie Deus homo factus, 4vv, inc., ed. in Staehelin (1977); Hodie scietis quia veniet, 5vv, inc.
Illumina oculos meos, 3vv, ed. in RhauM, ix (1989); Imperii proceres (2p. of Sancti Spiritus); In convertendo Dominus, 4vv; Inviolata integra et casta, 5vv, inc., ed. in EDM, 1st ser., lxxx (1987); La mi la sol, la sol la mi [= Rogamus te, piissima Virgo], 4vv, W i; Nil prosunt lacrimae, 4vv, ed. in RhauM, iii (1959); O decus ecclesiae, 5vv, ed. in EDM, 1st ser., xxxiii (1960); O Maria mater Christi, 4vv, ed. in Cw, c (1965); Optime divino/Da pacem/Sacerdos et pontifex, 6vv, ed. in Cw, cxx (1977); Oratio Jeremiae prophetae, 4vv, ed. in RhauM, x (1990)
Palle, palle, 4vv, W i; Parce Domine populo, 4vv, ed. in RhauM, iii (1959); Prophetarum maxime, 4vv, ed. in SMd, viii (1992); Quae est ista quae ascendit, 4vv, ed. in Kempson; Quem tremunt impia (vs. g of sequence Benedicta Semper), 3vv; Quid retribuam Domino, 4vv; Quid retribuam tibi, O Leo, 3vv, ed. in RhauM, ix (1989); Quis dabit capiti meo aquam? [=Illumina oculos meos], 4vv, W i; Quis dabit pacem populo, 4vv, W i; Recordare Jesu Christe, 5vv; Regina caeli laetare, 5vv, ed. in Cw, c (1965)
Salve regina (i), 4vv, ed. in EDM, 1st ser., lxxvi (1990); Salve regina (ii), 4vv, ed. in EDM, 1st ser., lxxvii (1990); Salve Virgo sanctissima, 4vv; Sancta Maria Virgo, 4vv, ed. in Kempson; Sancti Spiritus assit nobis gratia (2p. Imperii proceres), 4vv, W i; Sive vivamus, sive moriamur [= Ave regina caelorum], 4vv, ed. in Kempson; Sol occasum nesciens, 3vv; Sub tuum praesidium, 4vv, W ii, ed. in SMd, viii (1992); Sustinuimus pacem, see SONGS, En l'ombre
Te mane laudum carmine, 4vv, ed. in RhauM, iv (1960); Tota pulchra es, 4vv, ed. in Cw, c (1965); Tristitia vestra, 3vv, ed. in SMd, v (1967), viii (1992); Verbum caro factum est, 4vv, ed. in Kempson; Virgo prudentissima, 4vv; Virgo prudentissima/Virgo prudentissima, 6vv, W ii, ed. in Cuyler (1973)

SONGS AND TEXTLESS WORKS

Edition: *A Florentine Chansonnier from the Time of Lorenzo the Magnificent: Florence, Biblioteca Nazionale Centrale, MS Banco Rari 229*, ed. H.M. Brown, MRM, vii (1983) [B]
Adieu fillete de regnon [= Non diva parens], 3vv, W i; A fortune contrent [= Or mauldist soit], 3vv, W i (= 'Qui tollis', Missa 'Chargé de deul'); Amis des que, 3vv, W i, B (= Christe, Missa 'Chargé de deul'); An buos (?= Au bois), 4vv, W i; Comment poit avoir joye, 3vv (i), W i (= 'Et incarnatus', Missa 'Comment poit'); Comment poit avoir joye, 3vv (ii) (= 'Pleni', Missa 'Comment poit'); De tous biens pleine/Et qui le dira, 2vv; Digau alez donzelles [= Pour vostre amour], 3vv, also attrib. Brumel, W i
En l'ombre [= Nil n'est plaisir], 3–4vv, also attrib. Josquin, W i (unclear whether two sections or two settings); En l'ombre/Une musque/Sustinuimus pacem, 4vv, W i; Et ie boi autant, 4vv, W i, B; Et qui le dira dira, 4vv, W i; Fille, vous avez mal gardé [= Wie sol ich mich; Ave sanctissima], 4vv, W i; Gracieuse plaisante, 3vv, W i (tablature only); Helas que devera, 3vv, W i (after Caron, Helas que pourra); He, logierons nous, 4vv, also attrib. Agricola, W i; J'ay pris amours, 3vv, W i; J'ay pris amours, 4vv (i), W i; J'ay pris amours, 4vv (ii), W i (?section of lost Missa 'J'ay pris'); Je ne puis vivre a mon aise [= Gaude Virgo], 4vv, W i; Je suys malcontent [= Serviteur suys; Veruntamen universal], 3vv, W i, B
Le serviteur, 3vv, W i, B (after Du Fay); L'ombre, see En l'ombre; Maudit soit cil, 4vv, W i, B; Maudit soyt, 4vv, W i (two sections of popular melody in reverse order); Mon pere m'a donne mari, 4vv, W i, B; Nil n'est plaisir, see En l'ombre; O Venus bant, 3vv, W i; Par ung chies do cure, 4vv, W i (not a Mass excerpt); Par ung jour de matinee [= Hab mich lieb], 4vv, W i; Pour vous plaisiers [= Parcere prostratis], 4vv, W i; Serviteur suis, see Je suys malcontent; Tart ara, 3vv, W i (after Molinet)
A la battaglia, 4vv, W ii, ed. in EDM, 1st ser., xxxiv (1975); Berricuocoli, donne, 3vv, lost; Che fai tu, Eco, lost; Corri fortuna, 4vv, W i; Donna, di dentro/Fortuna d'un gran tempo, 4vv, W i, B; Fammi una gratia, Amore, 3vv, W i; Fortuna/[Bruder Conrat], 4vv, W i; Fortuna desperata, 3vv, W i (Fortuna tenor in discantus); Fortuna desperata ('Sanctus'), 4vv (canonic); Fortuna desperata in mi, 3vv (i), W i (tablature only); Fortuna desperata/Sancte Petre,

5vv; Hor'è di maggio, 4vv, inc., W i, W ii; Gracias a vos donzella (= Benedictus, Missa 'Comme femme')

La Martinella, 3vv, W i, B (after Martini); La Morra [= Dona gentile; Elaes], 3vv, W i, B; La più vaga et più bella, 3vv, W i; La Spagna, 3vv, ed. in EDM, 1st ser., xxxii (1956) (= Agnus II, Missa 'La Spagna'); Lasso, quel ch'altri fugge, 2vv (inc.), W i; Lieto et contento amore, 3vv, W i; Nè più bella di queste, 4vv, W i; Palle, palle, see MOTETS; Questo mostrarsi adirata, 3vv, W i; Sempre giro piangendo, 3vv, W i; Un di lieto giammai, 3vv, W i; Vieni a me, peccatore, lost

Ach hertzigs K., 4vv, W i; Ach, was will doch mein Hertz damit, 4vv, W i; Ain frewlich Wesen, 4vv, W i; Al mein Mut [= O sanctissima], 3vv, W i; Bruder Conrat, see Fortuna/[Bruder Conrat], Frater Conradus; Christ ist erstanden, 4vv, W i (also attrib. Stoltzer); Christus surrexit, 6vv, see MOTETS; Der Hundt, 3vv, W ii (inc.), ed. in NM, liii (1965); Der Welte Fundt, 4vv, W i; Die zechen Bot, see Süsser Vater; Dich Mutter Gottes, see Es wolt ein Meydlein; Es het ein Baur ein Töchterlein, 4vv, W i; Es wolt ein Meydlein grasen gan [= Dich Mutter Gottes], 4vv, W i

Frater Conradus, 4vv, W i (tablature; = Ag III, Missa carminum); Greiner, Zancker, Schnöpffitzer, 4vv, W i; Hab mich lieb, see Par ung jour; Ich stund an einem Morgen, 4vv, W i; In Gottes Namen faren wir, 4vv (i), W i; In Gottes Namen [= Dies sind die hei'gen zehn Gebot], 4vv (ii), W ii; In meinem Sinn, 3vv, W i (tablature only); In meinem Sinn, 4vv (i), W i, 81; In meinem Sinn, 4vv (ii), W i, 82; Innsbruck, ich muss dich lassen [= Herr got las dich], 4vv (i), W i; Innsbruck, ich muss dich lassen, 4vv (ii), W ii (canonic; = Christe II, Missa carminum); Kein Frewd hab ich uff Erd, 4vv, W i

Las rauschen, 4vv, W i; Maria Jungkfrow hochgeborn, 4vv, W ii; Mein Freud allein, 4vv, W i; Mein Müterlein, 4vv, W i; Mich wundert hart, 4vv, W i; O weiblich Art, 4vv, W i; O werdes Glück, 4vv, W i; Süsser Vater, Herre Got (Die zehn Gebot), 3vv, W i; Süsser Vater, Herre Got (Die zehn Gebot), 4vv, W i; Wann ich des Morgens, 4vv, W i; Was frewet mich, 4vv, W i; Wolauff gut Gsell, 3vv, W i (= 'Qui tollis', Missa 'Comment poit'); Zart lipste Frucht, 4vv, W i; Zwischen Perg und tieffe Tal, 4vv, W i

Carmen in Fa, 3vv, W i (= 'Pleni', Missa 'Lalahe'); Carmen in Fa, 4vv, W i; Decem praecepta, see Süsser vater; Gentile spiritus, see MOTETS; Gratias accepistis (= 'Ad te clamamus', Salve regina (ii)); La la hö hö [= Allahoy], 4vv, W i (inc.), ed. in EDM, 1st ser., lxxviii (1991); La mi la sol, see MOTETS; My my, 3vv, W i, B; Thysis (='Ad te clamamus', Salve regina (ii))

6 untitled textless works, 3vv, 5 in W i, 4 in B; 2 untitled textless works, 4vv, W i, 1 in B; untitled textless work, 5vv, W i, B; textless fragments, see Picker (1991)

example, 3vv, in Wilfflingseder, *Erotemata* (1563), W i; example, 4vv, in H. Faber, *Introductio* (1550), W i

DOUBTFUL WORKS

Missa 'J'ay pris Amours', 4vv, not the lost mass; Missa 'Lalahe', 4vv, incorporates authentic sections of song La la hö hö; Missa 'Rosina', ?4vv, inc.; Missa [sine nomine], 4vv, inc.; Missa de Beata Virgine, 3vv, ?by Senfl; Missa de Beata Virgine, 4vv (ii), incorporates authentic sections of (i)

Proper cycle de sancta cruce, 4vv: Nos autem, int; Illuminet vultum, all; Dulce lignum, seq; Nos autem, comm; *D-Mbs* Mus.ms.3936 (dated 1573)

Benedic anima mea Domino, 4vv, ?by Eustachius de Monte Regali; Credidi propter quod, 4vv, ?by Eustachius de Monte Regali; Discubuit Jesus, ?4vv, inc.; Judaea et Jerusalem, 4vv, attrib. Isaac in *LEu* Thomaskirche 51, Z 94, attrib. Obrecht in *Dl* 1/D/505, ?by neither; Salve regina, 4vv (iii); Si dormiero, 3vv, also attrib. Agricola, Finck, ?Guretzsch, La Rue, ?by La Rue

Die Prunlein, die da vliessen, 3vv, ?by Hofhaimer; Erkennen thu mein traurigs Gmüt, 4vv, W i; Erst weis ich was die Liebe ist [= Carmen], 3vv, W i, ?by Hofhaimer; Fortuna desperata in mi, 3vv (ii), W i; Freundtlich und mild, 4vv, W i; Het es al ghedaen, 3vv, B, ?by Barle; Kein Ding auff Erd, 4vv (i), W i, ?by Grefinger; Les biens d'amore (= Des biens d'Amours), 3vv, W ii, B, ?by Martini

Mich wundert hart, 4vv, W i, ?by Senfl; Morte che fai?, 3vv, attrib. Isaac only in *E-SE* s.s.; Pour mieux valoir [= Come hier], 3vv, B, ?by Robinet; Pover me mischin dolente, 4vv, W i, attrib. 'Ic' ?= Ycart; Questo mostrarsi lieto, 3vv; Se io te ò dato l'anima, 4vv, W i, attrib. 'Ic' ?= Ycart; Wolauff, wolauff, jung und alt, 4vv, adapted by Senfl from Isaac's Ave ancilla Trinitatis, see Cummings (1981); untitled textless work, 4vv, W i, attrib. 'Ic' ?= Ycart

MISATTRIBUTED WORKS

Missa 'O Österreich'", 4vv, not by Isaac; Missa paschalis, 3vv, not by Isaac; Missa solemnis, 3vv, not by Isaac; Missa summa, 3vv, not by Isaac

Ave ancilla Trinitatis [= Caecus non iudicat; Gaudent in caelis; etc.], 3vv, by Agricola; Erubescat Judaeus, 4vv, by Senfl; Nisi tu, Domine, 4vv, anon. in sources; O sacrum convivium, 4vv, anon. in sources; Qui Paraclitus diceris, 6vv, by A. Rener; Salve regina, 4vv (iv), attrib. 'Ar. Fer.' (?Arnold Fleron); Si dedero, 3vv, by Agricola; Spiritus Domini replevit, 4vv, by Mouton; Spiritus Sanctus in te descendet, 6vv, ed. in Kempson, by Senfl; Tulerunt Dominum meum, 4vv, also attrib. Josquin, 'Pre Michael de Ver[ona]' (M. Pesenti), ?by Pesenti; Virgo prudentissima, 4vv, by Josquin

Adieu mes amours, 4vv, W i, by Josquin; Ami souffre, 3vv, W ii, attrib. Isaac in *I-Fn* Magl.XIX.117, anon. in 1529[4], attrib. Le Heurteur and Moulu in 1553[22], attrib. Sermisy and Moulu in 1578[14], not by Isaac; Beclag dich nit, 4vv, W i, by Hagenbach; Carmen, 4vv, W ii, Busnoys' Vostre beauté/Vous marchez; Ein frewlich Wesen, 3vv, W i, by Barbireau; Kein Ding auff Erd, 4vv (ii), W i, by Senfl; La Martinella, 3vv (i), B, no.13, by Martini (? Ct in *E-SE* s.s. by Isaac); La Martinella [= Vive vive], 3vv (ii), B, no.45, by Martini; La stanghetta [= Ortus de caelo], 3vv, by Weerbeke; Que vous madame/In pace, 3vv, by Josquin; T'meiskin was jonck, 4vv, W i, also attrib. Obrecht and Japart, not by Isaac; Vergangen ist mir Glück, 4vv, by Hagenbach 20

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REINHARD STROHM (1, 2(i–ii, iv), 3), EMMA KEMPSON (2(iii))

Isaac ben Moses. See DURAN, PROFIAT.

Isaack [Isaac], **Bartholomew** (bap. Windsor, 22 Sept 1661; bur. London, 9 Oct 1709). English singer, organist and composer. He was the son of William Isaack, sexton and later verger of St George's Chapel, Windsor. He was a choirboy in the Chapel Royal from at least 18 May 1674 to autumn 1676, when his voice broke and he was discharged. He was appointed organist of St John's College, Oxford, on 14 July 1682, and became a vicar-choral of Christ Church Cathedral, Dublin, in 1684. He joined the choir of St Patrick's Cathedral the following year, but was dismissed in 1687 for neglect; he enlisted the support of James II, claiming that he had become a Catholic, but to no avail. Nothing more is known of him for certain until 26 July 1705, when he was appointed organist of St Saviour, Southwark (now Southwark Cathedral), although he was probably the 'Isaac' who applied unsuccessfully for posts in other London churches in June 1702 and March 1705. He wrote some songs for the semi-opera *The British Enchanters*, put on in February 1706 at the Haymarket Theatre. On his death he was succeeded at St Saviour by his nephew William.

Isaack was a minor but competent follower of Purcell. His small surviving output consists of songs, anthems and Anglican chants, as well as a ground in A minor for three violins and continuo, closely modelled on Purcell's *Three Parts upon a Ground* Z731. He was confused until recently with his brother William (1650–1703), a Windsor and Eton choirman who copied the huge collection of Restoration church music in the manuscript *GB-Cfm* Mu.117 as well as a number of scores of large-scale works by Blow and Purcell. Peter Isaack (*d* 1694), probably another brother, was a Chapel Royal choirboy who went on to obtain cathedral posts in Dublin (1672 and 1692) and Salisbury (1688). It is not known whether the Windsor Isaacks were related to the London dancer and dancing-master Mr Isaac.

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PETER HOLMAN

Isaaco, Isacchino. See MASSARANO, ISACCHINO.

Isaacs, Gregory [Cool Ruler] (*b* Kingston, Jamaica, 1951). Jamaican reggae singer and songwriter. He began his career as part of the Concordes, before making his first solo recording for Edward Seaga's WIRL Records. In 1973 he formed his own labels Cash and Carry and African Museum but continued to record for producers such as Gussie Clarke, Niney the Observer, Alvin Ranglin, Phil Pratt, Bobby Digital and Stevie and Clevie. While the majority of Isaacs' original material is in a romantic rock style, sung with his supple croon and studded with suggestively emetic groans, occasionally he has also recorded Rasta- and politically orientated material. His albums from the late 1970s are considered to be among reggae's finest, particularly *In Person* (Trojan, 1975), *Extra Classic* (Conflict, 1977), *Mr Isaacs* (Cash and Carry, 1977) and *Cool Ruler* (Virgin, 1978). In 1980 he

appeared in the film *Rockers* which was filmed in Kingston.

His first release for Island Records, *Night Nurse* (1982), became an international hit and as the 1980s progressed he continued to enjoy success, notably with *Rumours*, although his widely publicized problems with drugs were taking their toll on his voice. He continued to record with the digitally-produced rhythms of the 1990s but his previously mellifluous voice sounded cracked and gritty. Isaacs is best known as reggae's most prolific and controversial figure; he has recorded over 300 albums and many singles and served a number of sentences in Jamaica's General Penitentiary.

ROGER STEFFENS

Isaacs, Mark (*b* London, 22 June 1958). Australian composer, pianist and conductor. After studies in classical music and jazz he was awarded the Don Banks Fellowship (1984) and went to the USA for further study. His CD *Encounters* was recorded in New York with jazz musicians Dave Holland and Roy Haynes on a subsequent trip in 1988 but was not issued until 1995. In 1994 Isaacs played the solo part in the first performance of *Litany* (1991) with the St Petersburg State SO. In 1996 he won a prize at the Tokyo International Competition for Chamber Music Composition, was awarded a two-year fellowship by the Australia Council and received the MMus from the Eastman School of Music.

Isaacs has received commissions from the Australian Chamber Orchestra, Australia Ensemble, the Sydney String Quartet and the Sydney Metropolitan Opera Company, among others. He has conducted major orchestras in Australia and is the founder of Grace Recordings. While his classical works reflect his interest in jazz, his jazz compositions and performances reflect classical influences. His evocative works display a keen sense of lyricism.

WORKS
(*selective list*)

Op: Beach Dreaming, 1990

Orch: Reverie, pf, orch, 1972; 4 Glimpses, 1982; Moving Pictures, pf, orch, 1982; Ballade, 1985; Litany, pf, orch, 1991; Scherzo, small orch, 1995; Three Excursions, concert band, str, 1999

Chbr and solo inst: Interlude, fl, pf, 1976; Lamente, ob, pf, 1978; Fantasy, vn, pf, 1979; Ha Laitsun, 2 pf, 1981; Str Qt, 1984; So It Does, 6 pfmrs, 1985; Memoirs, perc, pf, 1986; Preludes, pf, 1986; Visitation, pf, 1986; Cantilena, b cl, pf, 1987, version for b cl, str, 1987; Piece, fl, str, 1987; Burlesque Miniatures, str qt, 1988; Variations, fl, cl, vc, 1988; Purple Prayer, jazz qt, str, 1989; Lyric Caprice, vc, pf, 1993; Threnody, vn, vc, 1993; Scherzo, wind qnt, 1998

Choral: I Am, 1984; The Burning Thread, 1997

Big band: Three to Go, 1974; Ballade, 1976; D'Urbeville House, 1976; Sad Girl, 1977

SELECTED RECORDINGS

Originals (1981, BAT 2071); *Preludes* (1987, JHR 2003); *For Sure* (1993, ABC/EMI 4796102); *Encounters* (1995), ABC/Polygram 846 220); *The Elements* (1996, ABC/EMI 4798272); *On Reflection* (1998, Grace Recordings 002)

RUTH LEE MARTIN

Isabella Leonarda [Leonardi, Anna Isabella] (*b* Novara, 6 Sept 1620; *d* Novara, 25 Feb 1704). Italian composer. Christened Anna Isabella Leonardi, she came from a prominent Novarese family. In 1636 she entered the Collegio di S Orsola, an Ursuline convent, where she remained for the rest of her life. A document of 1658 identifies her as music instructor as well as 'mother and clerk' for her congregation. By 1676 she had attained the rank of mother superior and by 1693 *madre vicaria*; in her last years she served as 'counsellor'. She may have studied with Gasparo Casati (who was *maestro di cappella* of Novara Cathedral, 1635–41), who included two of her compositions in his *Terzo libro di sacri concenti* (RISM 1640[3]). Cotta called her 'la Musa novarese' and printed a sonnet by A. Saminiati Lucchese, comparing her musical talent to the military prowess of Emperor Leopold I.

Leonarda was a skilful, versatile composer whose approximately 200 compositions include examples of nearly every sacred genre. In her concerted masses and psalm settings, sections for full chorus alternate with solo passages and instrumental ritornellos. Her sacred non-liturgical works frequently have intensely emotional Latin texts, some of which may have been written by Leonarda herself. Four-voice compositions in this genre are conservative: imitative writing is pervasive and the organ provides the only instrumental accompaniment. Works for one to three voices are more modern, closely resembling chamber cantatas in form and melodic style. Many employ instrumental ritornellos and vocal refrains. In her numerous solo motets the sensuous lyricism of the arias balances the intense dramatic expression of the recitatives. Some arias are strophic, but most employ forms utilizing varied repetition. The solo motets reveal the composer at her most expressive: word-painting abounds, and occasional Neapolitan 6ths, augmented 6ths and diminished 7ths enrich the harmonic vocabulary. The vocal writing shows occasional flashes of coloratura, particularly in concluding 'Alleluia' sections.

Leonarda's instrumental works (op.16, 1693) are apparently the earliest published sonatas by a woman. Her sonata for solo violin and continuo is one of her most advanced works harmonically, yet it is technically conservative. In five of the ensemble sonatas she varies the texture by giving solo passages to each of the string instruments.

WORKS

Editions: *Isabella Leonarda: Selected Compositions*, ed. S. Carter, RRMBE, lix (1988)

Solo Motets from the Seventeenth Century, iv-v; *Novara I-II* (New York, 1987–8) [facs. with introduction by A. Schnoebelen] [S i, ii]

all with organ part; published in Bologna unless otherwise stated

Motetti ... libro primo, 3vv, op.2 (Milan, 1665), lost [cited in *FétisB*; possibly repr. from earlier edn]

[18] Sacri concenti, 1–4vv, 2 vn, op.3 (Milan, 1670)

Messa e [10] salmi, concertati, & a cappella con istromenti ad libitum, 4vv, 2 vn, op.4 (Milan, 1674)

[12] Motetti, 1v, 2 vn, op.6 (Venice, 1676)

[12] Mottetti ... con le litanie della Beata Vergine, 1–4vv, 2 vn, op.7 (1677)

Vespro a cappella della Beata Vergine e [11] motetti concertati, 1–4vv, op.8 (1678)

[11] Motetti con le litanie della Beata Vergine, 4vv, op.10 (Milan, 1684)

[12] Motetti, 1v, op.11 (1684), S i

[14] Motetti, 1v, op.12 (Milan, 1686), S i

[12] Motetti, 1–3vv, 2 vn, op.13 (1687)

[10] Motetti, 1v, op.14 (1687), S ii

[11] Motetti, 1v, op.15 (1690), S, ii

[12] Sonate, a 1–4, op.16 (1693)

[12] Motetti, 1v, op.17 (1695), S ii

[3] Messe concertate con stromenti, & [3] motetti, 1–4vv, 2 vn, vle/theorbo, op.18 (1696)

[10] Salmi concertati, 4vv, 2 vn, vle/theorbo, op.19 (1698)

[14] Motetti, 1v, 2 vn, 'bassetto', op.20 (1700)

2 sacred works, 1640[3]

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EitnerQ; FétisB; GerberL; SchmidlD

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V. Fedeli: 'Antichi musicisti novaresi', *Bollettino storico per la provincia di Novara*, xviii (1924), 308–12

L. Frati: 'Donne musiciste bolognesi', *RMI*, xxxvii (1930), 387–400

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E. Dahnk Baroffio: 'La compositrice Isabella Leonarda', *Novarien*, xiii (1983), 75–92

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J. Briscoe, ed.: *Historical Anthology of Music by Women* (Bloomington and Indianapolis, 1987), 39–56

S. Glickman and M.F. Schleifer, eds.: *Women Composers: Music Through the Ages*, ii: *Composers Born 1600–1699* (New York, 1996), 139–94

STEWART CARTER

Isabella of Castile. Queen of Spain and patron of music, one of the CATHOLIC MONARCHS.

Isacco Argiropulo. *See* ARGYROPOULOS, ISAAC.

Isaiah the Serb (*fl* end of the 15th century). Serbian scribe and composer of Byzantine chant. Active at the monastery of Matejče, Macedonia, he is known chiefly from *GR-An* 928, an akolouthia which he compiled, at least in part, during the latter years of the 15th century. In it he included psalm settings of his own and of other Serbian composers. In addition, he showed himself to be a competent writer of chants with bilingual texts (Slavonic and Greek) and purely Greek hymns. A mode 2 *polyeleos Servikos* attributed to him appears twice in the manuscript, once with a Church Slavonic text of the Serbian redaction and once with a Greek text. He also composed a Greek Trisagion displaying some novel features of form and style. Isaiah's settings show that he was highly inventive and capable of introducing new and imaginative elements while conforming to basic traditional principles of Byzantine composition. (D. Stefanović, ed.: *Stara srpska muzika* [Old Serbian music], Belgrade, 1974–5)

DIMITRI CONOMOS

Isaksson, Madeleine (*b* Stockholm, 1956). Swedish composer. She studied the piano (Gunnar Hallhagen) and composition and electro-acoustic music (Gunnar Bucht, Sven-David Sandström and Pär Lindgren) at the Royal College of Music in Stockholm, graduating in 1987. Contact with Xenakis, Ferneyhough and Emmanuel Nunes convinced her to continue her composition studies in France, where she has settled. In addition to Nunes and Ferneyhough, important influences have been Giacinto Scelsi, Helmut Lachenmann, Morton Feldman and John Cage. She is a member of the Swedish Composers' Guild and has regularly received important commissions.

Isaksson's music is largely acoustic, with an ascetic sensitivity to unusual sound combinations, reinforced by her use of micro-intervals. She aims at a homogenous body of sound, although she often strives to use the extremities of the vocal and instrumental ranges. Each voice or instrument asserts its individuality, but with balance and restraint. Her forms are carefully designed through sketches that show timespan, register and sound. She speaks of her pieces as naked, vulnerable, empty landscapes where sounds seed themselves, take root and sprout. Creation for her is an organic process, involving the deconstruction then synthesis of elements.

WORKS

(selective list)

Vocal: 3 sånger (S. Hagliden), S, cl, pf, 1982; Löp [Run] (Isaksson), S, A, accdn, 5 perc, 1985; Därimellan [Inbetween] (textless), S, elec gui, 1987; Så [So], Mez, b fl, perc, gui, 1992; å svävare [oh, suspended you], S, Mez, Bar, va, vc, 1993–5

Inst: Tång [Seaweed], ob, bn, b cl, cb cl, hpd, hp, vc, db, 1985; Vindflöjel [Windmill], pic, a fl, 1988; Stråkvåg [Stringwave], str qt, 1990; Tjärnöga – ö blå [Tarn Eye – Blue Island], hn, 1990; Som om [As if], a fl, v cl, perc, va, vc, db, 1991; Färde [Journey], vn, pf, 1991; Tillstånd – avstånd [State/s – Distance/s], 15 insts, 1992; inné, fl, ob, sax, hn, bn, vn, va, vc, db, 1993; Fästen o fall [Strongholds and Falls], str orch, double wind qnt, 1995–6

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J.O. Rudén: *Swedish Women Composers* (Stockholm, 1996) [pubn of the Swedish Music Information Centre]

MARGARET MYERS

ISAM. *See* INSTITUTE FOR STUDIES IN AMERICAN MUSIC.

Isamitt (Alarcón), Carlos (*b* Rengo, 13 March 1887; *d* Santiago, 6 July 1974). Chilean composer, ethnomusicologist and painter. He studied music at the Escuela Normal in Santiago, where he took a teaching diploma (1904). Subsequently he studied composition with Brescia and Allende at the National Conservatory and the violin with Saint Lo Priore privately. He also studied painting and drawing at the Santiago School of Fine Arts, which he directed in 1927–8. Between 1924 and 1927 he was in Europe, continuing his education and attending conferences. Among the posts he held in later years were those of general director of arts education at the Ministry of Public Education, professor of music education and methodology at the National Conservatory and president of the Association of Chilean Composers. In 1957 he was elected vice-president of the Chilean Instituto Indigenista, and in 1965 he was invited to permanent membership of the Chilean Academy of Fine Arts. Other honours include the Chilean National Arts Prize (1966) and a gold medal and diploma from the Institute of Musical Research at the University of Chile (1967). He received further awards for his compositions and paintings, as well as grants for ethnomusicological research, chiefly among the Araucanian Indians. This work, most of it conducted during the years 1931–7, resulted in a collection of hundreds of transcriptions and recordings. Isamitt's compositional style reflects to some extent his interest in indigenous music, but from 1939 he also used 12-note methods, the first Chilean to do so. He published many articles on music and the visual arts in Latin American periodicals.

WORKS

(selective list)

Stage: Gato con botas (children's play), 1941; El pozo de oro (ballet), 1942; Grito de la sangre (ballet), 1968–9

Orch: Sym. Suite, 1932; Mito araucano, 1935; Suite, vc, chbr orch, 1950; 4 Sym. Movts, 1960; Conc., hp, chbr orch, 1962; Vn Conc., 1966; Lautaro, sym. poem, 1970

Vocal: Friso araucano, S, T, orch, 1931; Cantos de paz, 1v, str, 1932; Trawin ül, Bar, cl, bn, 2 D-tpt, timp, vc, 1941; Te küduam mapuche (Isamitt), 1v, bn, kultrun, 1958; Evocaciones huilliches, S, B, orch, 1963–5

Chbr: Str Qt, 1928; Pastorales, vn, pf, 1939; Suite, fl, 1953; Danzas, hp, 1961; Pf Qnt, 1972

Songs: 8 tonadas chilenas, 1918–23; 15 cantos araucanos, 1932; 5 cantos huilliches, 1945

Pf: Sonata 'Evocación araucana', 1932; Studies nos.2–7, 1934–9; 2 Leyendas, 1939

Principal publisher: Instituto de Extensión Musical

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M. Vicuña: 'Carlos Isamitt Alarcón 1887–1974', *RMC*, nos.126–7 (1974), 161 [obituary]

JUAN A. ORREGO-SALAS/LUIS MERINO

Isbin, Sharon (*b* Minneapolis, MN, 7 Aug 1956). American guitarist. She studied the guitar with Jeffrey Van in Minneapolis, and while at Yale University she was coached by Rosalyn Tureck. She also studied with Oscar Ghiglia, Alirio Diaz and Segovia. She won first prizes at the Toronto International Guitar Competition (1975), the Munich International Competition (1976), and the Queen Sofia competition in Madrid (1979). Her New York début was at Alice Tully Hall in 1979, following débuts in London (1977) and Tokyo (1978). She taught at the Manhattan School of Music, 1979–89, and in 1989 founded the guitar department at the Juilliard School; she also teaches at the Aspen Music Festival. Isbin has established an international reputation as a recitalist and concerto soloist, and has toured South America, Japan and Israel as well as the USA and Europe. She has made many recordings, including a significant disc of American guitar concertos by Corigliano, Lukas Foss and Joseph Schwantner, all of which were written for her. She has contributed many articles on the guitar, and together with Rosalyn Tureck has published an edition for guitar of the Bach lute suites.

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J. Lehmann-Haupt: 'American Tunes: Sharon Isbin and Three Leading Composers Breathe New Life into the Guitar Concerto', *Acoustic Guitar*, vi/9 (1995–6), 64–9

THOMAS F. HECK

ISCM. *See* INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC.

Iseler, Elmer (*b* Port Colborne, ON, 14 Oct 1927; *d* Caledon, ON, 3 April 1998). Canadian conductor, teacher and editor. The founder, in 1955, of the Festival Singers of Canada, he conducted this choir in recitals and workshops throughout Canada and in the USA and Europe, and contributed greatly to Canadian choral singing. His appointment as conductor of the Toronto Mendelssohn Choir in 1963 enabled him to work full time in this field. In 1972 he appeared with his choirs at the BBC Promenade Concerts and elsewhere in Europe. In 1978 he left the Festival Singers of Canada and founded the Elmer Iseler Singers, a group which rose to prominence in Canada. In 1997 he left the Toronto Mendelssohn Choir but continued to lecture extensively on choral music. A staunch supporter of Canadian composers, he also performed a great deal of other 20th-century music.

GILES BRYANT

Iselin, Ludwig (*b* Basle, 2 July 1559; *d* Basle, 20 Dec 1612). Swiss lutenist. He was the son of the Basle lawyer Ulrich Iselin and Faustina Amerbach, daughter of Bonifacius Amerbach. From 1574 he studied at universities in Basle, Geneva, Bourges and Padua. He received the doctorate of law from Basle on 20 May 1589 and was subsequently appointed professor there. During his early student years he copied two songbooks of German lieder, odes and motets (*CH-Bu* F.X.21 and F.X.25–6) and compiled two lutebooks in German tablature (*Bu* F.IX.23, dated 24 November 1575; F.X.11), the first with a section of elementary lute instruction and the second with advice on some finer aspects of lute playing, including instructions for tuning two or three lutes of different sizes for simultaneous performance. The books are particularly interesting as they contain pieces popular among students at that time. Apart from a few sacred and secular German songs, they are mostly dances: German and court dances with *Nachtänze*, passamezzos with saltarellos, galliards, and so on. The titles of many of them indicate vocal origins; others bear such descriptive nicknames as *Studenten Tantz*, *Künigstantz*, *Des Printzen Tantz* and *Strasburger Tantz*. The songs and dances are both set in chordal fashion with moderate embellishment. Iselin probably copied the pieces from other lutebooks, although he may have intabulated a few himself.

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HANS RADKE/JOHN KMETZ

Iselin Liederbuch [*CH-Bu* F.X.21]. *See* SOURCES, MS, §IX, 7.

Iṣfahānī, al- [Abū' l-Faraj 'Alī ibn al-Ḥusayn] (*b* Isfahan, 897; *d* Baghdad, 967). Arab man of letters, historian and poet. He lived in Baghdad and in Aleppo. As a writer on music he belongs to the school of Isḥāq al-mawṣilī (*see* MAWṢILĪ, AL-, (2)), whose *Kitāb al-aghānī al-kabīr* ('Great book of songs') was the main source for al-Iṣfahānī's principal work of the same name, which is said to have taken him 50 years to write. This comprehensive book covers Arab cultural history from pre-Islamic times to the early Abbasids, with emphasis on poetry and music. Its latest published edition comprises 24 volumes. Its arrangement follows that of *Al-mi'at al-ṣawt al-mukhtāra* ('The 100 selected songs') compiled by Isḥāq's father, Ibrāhīm al-Mawṣilī (*see* MAWṢILĪ, AL-, (1)) and others, which was accessible to al-Iṣfahānī in the edition of 'Alī ibn Yaḥyā al-Munajjim (*d* 888), a pupil of Isḥāq al-Mawṣilī. The texts of the songs are accompanied by notes on the compositions and their melodic (*nagham*) and metrical modes (*īqā'*). Each of the main song texts is followed by the biography of a poet or musician often with an historical excursus; almost 100 musicians and singers from the late 6th century to the 9th are treated in this way (Shiloah, 1979). The detailed biographical data of Ibrāhīm and Isḥāq al-Mawṣilī alone convey a lively and convincing picture of the status of court musicians in Baghdad between *c*775 and 850. Soon after its completion the book was so renowned that Caliph al-Ḥakam II (961–76)

of Córdoba sent al-Iṣfahānī 1000 gold dinars with a request for a copy. It is still the vital source for descriptions of early Arab musical history. His other books on music and musicians are lost. A monograph on slave musicians (*Kitāb al-ghilmān al-mughannīn*) was still known in Aleppo in the 13th century. Quotations from a book on female slave singers (*Kitāb al-imā'*) have survived in the section on musicians (volume x) of the encyclopedic *Masālik al-abṣār* by Ibn Faḍl Allāh al-'Umarī (*d* 1349). Abū l-Faraj himself quotes, in the *Kitāb al-aghānī* (viii, pp.374f), a treatise he wrote to explain the 'basic rules of notes' (*Risāla fī 'ilal al-nagham*) as understood by Isḥāq al-Mawṣilī and his school.

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ECKHARD NEUBAUER

Isham [Isum], **John** (*b* c1680; *d* London, bur. 12 June 1726). English organist and composer. He served for some years as deputy organist for William Croft in London, and on 22 January 1711 was elected organist of St Anne's, Soho, on Croft's resignation. In July 1713 he graduated BMus at Oxford, and on 3 April 1718, in succession to Maurice Greene, he was elected organist of St Andrew's, Holborn, with a stipend of £50 per annum, upon which he resigned his place at St Anne's. Shortly afterwards he was chosen organist of St Margaret's, Westminster, a post he held in conjunction with that at St Andrew's until his death. In 1706 he and William Morley (who was also to take an Oxford BMus in 1713) published *A Collection of New Songs* (six of which are by Isham). One two-part song, *Bury delights my roving eye*, became so popular it was included by Hawkins in his *History*. Isham wrote at least ten other songs, which were published singly. The words of two anthems (*O sing unto the Lord* and *Unto thee, O Lord*) are included in *Divine Harmony* (London, 1712), the first Chapel Royal wordbook. His most substantial work is the ode *O tuneful God and all ye Sacred Nine*, which, though not actually identified as such, must have been his BMus exercise (score and parts in *GB-Ob*). A recently discovered receipt shows that, while organist of St Margaret's, he also copied music for Westminster Abbey.

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H. DIACK JOHNSTONE

Isḥāq al-Mawṣilī. *See* AL-MAWṢILĪ, (2).

Ishchenko, Yury Yakovlevich (*b* Kherson, 5 May 1938). Ukrainian composer. He graduated from Shtoharenko's class in the Kiev Conservatory (1960), and also undertook postgraduate work with him (1961–4). From 1964 he taught in the department of composition at the conservatory (from 1981 as senior lecturer and from 1991 as professor), lecturing on orchestration, the study of musical instruments, and taking composition classes. His students include the Ukrainian composers Zagaykevych, Ovcharenko and Runchak in addition to composers from Abkhazia, Lebanon, Mongolia, Russia and Vietnam. In 1969 he was a laureate of the All-Union young composers' competition, then in 1977 he defended his dissertation for the degree of Candidate of Science on the subject of the dramatic use of timbre in the symphonies of Lyatoshyns'ky. In 1991 he was awarded the title of Honoured Representative of the Arts of Ukraine. His work is broad and varied in terms of themes and genres; it leans on the traditions of Lyatoshyns'ky, Revuts'ky and Shostakovich.

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(*selective list*)

Ops: Verochka (1, after A.P. Chekhov), 1971; Vodevil' [The Vaudeville] (2, 3 scenes, after A. P. Chekhov), 1990; Mï otdokhnyom [We Shall Rest] (4, after Chekhov: *Dyadya Vanya* [Uncle Vanya]), 1996
5 syms.: 1963, 1968, 1971, 1976, 1985
Other orch: Vc Conc. no.1, 1968; Vn Conc. no.1, 1970; Conc. Suite, fl, str orch, 1972; Zacharovana Desna [The Enchanted Desna], sym. poem after A. Dovzhenko, 1972; Conc., ob, pf, str orch, 1978; Sinfonietta, 1981; Vn Conc. no.2, 1981; Vc Conc. no.2, 1982; Prelude, Fugue, Chorale and Aria, chbr orch, 1985 [on a theme of DSCH]; Conc., hp, hpd, str orch, 1986; Little Partita no.2, vc, str orch, 1986; Vn Conc. no.3, 1986; Dar Vedelyu [A Gift to Vedel'], sym. poem, 1991; Lento doloroso, pf, str, 1994; Cl Conc., 1996; Topolya [The Poplar], sym. poem after T. Shevchenko, 1999
Vocal: Chbr Cant. (M. Tsvetayeva), S, chbr orch, 1970; Kobzarevi dumy [Kobzar's Players Dumy] (chbr cant., Shevchenko), B, chbr orch, 1984; Sud'ba poèta [The Fate of the Poet] (chbr cant., A.S. Pushkin), T/Bar, chbr ens, 1987; U prosviti khmar [Into the Gaps in the Clouds] (cant., L. Kostenko), S, Mez, chorus, chbr orch, 1987; Chtob vïrvat'mïsl' iz kamennïkh ob' 'yatiy [In Order to Tear Away a Thought From the Embraces of Stone] (cant., Michelangelo), T, orch, 1988; Skorbotna maty [A Sorrowful Mother] (cant., P. Tïchina), S, chorus, children's chorus, orch, 1990; other vocal works incl.: song cycles (A. Akhmatova, A. Blok, J. Keats and K. Vala), romances and unacc. choral works
7 str qts: 1967, 1968, 1973, 1981, 1983, 1988, 1993, 1997, 1997
Other chbr and solo inst: Pf Sonata nos.1 and 2, 1962; Qnt, fl, ob, cl, bn, hn, 1969; Pf Sonata no.3, 1971; Qnt, 2 vn, va, vc, hp, 1974; Pf Sonata no.4, 1975; Pf Trio no.1, 1975; Pf Qt, 1977; Qt, cl, vn, vc, pf, 1981; Qt, fl, ob, bn, hn, 1982; Str Trio, 1982; Trio, 2 vn, va, 1984; Pf Trio no.2, 1986; Qt, ob, cl, bn, a sax, 1989; Pf Qnt, 1991; Sax Qt, 1994; Trio, vn, va, pf, 1994; Trio, 2 vn, vc, 1995; 24 Preludes, pf, 1996; Trio, fl, vc, pf, 1996; Pf Sonata no.5, 1999;

15 sonatas for 2 insts, works for 2 pf, solo org and many inst works for children

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'Pryntsypy melodiynikh dublyuvan' v orkestrovykh tvorakh B.M. Lyatoshyns'kogo' [The principles of melodic doubling in the orchestral works of Lyatoshyns'ky], *Ukraïns'ke muzykoznavstvo*, v (1969), 40–49

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'Tembrovi ekspozitsii v simfoniyakh B.M. Lyatoshyns'kogo' [Timbre expositions in the symphonies of Lyatoshyns'ky], *Ukraïns'ke muzykoznavstvo*, x (1975), 3–11

'Deyaki osoblyvosti formotvorchoï roli tembru v "Partizans'kikh kartinakh" dlya simfonichnogo orkestru i fortepiano A. Shtogarenka' [Certain peculiarities in the shape-forming role of timbre in the 'Partisan Pictures' for symphony orchestra and piano by Shtoharenko], *Tvorchist' A. Shtogarenka*, ed. T. Kravtsova (Kiev, 1979), 182–97

'Tembrove integruvannya v orkestrovykh tvorakh M.I. Glinki' [Timbre integration in the orchestral works of Glinka], *Ukraïns'ke muzykoznavstvo*, xviii (1983), 80–93

'O Borise Nikolayeviche Lyatoshinskom' [On Lyatoshyns'ky], *Boris Lyatoshinskiy: vospominaniya, pis'ma, materialï*, ed. L.N. Grisenko and N.I. Matusevich, i (Kiev, 1985), 73–7

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Ye. Zin'kevich: 'Yury Ishchenko', *Kompozitorï soyuznïkh respublik*, ed. M.I. Nest'yeva, ii (Moscow, 1977), 117–60

Ye. Zin'kevich: *Dinamika obnovleniya* [The dynamics of renewal] (Kiev, 1986) [incl. pp.40–55 on the third symphony]

YELENA ZIN'KEVICH

Ishii, Kan (*b* Tokyo, 30 March 1921). Japanese composer, brother of Maki Ishii. A son of Bac Ishii, one of the leading Japanese ballet dancers, he was educated to become a composer of ballet music, opera and orchestral works. He studied the piano at the Musashino School of Music (1939–43), served in the navy during the war and then worked as a pianist in his father's company. His Prelude for orchestra won first prize in the 1949 Mainichi Music Contest and his ballet *Kami to bayādere*, choreographed by his father, was first performed in Tokyo the next year. After further studies with Orff in Munich (1952–4) he took a professorship at the Tōhō Gakuen School of Music (1954–66). He won a prize at the 1958 government-sponsored Art Festival for the *Symphonia Ainu*, which embodied his new interest in nationalist primitivism, and his ballet *Marimo* was in 1966 performed to great acclaim in several cities of the USSR. Also in that year he was appointed professor of composition at the Aichi Prefectural Arts University, Nagoya. He has also served as head of the Japan Composers' Federation (1964–70) and president of the All-Japan Chorus League. Returning to Tokyo in 1986, he became a professor at Shōwa Music College. His music is highly emotional in quality and shows the strong influence of Orff.

WORKS
(*selective list*)

STAGE

Operas

Ningyo to akai rōsoku [The Mermaid and the Red Candle] (1, after M. Ogawa), 1961; Tokyo, Asahi Shinbun Hall, Nov 1961

Kaguya-hime [Princess Kaguya] (1, Akaya Sōno), 1963; NHK TV, Nov 1963

En no Gyōja (3, Shikō Tsubouchi, after Shōyō Tsubouchi), 1963; Tokyo, Metropolitan Festival Hall, 20 March 1965

Kesa to Moritō [Kesa and Moritō] (3, Y. Yamanouchi, after *Heike monogatari* and *Genpei seisuiki*), 1968; Tokyo, Metropolitan Festival Hall, 20 Nov 1968

Onna wa suteki [Women are Wonderful] (comic op, 1, Yamanouchi); Tokyo, Iino Hall, 27 Oct 1978

Aojishi [Blue Lion] (operetta, 2, K. Hoshino, after a folktale), Komagane, City Hall, 3 Nov 1989

Ballets

Kami to bayādere [The God and the Bayadère], Tokyo, 1950; Ketsueki [Blood], 1951; Ningen tanjō [Birth of a Human Being], 1954; Reijō Jurī [Julie], 1955; Shakuntala, 1961; Marimo, Tokyo, 1962; Biruma no tategoto [The Harp of Burma], 1963; Haniwa, 1963; Hakai [Sin against Buddha], 1965

OTHER WORKS

Orch: Prelude, 1949; Yama [Mountain], 1953; Matsuri no rizumu ni yoru buyō kumikyoku [Dance Suite on Festival Rhythm], 1967

Vocal: Kareki to taiyō no uta [Song of the Withered Tree and the Sun], chorus, 1955; Aoi ashi to rindō no hanashi [The Story of Green Reeds and Autumn Bellflowers], chorus, 1961; Otokonoko ga umareta [A Boy is Born], chorus, 1964; Asu eno ashioto [Footsteps to Tomorrow] (cant), S, 1972; folksong settings, 1958–62; Ōinaru Akita (Great Akita), S, chorus, org, orch, 1974

Chbr and solo inst: Pf Sonata, 1948; Music for 8 Perc, 1970; Music for Hp Ens, 1971

Many other stage works and film scores

Principal publisher: Ongaku-no-Tomo Sha

MASAKATA KANAZAWA

Ishii, Maki (*b* Tokyo, 28 May 1936). Japanese composer, brother of Kan Ishii. During the years 1952–8 he studied composition privately with Ifukube and Ikenouchi and conducting with Watanabe. He attended the Berlin Hochschule für Musik (1958–61) as a pupil of Blacher and Rufer. After his return to Tokyo in 1962 he became active as a composer and as an organizer of concerts of new music; he also worked frequently in the NHK electronic music studios after 1965. He took part in the planning of the Japanisch-deutsches Festival für Neue Musik (1967–72), and was invited to participate in the Berliner Künstlerprogramm (1969) with a grant from the Deutscher Akademischer Austauschdienst. He is active as a composer, conductor and organizer in Japan, Europe, the USA and China. His works have been featured in events including the Festival d'Automne in Paris (1978), the Berliner Festwochen (1981), the Eté Japonais in Geneva (1983) and exhibitions devoted to his music in Tokyo (1989) and The Hague (1992). His works show an awareness of contemporary Western techniques and skilful coordination of sound and silence. In several cases Ishii has synthesised traditional Japanese and Western elements, but in *Sō-gū II* the interaction is achieved in a more straightforward manner by the simultaneous playing of *Dipol* for Western orchestra and *Shi-kyō: Musik für Gagaku*. His prizes include the German Critics' Prize (1988), the Kyoto Music Grand Prix (1990) and an Emmy award (1995).

WORKS
(*selective list*)

Stage: Szene, dancer, 9 insts, 1962; Samsara (ballet, after F. Kafka: *Die Verwandlung*), tape, 1968; Yukionna (ballet), tape, 1971; Scene of Violet, dancers, insts, lighting, elecs, 1975; Kaguyahime (Die nachtglänzende Prinzessin) (ballet), 8 Jap. drums, 8 perc, 3 gagaku players, 1985; Bonshō no koe (Die Stimme der Tempelglocken) (ballet, from The Tale of the Heike), orch, 1997

Orch: 7 Pieces, chbr orch, 1960; Komplikation, 4 ens, cond., 1962; Expressionen, str, 1967; Klavierstück, pf, perc, 1968; Kyō-ō, pf, orch, tape, 1968; Kyō-sō, 6 perc, orch, 1969; La-sen I, fl, ob, hp, pf, 3 perc, tape, 1969; Dipol, 1971; Sō-gū II, gagaku ens, orch, 1971; Polaritäten (biwa, hp, orch)/(biwa, hp, shakuhachi, fl, orch)/(shakuhachi, fl, orch), 1973; Jo, 1975; Mono-prism, Jap. perc, orch, 1976; Lost Sounds III, vn conc., 1978; Afro-Conc., perc, orch, 1982; Gioh, sym. poem, yokobue, orch, 1984; Fuyūsuru kaze [Floating Wind], sym. linked works, 1992; Ryūgen no toki e: [Towards Time Dragondeep], sym. ballade, Music for

the Imaginary Ballet of *Urashimatarō* 1994; Hiten shōka (Ode to the Hiten-Hovering of Celestial Forms), niko, orch, 1995

Chbr and solo inst: Prelude and Variations, fl, cl, bn, hn, pf qt, perc, 1959; 4 Bagatelles, vn, pf, 1961; Aphorismen, pf qt, perc, 1963; Charaktere, fl, ob, vn, gui, pf, 1965; Hamon, vn, chbr ens, tape, 1965; Japanische Suite, fl, gui, str trio, perc, 1965; La-sen II, vc, 1970; Shi-kyō: Musik für Gagaku, gagaku ens, 1970; Sō-gū I, shakuhachi, pf, 1970; Sen-ten, perc, tape, 1971; Nucleus, biwa, hp, shakuhachi, fl, 1973; Anime Amare, hp, tape, 1974; Monochrome, perc, 1976; Black Intention I, rec, 1977; 13 drums, 1 perc, 1985; Str Qt 'West – Gold – Autumn', 1992; Jinkan yume no gotoshi [Life is but a Dream], recitation, ryūteki, koto, mar, db, 4 perc, 1997

Vocal: Galgenlieder (C. Morgenstern), 1964; Voices – Violet, gidayū ens, sho, perc, 1977; Kaeru no shōmyō (Buddistische Gesänge der Frösche), 1984

Principal publishers: Moeck, Ongaku-no-Tomo Sha

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C. Ishii-Meinecke, ed.: *Nishi no hibiki – higashi no hibiki: Ishii Maki no ognaku/Westlicher Klang – Östlicher Klang: die Musik Maki Ishiis* (Celle and Tokyo, 1997)

K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century] (Tokyo, 1999)

MASAKATA KANAZAWA/TATSUHIKO ITOH

Ishiketa, Mareo (*b* Wakayama, 26 Nov 1916; *d* Tokyo, 22 Aug 1996). Japanese composer and teacher. He studied composition with Kan'ichi Shimofusa and in 1939 graduated from the Tokyo Music School, where he was appointed lecturer in 1946. The next year he joined the Shinsei Kai, a group of composers led by Shibata and Irino, and in 1952 he was made assistant professor of composition at the Tokyo Music School (renamed the National University of Fine Arts and Music in 1949), then full professor (1968–83). His music, particularly for voices and chamber groups, reveals a personal style of lyricism, influenced both by Impressionism and Japanese traditional music. He published *Gakushiki-ron* ('Musical forms', Tokyo, 1950).

WORKS
(*selective list*)

OPERAS

Sotoba Komachi (1, Y. Mishima, after a nō play); Tokyo, Daiichi Seimei Hall, 12 Nov 1960

Gyofukuki (1, K. Hashimoto, after O. Dazai); Tokyo, NHK Hall, 1 Oct 1963

Koshamain ki [Tale of Koshamain] (T. Tsuruta and H. Takahashi); Tokyo, NHK Hall, Nov 1967

Kakekomi (T. Endō); Tokyo, Municipal Centre Hall, 28 Nov 1968

OTHER WORKS

Orch: Suite, 1952; 2 syms., 1956, 1965; Koto Conc., 1969

Choral: Sen no koe, sen no kokoro [Thousand Voices, Thousand Hearts], 1962; Mofuku [Mourning Dress], 1964, rev. as op, Tokyo, 1973; Senju Kannon [Thousand-Handed Kannon], 1965

Solo vocal: Requiem, 1959; Futasu no hanashi [Twofold Tale], 1963; Onna no inori [Women's Prayer], female v, pf, Electone, 1968; Tsuki ni hoeru [Bark at Moon], Bar, cl, vn, vc, pf, 5 timp, 1979

Chbr and solo inst: Sonata, vc, pf, 1946; Str Qt, 1947; Koto Suite, 1952; Kyūsūteki enkinhō [Perspective in Progression], perc, 1963, rev. 1967; Sonata, vc, pf, 1964; Mue no uta, Jap. ens, 1969; Mokushi [Revelation], koto, 1971; Mokushi, 2 sax, 1973; Mokushi; vn, pf, 1975; Cantilène méditative, sax, 1978

Principal publisher: Ongaku-no-Tomo Sha

MASAKATA KANAZAWA

Isicathamiya. An *a cappella* choral music performed primarily by Zulu men in South Africa. The word derives from the Zulu root *-cathama*, which means to stalk like a cat. *Isicathamiya* refers to the characteristic choreography in *isicathamiya* performance, which involves very light footwork often executed in a semi-crouched position with the toe of the foot barely skimming the floor.

Isicathamiya choirs (which range from four to over 20 singers, including at least one soprano and one alto, the leader usually singing tenor while the rest sing bass) perform at all-night weekend competitions (*ingoma ebusuku*) in hostels in and around Durban and Johannesburg. Each choir sings three songs; the entrance starts outside the hall and continues until all singers are in position on the stage. The performance proper consists of one song, usually lasting about 15 minutes, with a recessional that takes the performers back out of the hall. Choir members are formally dressed in exactly the same way, this being one of the criteria with which they are judged.

Isicathamiya began in the area of the coal mines in the KwaZulu-Natal midlands during the 1920s and 30s, but it is clear that some features such as polished uniforms, often with white gloves and spats, are rooted in earlier performing practices, in particular, 19th-century American blackface minstrel shows. But indigenous musical practices cannot be undermined in determining the history of *isicathamiya*. Choral partsinging is arguably the basis of all music-making among the Nguni peoples (Zulu, Xhosa and Swazi), who historically inhabit this eastern region of South Africa.

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V. Erlmann: *African Stars: Studies in Black South African Performance* (Chicago, 1991)

V. Erlmann: *Nightsong: Performance, Power and Practice in South Africa* (Chicago, 1996)

JANET TOPP FARGION

Isidore of Seville (*b* ?Cartagena, *c*559; *d* Seville, 4 April 636). Spanish archbishop, encyclopedist, theologian, saint and doctor of the church. The youngest of Severianus's four children, Isidore was probably born in Cartagena, Spain, shortly before his family fled to Seville. His early education was overseen by his elder brother Leander, whom he succeeded to the episcopal see at Seville in about 599. As archbishop, Isidore presided over the fourth Council of Toledo, which sought to achieve doctrinal and liturgical uniformity throughout Spain and parts of southern France.

The largest of Isidore's works is his encyclopedic *Etymologiarum sive Originum libri xx*, an investigation of the principal terms employed in all branches of knowledge. Chapters 15 to 23 of book 3 deal exclusively with music, which is defined there as 'the skill [*peritia*] of modulation consisting of tone and song'. In his discussion of the Quadrivium (bk iii, chap.24), however, Isidore closely followed CASSIODORUS in defining music as 'the discipline which treats of numbers in relation to those numbers which are found in sounds'. He again followed Cassiodorus in discussing 'the three parts' of music: harmonics, rhythmics and metrics (iii, 18). He went on, however, to describe 'the threefold division' of music (iii, 19), this time following AUGUSTINE OF HIPPO:

> Moreover for every sound which forms the material of songs, there is a threefold nature. The first is the harmonic, which consists of singing; the second, the organic, which is produced by blowing; the third, the rhythmic, in which the music is produced by the impulse of the fingers.

Isidore appeared to follow St Augustine again, at least in part, when he wrote (iii, 15) that 'unless sounds are remembered by man, they perish, for they cannot be written down'. This statement has sometimes been interpreted to mean that musical notation was unknown in the early 7th century, or at least in Isidore's circle.

The statement most widely quoted by later writers on music is perhaps: 'Music moves the feelings and changes the emotions' (iii, 17).

Isidore manifested a different and somewhat more practical concern with music in vi, 9. There, and in closely related passages in his *De ecclesiasticis officiis* (i, 3–7, 9, 13–15; ii, 12), he dealt with the role of music in the Divine Office. Comparison of these passages with surviving manuscripts for the Mozarabic rite makes it clear that he referred specifically to that rite. His definitions of antiphons and responsories are, however, relevant to other Christian rites as well:

> Antiphon, from the Greek, is defined as a reciprocal utterance: namely, two choirs singing alternately or from one to the other. This type of singing, it is said, was invented by the Greeks. Responsories were invented long ago by the Italians and are called by that name because to the singing of one person the choir responds in consonance. Formerly, each one alone sang the responsory. Now sometimes one, sometimes two or three sing together, a choir of many responding.

Jacques Fontaine's great work on Isidore and his sources shows, however, that this contrast between theoretical and practical concerns is not as pronounced as Gurlitt and others have claimed. Although Isidore paid his respects to the Hellenistic tradition of music theory, as transmitted in an already impoverished form primarily by Cassiodorus and other late writers, he did not hesitate to omit from his writings a complex and detailed mass of inherited theoretical paraphernalia which no longer bore any relevance to his practical experience with music as a churchman. When his sources and his experience clashed, he allowed his experience and his own imagination to prevail, as shown not only in his omissions from the sources but also in his sometimes subtle modifications of them as well. Thus, Isidore may be seen to have borne witness to a further step in the decline of an ancient tradition of music theory and to the very first glimmerings of a new tradition.

Isidore's writings on numerous subjects influenced a broad range of writers and thinkers throughout the Middle Ages. In addition to the *Etymologiae* and the *De ecclesiasticis officiis*, his works include the *Differentiarum libri*, *De natura rerum*, *Allegoriae*, *De ortu et obitu patrum*, *Liber numerorum*, *Mysticorum expositiones sacramentorum seu quaestiones in vetus Testamentum*, *De fide catholica*, *Sententiarum libri tres*, *Synonyma*, *Historia Gothorum*, *Historiae Vandalorum et Sueborum*, *Laus Spaniae*, *De viris illustribus*, and the *Regula monachorum*.

EDITIONS

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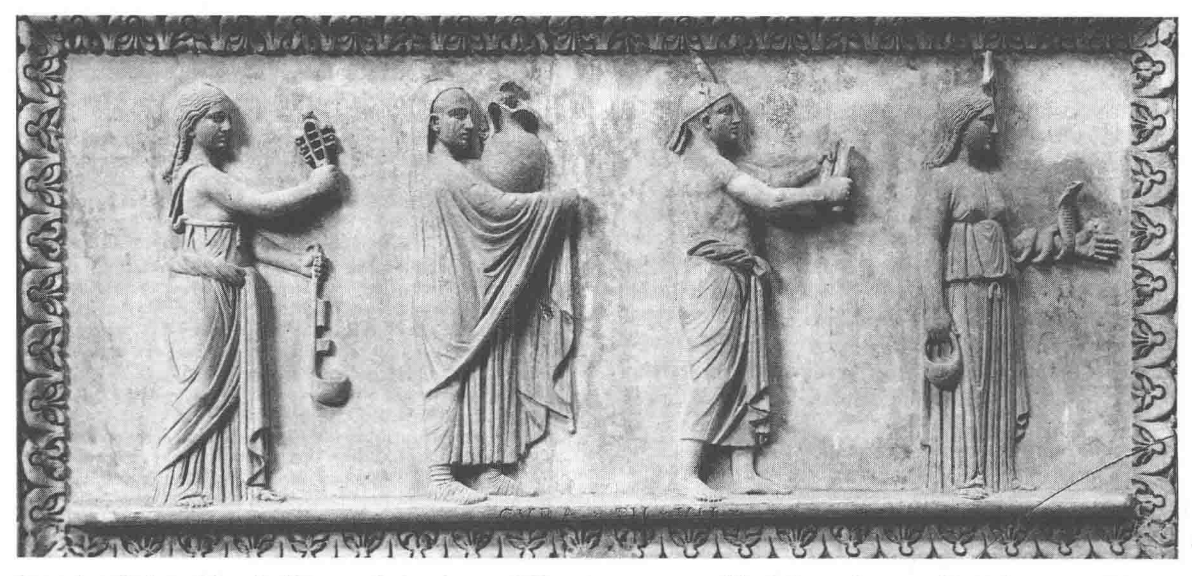
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DON M. RANDEL (with NILS NADEAU)

Isis. Ancient Egyptian form of the Mediterranean mother-goddess. Sister and consort of Osiris, she was equated with Demeter by Herodotus (ii.59.2, ii.56.5). Her worship spread to Greece during the Hellenistic period and reached Italy in approximately 100 BCE. Roman poets of the time of Augustus made reference to praise (*laudes*) offered twice daily to Isis (Tibullus, i.3.31) and services held at night (Propertius, ii.33.2). Frescoes at Herculaneum and Pompeii, both buried by the eruption of 79 CE, show scenes of ritual dancing and antiphonal singing in her honour (Witt, pls.23, 26).

The north African rhetorician Apuleius (*fl c*160 CE) was the first writer to comment in detail on the role of music in the worship of Isis. He described a chorus singing hymns to the accompaniment of the tibia and syrinx, and noted an *oblicus* (*obliquus*) *calamus* which 'reached to the right ear' of the piper (*Metamorphoses*, xi.9). This cannot have been a double aulos of the Phrygian kind, with one bell-shaped mouth, nor is it likely to have been a transverse flute (see Wille, p.65). Apuleius must have been describing a *monaulos* (*see* VIRGIL), with a reed mouthpiece set into the single tube at an angle and a recurved bell. Such an instrument appears on a Roman bas-relief (Witt, pl.30; not identified). Other archaeological evidence indicates that worshippers of Isis at Rome also used drums, cymbals and even trumpets.

Literary sources repeatedly make clear the special importance of the sistrum (a Latin transliteration of the Greek *seistron*, from *seiō*, 'shake'; more properly *crepitaculum*). Apuleius noted that this was shaken in triple rhythm (*Metamorphoses*, xi.4). Isis was regularly shown holding a SISTRUM (Plutarch, *On Isis and Osiris*, 376c–e) and her priests carried it, originally as a means of putting



Procession of priests of the cult of Isis, one of whom (extreme left) carries a sistrum: marble relief, second quarter of the 2nd century CE *(Museo Gregoriano Profano, Rome)*

to flight Set, the evil twin brother of Osiris. It was the most distinctive token of the worship of Isis.

In the time of Augustus, Tibullus (i.3.24) and perhaps Ovid as well (*Amores*, iii.9.33–4) credited the sistrum with powers of healing, although in the hand of an angry goddess it could cause blindness (Juvenal, *Satires*, xiii.93), and Lucan associated it with mourning (*Pharsalia*, viii.832; *c*60 CE). Other writers of the Augustan period used it to symbolize Egyptian decadence: so Virgil, in the *Aeneid*, of Cleopatra summoning her troops with its rattle instead of a trumpet-call (viii.696).

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WARREN ANDERSON/THOMAS J. MATHIESEN

Isla, (Diego) Cristóbal de (*b* Berlanga de Duero, Soria, bap. 15 Sept 1586; *d* Palencia, shortly before 1 Dec 1651). Spanish composer. A choirboy at León Cathedral (1594–1602), he later studied at the collegiate church in Berlanga with Juan de Avila (until 1607) and with Sebastián López de Velasco (in 1607) while both were *maestros de capilla* there. From 19 April 1611 to 26 January 1615 he was *maestro de capilla* of Huesca Cathedral, from 31 January 1615 to 15 April 1616 of Burgo de Osma Cathedral, and from then until his death of Palencia Cathedral. During his time at Palencia he won constant praise for his education and care of the choristers, and was raised to the rank of canon. In 1645 Mateo de Molina became the cathedral's first salaried harpist. Isla was one of the first in Spain to specify a continuo of organ, harp and (string) bass for polychoral works, and influenced a school of polychoral composers headed by his pupil Tomás Micieres.

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ROBERT STEVENSON

Island. Jamaican, later British, record company. It was set up in Kingston in 1959 by CHRIS BLACKWELL, the son of a plantation owner and heir to the Crosse & Blackwell fortune. Initially Island concentrated on jazz. Its first release was by the pianist Lance Hollywood. Island moved to Britain in spring 1962 and established itself as one of the most experimental and influential independent record labels. Tapping in to the burgeoning ska scene, Island released a series of seminal records by artists such as the Skatalites and Toots and the Maytals and was instrumental in popularizing these with white mainstream audiences. In 1963 nearly 100 singles were released on the Island label, and in 1964 it had its first international success with the ska hit *My Boy Lollipop* by Millie.

In 1964 Island diversified into rhythm and blues and signed the Spencer Davis group. It also began licensing releases from the American rhythm and blues label Sue, which in its British form included recordings by James Brown and Etta James. By the late 1960s, having licensed its Jamaican catalogue to Trojan, Island was on the cutting edge of contemporary rock. Through deals with labels such as Chrysalis and EG, its roster included Traffic, Free, Mott the Hoople, Jethro Tull and King Crimson; in 1971 Roxy Music, previously unrecorded, joined their ranks. However, Island's biggest catch was Bob Marley and the Wailers, with Marley becoming the first superstar of reggae in the late 1970s. In the 1980s its biggest successes came with Grace Jones, Robert Palmer, Steve Winwood and U2. In 1989 Blackwell sold his company to A&M records, but the label stayed true to its roots in innovation by capturing artists such as P.J. Harvey, Pulp and Tricky, while continuing its association with U2.

DAVID BUCKLEY

Islamic religious music.

I. General. II. Sufism and popular Islam. III. Shi'a Islam.

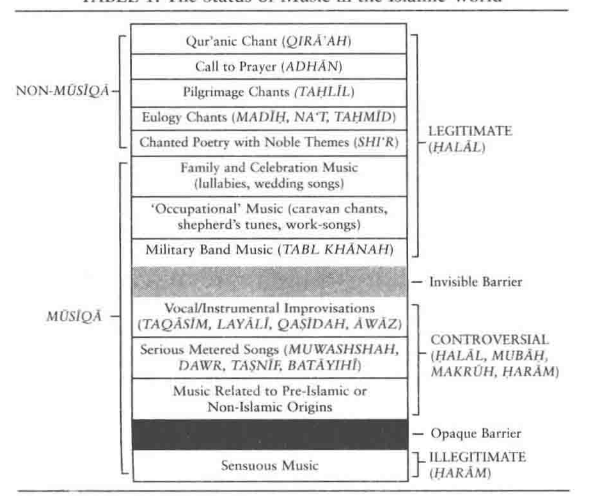
I. General

1. Introduction. 2. The legal status of music. 3. Qur'anic recitation. 4. The call to prayer. 5. Calendrical and weekly observances: (i) Pilgrimage to Mecca (*ḥajj*) (ii) Ramadan (iii) Ceremonies for the Prophet. 6. Prayers, praises and devotional songs.

1. INTRODUCTION. The consideration of religious singing and instrumental music in the context of Islam is fraught with complexity and ambiguity. Strictly speaking, the words 'Islamic religious music' present a contradiction in terms. The practice of orthodox Sunni and Shi'a Islam does not involve any activity recognized within Muslim cultures as 'music'. The melodious recitation of the Holy Qur'an and the call to prayer are central to Islam, but generic terms for music have never been applied to them. Instead, specialist designations have been used. However, a wide variety of religious and spiritual genres that use musical instruments exists, usually performed at various public and private assemblies outside the orthodox sphere.

General terms relating to music within Islamic cultures require some clarification (see Table 1). The word *samā'* is used to distinguish between licit (*ḥalāl*) and illicit (*ḥarām*) music as understood by the schools of Islamic religious law and in discussions between representatives of the law schools and Sufi orders. The Arabic word *ghinā'* (literally 'song') has sometimes been used generically for musical practice. The traditional term *mūsīqī* (which is classical Arabic) has been used in writings dating from the 9th century, is a loan and theoretical concept inherited from the ancient Greeks. In the countries of Islam it was rarely used in the sense of singing and instrumental music: reference to musical practice was made through a series of individual terms. The modern Arabic term *mūsīqā* is not representative of the traditional Islamic understanding of musical practice, but has connotations more akin to the Western sense of 'music'. Current usage of the word *mūsīqī* in modern Persian is similarly general. 20th-century scholars have used some of these terms in attempts to elucidate categories of music that have been accepted or rejected according to Islamic (Shari'a) law (see Al-Faruqi, 1985; Nasr, 1997).

TABLE 1: The Status of Music in the Islamic World



Category	Genre	Status
NON-*MŪSĪQĀ*	Qur'anic Chant (*QIRĀ'AH*)	LEGITIMATE (*ḤALĀL*)
NON-*MŪSĪQĀ*	Call to Prayer (*ADHĀN*)	LEGITIMATE (*ḤALĀL*)
NON-*MŪSĪQĀ*	Pilgrimage Chants (*TAHLĪL*)	LEGITIMATE (*ḤALĀL*)
NON-*MŪSĪQĀ*	Eulogy Chants (*MADĪḤ, NA'T, TAḤMĪD*)	LEGITIMATE (*ḤALĀL*)
NON-*MŪSĪQĀ*	Chanted Poetry with Noble Themes (*SHI'R*)	LEGITIMATE (*ḤALĀL*)
MŪSĪQĀ	Family and Celebration Music (lullabies, wedding songs)	LEGITIMATE (*ḤALĀL*)
MŪSĪQĀ	'Occupational' Music (caravan chants, shepherd's tunes, work-songs)	LEGITIMATE (*ḤALĀL*)
MŪSĪQĀ	Military Band Music (*TABL KHĀNAH*)	LEGITIMATE (*ḤALĀL*)
		Invisible Barrier
MŪSĪQĀ	Vocal/Instrumental Improvisations (*TAQĀSĪM, LAYĀLĪ, QAṢĪDAH, ĀWĀZ*)	CONTROVERSIAL (*ḤALĀL, MUBĀḤ, MAKRŪH, ḤARĀM*)
MŪSĪQĀ	Serious Metered Songs (*MUWASHSHAH, DAWR, TAṢNĪF, BATĀYIHĪ*)	CONTROVERSIAL (*ḤALĀL, MUBĀḤ, MAKRŪH, ḤARĀM*)
MŪSĪQĀ	Music Related to Pre-Islamic or Non-Islamic Origins	CONTROVERSIAL (*ḤALĀL, MUBĀḤ, MAKRŪH, ḤARĀM*)
		Opaque Barrier
MŪSĪQĀ	Sensuous Music	ILLEGITIMATE (*ḤARĀM*)

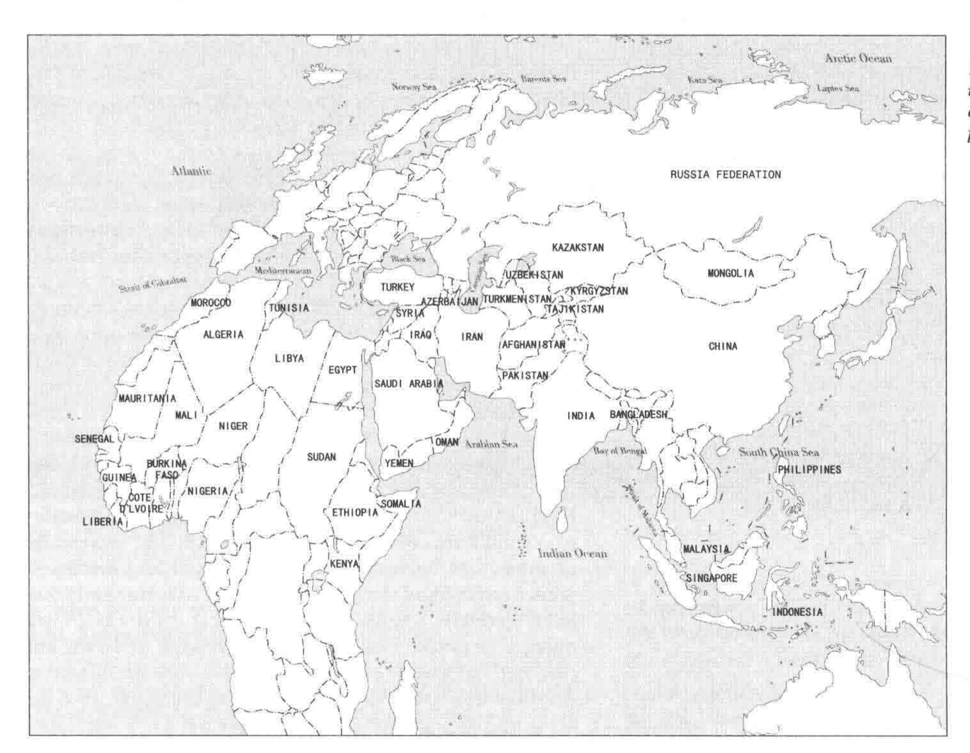
Since its birth in the 7th century, Islam has spread over a vast geographical area stretching into China, South-east Asia, Russia, many parts of Africa and elsewhere (fig.1). From an early period orthodox jurists expressed hostility to certain kinds of music in principle, and the legal status of music has been continually contested and discussed. Sufism evolved as the mystical branch of Islam and some Sufis actively opposed the extremist puritans. Their musical practice, inspired by the message of Islam and personal religious experience, had a broad influence. Another important development was the music of commemoration and lament specific to the Shi'a sects (see §III, 1 below).

The many forms of Muslim musical religious expression present considerable diversity, and they are often strongly local in flavour. However, there are significant unifying factors: the consistent presence of Qur'anic recitation and, within that, the influence of Egyptian style; the importance of Arabic as the language of divine inspiration in the Qur'an; and the widespread use (albeit in varied ways) of *dhikr*, repetitive vocalizations of names of God (see §II, 3 below).

Religious and devotional musics are variously performed by professional, semi-professional, amateur, male and female adults (and occasionally children) in solo or group styles. Some are accompanied by musical instruments or include dancing. With very few exceptions, instrumental music is not performed in mosques, where only certain types of religious recitation and singing are permitted. Other performance settings include shrines, Sufi lodges, Shi'a religious meeting-places, homes and encampments, streets, concert platforms and recording studios.

Our present knowledge and understanding of religious and devotional music within Muslim cultures is patchy and incomplete. There are many areas where research has not been undertaken; some regions have been closed or inaccessible, and the musical role of women has not been adequately studied. From the 1970s onwards, sweeping changes precipitated by Islamization (also known as 'fundamentalism') and globalization have compounded the situation with fresh impulses and reactions. This survey draws upon available material and does not claim to be comprehensive.

2. THE LEGAL STATUS OF MUSIC. There is no statement in the Holy Qur'an explicitly condemning music. Evidence



1. Map showing countries with predominant or extensive Muslim populations

in the Traditions of the Prophet Muhammad (Ḥadīth) clearly demonstrates that on occasion he listened to music with pleasure, but these texts are open to many interpretations. From an early period, Islamic jurists felt concern about the perceived dangers of music and began to differentiate between admissible (*ḥalāl*) and inadmissible (*ḥarām*) music, both sacred and secular. Between these categories there is an intermediate zone consisting of material not expressly forbidden (see above, 'controversial' categories, Table 1). The simple chanting of the Qur'an and the call to prayer have an uncontested lawful status, and certain types of devotional singing have been variously tolerated within the different Islamic law schools.

A rejection of music was expressed immediately after the Prophet's death, and the jurists' condemnation extended to court musicians of the Umayyad dynasty (661–750). Concern about inadmissible music increased in the 9th century, when Sufi communities introduced dance and spiritual audition (*samā'*) into their ecstatic rituals. In Islamic thought, the basis of hostility to music lies in its power to stimulate the 'lower passions' (*nafs*). Individuals such as Ibn Abī al-Dunyā (*d* 894) theoretically condemned almost all instrumental and vocal music, yet MAJD AL-DĪN AḤMAD AL-GHAZĀLĪ (*d* 1126) and ABŪ ḤĀMID MUḤAMMAD AL-GHAZĀLĪ (1058–1111) defended the practice of listening to music, including its usage by the Sufi orders. Arguments in favour of music have stressed the individual's ability to listen (*samā'*), drawing close to the Divine. An extensive literature in Arabic, Turkish and Persian discusses admissible and inadmissible music with constant reference to verses of the Qur'an and the Ḥadīth. The most exhaustive collection of learned opinions is contained in the *Kitāb al-imta bi-aḥkām* ('Guide to the application of the rules for listening to music', *c*1300) by Kamāl al-Dīn al-Adfuwī.

See also ARAB MUSIC, §§I, 3(iii) and II, 2.

No universally acceptable agreement about the legal status of music was ever reached, leaving interpretation wide open. This has led to ambiguities. In Iran at the beginning of the 1979 Revolution, the broadcasting and public performance of music was banned. Yet, shortly before his death in 1989, Ayatollah Khomeini pronounced that music was admissible, except in the case of women singing to men and as long as it did not incite sensual passions.

3. QUR'ANIC RECITATION. The sacred words of the Holy Qur'an pervade the experience and practice of Islam. Great importance is placed upon the proper articulation of its sound patterns in the original Arabic. In all Islamic cultures, Qur'anic recitation is performed by lay people, in a plain style, and by prayer leaders and specialist Qur'an readers, sometimes in a highly embellished form. Islamic education prescribes that children learn to recite the Qur'an by memory, a task requiring concentration upon rhythmic aspects of vocalization.
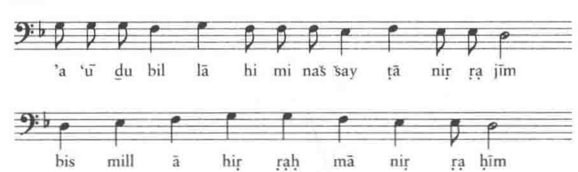
Qur'anic recitation has many applications. Verses are silently recited within the ritual prayer (Arab. *ṣalāt*) performed five times daily by pious Muslims. Public recitation precedes congregational prayers and occurs within most religious rituals, and the entire Qur'an (*khatm al-qur'ān*) is performed during the month of Ramadan and for commemoration of the dead. At the Topkapi Museum in Istanbul, teams of reciters provide continuous recitation of the Qur'an inside the room

housing important relics of the Prophet Muhammad. Although usually performed solo, collective recitation occurs; for instance in some Iraqi mosques on the 'eve' of Friday, or in Liberia, where collective recitation for the dead is termed *fidao*.

As a unique and divine text, the Qur'an is set apart from other religious texts and praises. Specialist Arabic terminology is used. *Qirā'a* designates Qur'anic recitation; *qāri'* is a trained reciter (both words derived from the same Arabic root as Qur'an). *Tilāwa* is a general formal term for all Qur'anic; in pre-Islamic Arabia it simply designated recitation of poetry. *Tartīl*, another term for recitation, especially implies slow deliberate attention to meaning, for contemplation. *Tajwīd* is the exact science of correct recitation.
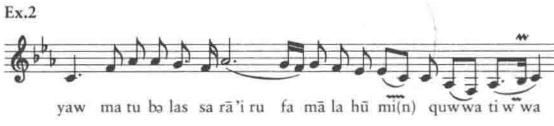
For 300 years Egypt has been regarded as the centre of Qur'anic recitation both for accuracy and artistry, and its Qur'an readers are very respected and highly paid. There are two distinctive styles: *murattal* (ex.1), a plain style used in private devotion and forteaching, and *mujawwad*

Ex.1



(ex.2), an embellished style reserved for public audition, performed by specialists trained in *tajwīd* (sharing the

Ex.2





same Arabic root as *mujawwad*). *Tajwīd*, the system of rules regulating the correct oral rendition of the Qur'an, governs many parameters of sound production. These include precise duration of syllable, vocal timbre and pronunciation, with characteristic use of nasality and special techniques of vibration. Echoing silences between text sections add to the dynamic nature of presentation. Public Qur'anic recitation has a distinctive sound which has been profoundly influential as an aesthetic ideal.

Qur'anic recitation has developed considerably since the time of the Prophet Muhammad (570–632), who apparently enjoyed the mellifluous recitation of the holy words. By the mid-7th century, simple chanting was extended into a kind of conventional artistic concert performance. This reached a peak between the 9th and 12th centuries. Verses of the Qur'an were sung like secular poems to existing tunes, including folksongs and dance-songs: the court reciter of the Abbasid caliph Hārūn al-Rashīd (786–809) made the Qur'an sound almost like secular song. Florid styles of recitation spread to many cultural centres in the eastern Caliphate, North Africa and Muslim Spain. Orthodox legists condemned this as *qirā'a bi-l-alḥān* ('recitation to secular melody'). Such extreme secularization has not recurred, but the artistic limits of Qur'an reading are still discussed.

Today the science of recitation (*tajwīd*) is taught in specialized schools. These may exist for women as well as men, and in Egypt, Malaysia and Indonesia female Qur'an specialists have attained prominence. Qur'anic recitation has always been orally transmitted; notation is opposed. As a consequence, personal and regional variants developed. A significant aspect of *qirā'a* is the lack of regulations with regard to melody, except that it must enhance comprehension of the text and not be based on secular material.

The relationship between Qur'anic recitation and local traditional musical idioms is open. In West Africa, South Asia and South-east Asia, lay people generally modify the *qirā'a* towards the tonal idioms of their local traditions. In many areas Qur'anic chanting takes the form of a recitative mostly independent of the Arab art music tradition (*maqām*). But some complex and richly ornamented melismatic styles show a pronounced influence of the *maqām* tradition in their tonality and melodic construction. In countries including Egypt, Turkey, Syria, Iraq and Iran, chanting is taught in the tonal tradition of certain *maqāms*. Iraqi Qur'anic reciters usually excel as secular *maqām* singers (also known as *qāri'*), but when reciting the Qur'an they do not follow the formalized melodic ordering of the Iraqi *maqām*. Learning the Qur'an is sometimes the first stage of a secular singer's musical education.

International communication networks are strengthening the impact of Egypt and Arabia within global Islamic culture through education, travel and the export of materials including audio-cassettes of Qur'anic recitation. Egyptian reciters visit other Muslim countries to perform during Ramadan, and Arabization in style is evident in parts of Africa, South Asia and elsewhere.

See also EGYPT, §II, 1; IRAQ, §II, 2; SAUDI ARABIA.

4. THE CALL TO PRAYER (Arab. *adhān*/*azān*). The *adhān* is performed five times daily, loudly and in public, a prominent aspect of Muslim soundscapes. Its deliberately attractive sound invites Muslims to perform the ritual prayer (*ṣalāt*), regulating daily life and creating sacred time within it.

The Prophet Muhammad is said to have instituted the vocal call in order to distinguish Islamic practice from those of other religions. The first prayer-caller (muezzin, *mu'adhdhin*) was Bilāl, an Abyssinian slave and early convert to Islam. The post of muezzin soon attracted great respect, and important mosques came to employ as many as 20 muezzins at a time; in the Ottoman empire they formed their own guild. The call has not always been exclusively vocal. From the 10th century in some urban areas, military/ceremonial bands, variously called *ṭablakhāna*, NAQQĀRAKHĀNA, *mehterhane* or *naubāt*, sounded the prayer times on a daily basis. By the 19th century this practice had mostly died out, but in the shrine of Imām Rezā at Mashhad, Iran, a remnant of this tradition (consisting of drums and horns) sounds out at dawn and dusk (*see* IRAN, §III, 2(iv), fig.15). In West Africa a prayer-drum (*tabula*) was later replaced by a vocal call.

The vocal call consists of seven or (in Shi'a areas) eight passages, with repetitions and certain variations according to the time of day and importance of the specific prayer. It is chanted once from the minaret, then again (called *iqāma*) inside the mosque, directly preceding congregational prayer. Nearly all branches of Islam allow it to be

sung. The text must be clearly understandable and its pronunciation impeccable.

The musical form has no rules. Styles vary from calls at a measured pace on a single note, or within a narrow range centred on one note, to richly melismatic chants with a wide range. Regional schools may assert rules based on the choice of certain *maqāms*; these seldom gain general acceptance, but sometimes melodic structures are related to the *maqām*. Rhythmic structure is influenced by the length of the syllables in the text. Melismas seem to be associated with particular words and formulaic endings. Textual repetition often leads to repeated musical phrases differing only in their final note. Unusually, the call may be collective (*see* SYRIA, §2(iii)(b)).

Broadcasting, commerce and international travel have spread the influence of the Egyptian call, considered the model and widely imitated. The use of audiotapes as a substitute for muezzins is causing a decline in variety of the *adhān*, and loudspeakers often produce harsh distorted sounds. In cities where Muslims are in a minority, amplification of the *adhān* has caused neighbourhood conflict: use of calls broadcast on the radio creates a non-intrusive abstract communal Islamic context for worship. Western media representations often debase the *adhān* as a 'sound-bite' introducing any aspect of Muslim culture.

5. CALENDRICAL AND WEEKLY OBSERVANCES. The Islamic lunar calendar is punctuated by two major events affecting the entire Muslim community: the annual pilgrimage to Mecca (Makkah) in Saudi Arabia and the holy month of Ramadan. These culminate in two major festivals (*'Īd*): *'Īd al-Aḍḥā* (Festival of Sacrifice) and *'Īd al-Fiṭr* (Festival of Charity) respectively.

Military and ceremonial bands with drums, shawms, trumpets and cymbals previously used to sound out important times of the day and year. Some examples of this tradition remain, especially marking the beginning of festivals. In Morocco, Thursday evenings (the beginning of Friday, the Muslim day of rest and prayer) are announced with trumpets (*nafīr*) and shawms (*ghayṭa*). Similarly, in 1975 an ensemble of four large cylindrical drums (*ṭabl*) and a shawm (*alghaita*) were documented playing in front of the sultan's palace in Dosso, Niger, announcing the beginning of Friday as a weekly musical event attended by the general public. Thursday evening is also the traditional time for weekly Sufi gatherings.

The Friday midday congregational prayer takes place in principal mosques ('Friday' mosques). The structure of observances may vary, and it is quite common for supplicatory prayers (*du'ā* or *munājāt*) or praises to Allah (*taṣbīḥ*) to be sung. At the Ummayad Great Mosque in Damascus, the main Friday prayers include specific types of solo and choral singing (*see* SYRIA, §2(ii)(a)).

The month of fasting during Ramadan has a special musical character (see §(ii) below). Within Shi'a communities the months of Muharram and (to a lesser extent) Safar are devoted to mourning, with specific types of singing and ritual (see §III, 1 below). Joyous celebrations and instrumental music are proscribed, and Shi'a professional musicians are not normally available.

(i) Pilgrimage to Mecca (ḥajj). Islamic treatises state that Mecca pilgrimage songs (*tahlīl*) are admissible. They may be sung on departure for Mecca, at the various stopping-points in and near Mecca, or they may be used to greet pilgrims on their return home. They are mostly choral, or solo with a choral refrain, sung by women or men according to local tradition. In Egypt they are accompanied by the *mizmār baladī* consisting of shawms (*mizmār*) and a drum (*ṭabl baladī*). Formerly military bands hailed departing pilgrims and even accompanied prominent individuals to Mecca, using a *ṭabl al-ḥajj* ('pilgrims' drum').

At the Festival of the Sacrifice (*'Īd al-Aḍḥā*), a wealth of chanted prayers and festival invocations may be sung in mosques, at private gatherings or during the visits to cemeteries that are customary during the two principal Muslim festivals. In Turkey specifically composed pieces of Sufi origin are still performed: the *bayram tekbiri* (festival declamation) by Itri (*d* 1711/12) is used in festival ceremonies, and the *bayram salati* (festival prayer) by Hatib Zakiri Hasan Efendi (*c*1600) is sung either from the minaret or inside the mosque. Elsewhere there are festival pieces in other styles: Algerian Tuareg women perform songs for *'Īd al-Aḍḥā* to the rhythm of a mortar drum (*tinde*).

(ii) Ramadan. The beginning and end of the fast, the nightly prayer-times and the time for pre-dawn breakfast used to be announced vocally and/or with musical instruments throughout the month. In Anatolia and other areas, ceremonial *naqqārakhāna* bands were replaced with large cylindrical drums (*davul*) or by the drum and shawm (*davul-zurna*). In Morocco pairs of trumpets (*nafīr*) are blown in the streets or from the minarets.

At night the mosques are ablaze with light, and each evening congregations gather to hear a chapter of the Qur'an recited. Qur'anic recitations are also organized in homes, with invited guests. In Turkey composed songs glorifying God (*temcit*) are sung from the minaret between the nightly hours of prayer. Many old Turkish compositions (*ilahi*) are intended for specific nights of the holy month. Children sing Ramadan evening processional songs, questing for sweets and coins (*see* ARAB MUSIC, ex.17, from Egypt). In parts of North Africa, families sing religious songs as they gather for their evening or pre-dawn meal. Ramadan music by modern Egyptian composers also exists. Secular theatrical shows and concerts used to be common, but increased religious disapproval and the advent of television and video culture has weakened live evening entertainment traditions.

The beginning of *'Īd al-Fiṭr* is marked with loud public sounds: ceremonial bands, cannon-fire, gunfire or (today) modern sirens. Celebratory songs are especially found in Muslim parts of Africa.

(iii) Ceremonies for the Prophet. The anniversary of the Prophet's birthday (*mawlid*) is celebrated on the 12th of Rabī 'al-awwal. Observances vary considerably from region to region, and *mawlid* ceremonies are performed at other times of the year (see §II, 4 below). The Prophet's miraculous ascent to heaven (*mi'rāj*), described in the Qur'an, is celebrated in mosques, and especially by members of Sufi and heterodox sects.

6. PRAYERS, PRAISES AND DEVOTIONAL SONGS. A restricted range of devotional singing is admissible inside the mosque. The frequency of sung prayers and their position in communal devotions within mosques depends on the authority of the various law schools. Forms include the *takbīr* chanting of *Allāhu akbar* ('God is great'), *tasbīḥ* (praise of God) and supplicatory prayers (*du'ā* and *munājāt*). Styles range from plain recitation to highly decorative delivery. *Madīḥ* designates sung praises (for

God or the Prophet). *Tawshīḥ* and *ibtihāl* are free-rhythm unaccompanied solo vocal improvisations on religious poetic texts performed at festivals, ceremonies or special events such as the opening of a mosque. *Ilahi* ('for God') is a general Turkish term applied to devotional invocations. In Turkey numerous art compositions have gained acceptance in the mosques through the influence of the Sufi orders, for instance the festival pieces mentioned in §5(i) above.

The *na't* is an important form glorifying the Prophet: in Turkey it sometimes precedes daily prayers. When the Timurid theoretician 'ABD AL-QĀDIR (*d* 1435) collected song texts for all occasions as an appendix to his treatise *Jāmi' alḥān* ('Compendium of melodies'), his list began with *munājāt* texts and *na'ts*. Serious and devotional, *na'ts* and *munājāts* may be performed unaccompanied or as an art music genre (but in the latter case not in mosques).

Madīḥ praise-songs are commonly performed by itinerant singers. Northern Sudan has a famous *madīḥ* tradition going back to Hajj El-Mahi of Kassinger (*c*1780–1870), who composed about 330 religious poems of which handwritten copies survive. They are performed by pairs of male singers with the accompaniment of two frame drums (*ṭār*), at religious festivities, at markets or outside mosques. (*See* SUDAN and YEMEN, §I, 1(v).)

Classical poetic forms common in Muslim devotional music are the *ghazal* and *qaṣīda*. *Ghazal*, an elevated form of love song treating secular and/or divine love, is used throughout Muslim Asia; within North Indian semi-classical music, it is more romantic than religious in tone. The *qaṣīda* (classical Arabic ode) is an extended vocal form sometimes applied to religious themes in the Arab world. MUWASHSHAḤ, the technically complex song of Arab-Andalusian tradition, has sacred connections, but is less frequently performed.

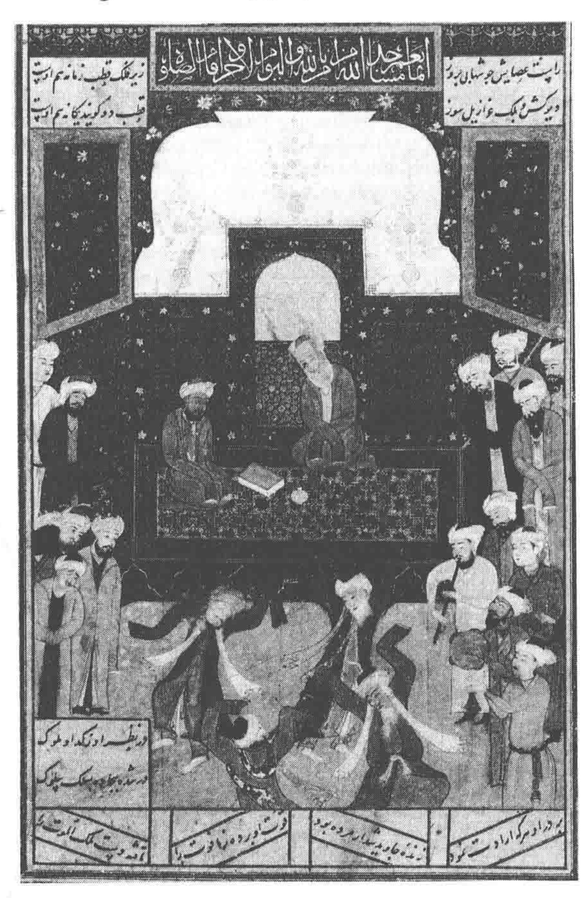
Wedding songs are an important admissible expressive outlet for women; many have religious content, invoking the blessings of God and the Prophet.

II. Sufism and popular Islam

1. Sufi music. 2. Popular Islam. 3. *Dhikr* and Sufi ritual. 4. *Mawlid*. 5. The Mevlevi *ayin*. 6. Chishtī Sufism.

1. SUFI MUSIC. Sufism (Arab. *taṣawwuf*) is an umbrella term applied to mystical practices that developed beyond the normal obligatory duties of Islam, both within and outside organized Sufi orders (*ṭarīqa*).

As a result of doctrinal controversy about the legal status of music (see §I, 2 above), early Sufi music avoided secular tunes and employed only reed-pipes, flutes and drums. Within many traditions, the frame drum (*duff*, *ṭār*, *mizhār*, *dāire*) remains the sole instrument used in communal rituals. From an early period the vocalization of the names of God (*dhikr*) became important (see §3 below). Ecstatic movements of the body were recognized as expressions of spontaneous emotion caused by experience of the divine, and head and arm movements, sometimes combined with simple steps, became incorporated into Sufi rituals. The Mevlevi order was the first to make dance as important as the *dhikr* (see §5 below). From the 14th century other orders adopted dance, as depicted in Persian miniature paintings (fig.2). In Syria the *samāh* dance accompanied classical *mūwashshaḥ* metric verses (*see* SYRIA, §2(ii)(a)).



2. *Interior scene showing Sufis performing a religious dance, accompanied by end-blown flute (ney) and frame drum; miniature from the 'Khamsa' ('Five poems') of Amir Khusraw (d 1325), from Herat, Afghanistan, c1485 (IRL-Dcb P.163, f.6r)*

From the 16th century the use of musical instruments and dancing was abandoned or forbidden within Shi'a Sufi orders. Some orders (especially Shi'a ones) gave up dance and/or musical performance altogether. Sufi music flourished within the Ottoman empire. From the 15th to 17th centuries, the Mevlevi, Rifā'ī and Qādirī orders gained such strong recognition and political influence that they were able to develop their own music. This was strongly influenced by secular art music, which in turn influenced it (*see* OTTOMAN MUSIC). The South Asian Chishtī order is significant in its recognition of the use of musical instruments as valid in a devotional context (see §6 below).

Rituals are held at Sufi lodges or saints' shrines, on a weekly and occasional basis, with the aim of attaining union with God. They usually include *dhikr* ('recollection of God') (see §3 below). The various Sufi orders recognize spiritual 'chains' of transmission through male leaders; women have been largely excluded, although there are numerous 'sister' orders in Egypt. In China's Xinjiang Uighur Autonomous Region in1989 a closed weekly ritual (*zekr*) for about a hundred women was documented as taking place without many of the husbands' approval.

Middle Eastern and Central Asian art music traditions are (to varying extents) imbued with Sufi concepts of spiritual audition, as reflected in the use of mystical song texts and reverential audience responses. The ethos and

instrumentation of the *Ṣūfiāna kalām* of Kashmir also show these connections (*see* KASHMIR, §3(i)). The Tunisian *ma'lūf* repertory is linked to Arab-Andalusian traditions preserved within Sufi lodges (*see* TUNISIA, §1). The long Sufi poem in Persian, *Mathnawī-i ma'nawī* by Jalāl al-Dīn Rūmī, has been spread by specialist *mathnawī*-singers. Its melody is found within the main vocal part of several modern *dastgāh*s of Persian art music (in particular the *avāz-e Afshārī*).

Outside the organized orders, music has an important place in certain groups which split away from Islam. Avoiding orthodox restrictions, they were able to cultivate music-making as an expression of pious emotion, developing and retaining musical forms no longer found elsewhere. The Bektaşi movement founded by Hajji Bektaş (*d* 1338) was accommodated within the Ottoman empire as a Sufi order, but its beliefs are heterodox, closely related to those of the Alevis and also to the Ahl-e Haqq sect (see §III, 2 below). (For an account of Yezidi sacred music and musical instruments *see* KURDISH MUSIC, §5.)

2. POPULAR ISLAM. Devotion to the Prophet Muhammad has popular expression at *mawlid*s (see §4 below). Saints' shrines have provided an informal focus for religious music with strong popular appeal, and in Algeria, Morocco, Egypt and elsewhere saints' festivals (*moussem*, *mawlid*) with music attract thousands of pilgrims. In the Pakistani province of Sind, there are numerous musical shrines, those of Lāl Shahbāz Qalandar (*d* 1262) at Sehwan, and of Shāh Abdul Latīf (1690–1752) at Bhitshah being most notable (*see* PAKISTAN, §7(i)). At shrines and outside mosques, religious mendicants (variously known as *faqīr*, *dervish*, *malang* and *qalandar*) have improvised and disseminated religious folk music.

In Egypt religious singers (*munshid*) occupy a prominent role in rituals at shrines and in other settings. A leading exponent is Sheikh Yāsīn al-Tuhamī (*b* 1949), who specializes in the poetry of Ibn al-Fāriḍ (*d* 1235). A *munshid* may be privately sponsored to sing at a *layla* or *ḥafla dīniyya* ('religious night'), which includes *dhikr* and religious songs with melodic accompaniment (*see* EGYPT, §II, 3).

Islamic and indigenous traditions mingle. In Liberia women sing 'There is no god but Allah' in Arabic while pounding rice for consumption at a funeral feast, combining the power of holy words with West African work-song. The use of religious invocations is notable in various traditional forms of therapy that employ music, divination and trance. Baluchistan is a desert area spanning south-eastern Iran and western Pakistan and influenced by African culture along its coast. There male musicians organize musical sessions (*leb*) to exorcize spirits (*guat*) believed to cause sickness. Instruments include the *sorud* (fiddle), with song texts drawn from well-known Persian Sufi poets and local material, including *qalandar* songs (*see* IRAN, §III, 2(v)). In North Africa, Gnawa male professional musicians descended from African slaves have created musical sessions (*lila*: 'night') designed to induce healing trance states (*ḥadra*). These and other examples include pre-Islamic and non-Islamic practices and beliefs incorporated within Islamic mysticism.

In Indonesia, Malaysia and Singapore, vocal genres known as *zikir* or *dikir* (which are derived from the Arabic term *dhikr*) have popular appeal. Various styles use group repetitive singing of religious phrases with accompaniment on small frame drums, performed in a seated position, with coordinated body movements. In Malaysia *dikir barat* has developed into a form of competitive entertainment. The West Sumatran form (*diki*) spread from Aceh in the late 16th century, influenced by the Rifā'ī sect whose Iraqi founder was Aḥmad Rifā'ī (*d* 1178).

See INDONESIA, §VI; MALAYSIA, §I, 1(v) AND (vi); and SINGAPORE.

West Sumatra has other Sufi-derived popular genres. *Indang* has a lead solo singer with 11–15 musicians sitting cross-legged in a row, providing interlocking drum patterns and swaying movements of the upper body. *Salawat dulang* uses two singers performing interlocking continuous melodies with accompaniment on brass trays. These enliven weddings, circumcisions, death ceremonies and national and religious holidays. In Indonesia *qasidah moderen* ('modern ode') designates a popular type of religious music typically performed by a lead singer (usually female) and modern instrumentation (*see* INDONESIA, §VIII, 1).

As the language of the Qur'an, Arabic has a special elevated status, greatly appreciated even in areas where it is not understood. The Taussig people of the sourthern Philippines have a tradition of highly melismatic songs in Arabic known as *lugu*, performed mainly by women (*see* PHILIPPINES, §II, 1(ii)(d)). (See also §III, 2(i) below.)

3. 'DHIKR' AND SUFI RITUAL. The remarkable ecstatic rituals of the Sufis usually focus on the communal utterance (*dhikr*/*zikr*) of the sacred name of God (*Allāh*) and phrases such as *Allāh hū* ('God is he'). The declaration (*tawḥīd*) in Arabic of 'There is no god but Allah' is also commonly used. The term *dhikr* (or *zikr*) literally means the 'remembrance' of God. It refers both to the act of naming God and to the actual words or phrases used. In many societies it also designates the entire ritual session, but in North Africa this is called *ḥaḍra* ('in the presence of [God]') or in Sudan *noba*.

The Sufi *dhikr* rituals include recitations from the Qur'an, prayers and, optionally, singing. Group performances, coordinated by a religious leader, usually last several hours. Depending on tradition, the devotees stand, sit or dance in a circle or lines. Rhythmic breathing accompanies the constant repetition of the *dhikr*s, usually with regular body movements. Performance usually entails several phases, sometimes accelerating in tempo and dynamism. Many orders use frame drums for additional rhythmic effect.

Dhikr can be performed silently (as within the Naqshbandī order) or aloud, spoken or sung to a simple series of notes. Soloists or several singers (in unison or heterophony) often accompany the *dhikr*, commonly using classical forms such as the *ghazal* or *qaṣīda*. Most Ottoman orders (except the Mevlevi) formerly sang *durak* songs as solos or in chorus, with free improvisation, in pauses within the ritual. Turkish Sufis sometimes sing a form of mystical poetry (*tevhit*), which evolved from the *tevhit* (Arab. *tawḥīd*) declaration 'There is no god but Allah'. In some orders (e.g. Mevlevi and Rifā'ī), *dhikr* and dance are performed side by side, complementing each other. In others *dhikr*, musical performance and dance-like movement may alternate or occur simultaneously. Among the Dayfī and Shadhilī in Alexandria and 'Ammārī in Morocco, some participants dance while the rest perform the *dhikr*.

Outside the Sufi orders, *dhikr* has quite varied applications. Female *dhikr* performances have been documented in Transoxania (Central Asia) for many centuries. In the Ferghana valley, Uzbekistan, professional women religious practitioners (*otin-oi*) sing texts including classical poetry and *dhikrs* at life-cycle events and for problem-solving sessions (*mushgelkushā*). In western Afghanistan women use *dhikrs* as a form of lullaby. In Tajikistan female and male professional experts use them in shamanistic divinatory ceremonies (*kōch*) to call spirits for diagnostic and healing purposes. In Indonesia *dikir maulud* is used in contexts such as celebrations on passing a Qur'an-reading examination.

See also AFGHANISTAN, §I, 4; ALGERIA, §2; IRAN, §III, 2(i); IRAQ, §II, 4; MOROCCO, §4(ii); SUDAN, §1; SYRIA, §2(i); TUNISIA, §§1(iv) and 2; and YEMEN, §I, 2(ii).

4. 'MAWLID'. The term *mawlid* ('birthday') refers to celebrations attending the Prophet Muhammad's birthday or other occasions. There are many linguistic variants, the most common being *mālid*, *mawlūd*, *mevlit*, *mevlut*, *milād*, *mōlid* and *mūlid*. *Mawlid* designates both the festival and the hymns of praise and epics about the Prophet's life performed there.

The Prophet's birthday has been celebrated since at least the 9th century, and by the end of the 12th century it had become a magnificent festival with various musical and other entertainments. According to region, the *mawlid* developed in very different ways, offering scope for popular musical expression in local vernacular styles. These observances are particularly important in the Arab world, Turkey and Muslim Africa, being more muted (or absent) in other areas. In South Asia the *milād* has developed as a women's event, held at home to mark auspicious occasions (*see* INDIA, §VI, 2).

Performance of the *mawlid* is not restricted to the Prophet's birthday, but can mark anniversaries of local saints (held at their shrines) and official and private days of commemoration, both joyful and sad. Performances may be held in public or private spaces, including saints' shrines and mosque courtyards, but rarely in the prayer hall itself. At outdoor venues where huge crowds gather, there may be other entertainments, such as fireworks, as in Libya.

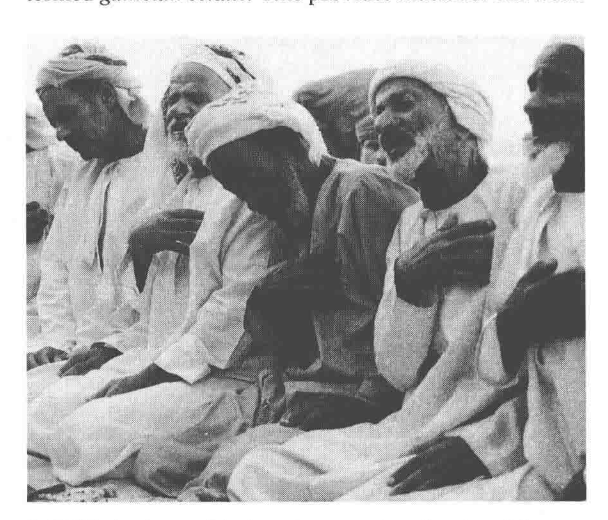
In Egypt *mawlids* resemble vast fairs, with *dhikr* performances by many different Sufi orders, funfairs and secular entertainments. The *mawlid* in Cairo honouring the death of Husayn (the Prophet's grandson) draws huge crowds and lasts for several weeks. The October *mawlid* of Abū Haggāg in Luxor features a procession of boats as in pre-Islamic ceremonies related to the annual flooding of the Nile.

As performed in the Middle East, the *mawlid* generally begins with an introductory recitation from the Qur'an. There are songs in the *qaṣīda* and *tawshiḥ* forms, and anecdotal sections describing the Prophet's life, performed solo in improvised free rhythm. Interspersed, there may be choral songs which invite audience participation. In Iraq the *mawlid* is divided into four sections, each comprising three to seven *maqāms*, marked off by metric songs in colloquial Arabic (*see* IRAQ, §II, 3). In Turkey *mevlit* compositions began using the *makams* of art music in the 18th century, developing 'improvised' settings with precise rules for the selection of *makam* to text, as transmitted within schools for professional *mevlit* singers. In rural areas of Turkey, the *mevlit* is performed as a recitative with a narrow range but with impressive climaxes. However, styles vary considerably. In Oman and other parts of the Gulf, *mālid* ceremonies are conducted by two groups of men facing one another under the leadership of a shaykh (fig.3; *see also* OMAN, §3(iv)).

Certain texts are commonly used within the *mawlid*. A Turkish *mevlit*, *Vasilet ün-nejât* ('Way to salvation'), written by Sülyman Çelebi in 1409, spread throughout the Ottoman empire, known simply as 'the *mevlit*'. The Arabic text by Ja'far al-Barzanjī (*d* 1765), composed of prose narratives and accompanying invocations and poems, is used in Iraq and elsewhere. In North Africa *al-burda* ('the Prophet's cloak') is the best-known epic about the Prophet, chanted in its entirety once a week at the tomb of Sharaf al-Dīn al-Būṣīrī (*d* 1298) in the centre of Alexandria, and used in *mawlids*.

Essentially popular, ceremonies for the Prophet's birthday borrow extensively from local musical styles. In the Dagbon area of northern Ghana, the *damba* festival entails performance on the *damba* (hourglass drum). In the Atlas mountains of Morocco, women perform highly rhythmic group singing, accompanied by drumming (on *bendīrs*), hand-clapping and ululation. In Liberia the *mahodi* festival includes an innovative dramatic enactment by women of the birth; the audience participates with singing, dancing and hand-clapping led by a song-leader (*suku-ba*) performing in Arabic. There are also reciters in Arabic, and translators work phrase by phrase, directly explaining the Arabic narrative content. The educational aspect of the Prophet's birthday celebrations is evident elsewhere. In Pakistan, schools and colleges present impressive *milāds*, and in Egypt children participate in group singing of *mawlid* songs glorifying the Prophet's life and work.

Celebrations for the Prophet's birthday present considerable diversity. Types of music (which may include audience participation) allow the strong expression of emotions ranging from happiness and exhilaration, spiritual ecstasy, and even the pain of separation, as in Iraq, when songs of separation (*fragiyyāt*) are performed in dialect. Melodic instruments are rarely used, but Java has a sacred type of gamelan (gong/metallophone ensemble) termed *gamelan sekati*. This provides music for the week



3. Mālid: the chorus of the hawwīm expressing adoration of the Prophet Muhammad, Oman, 1990

of Sekaten, for seven days leading up to the Prophet's birthday, performing throughout the day and most of the night.

5. The Mevlevi 'ayin'. Founded by 'Mawlānā' Jalāl al-Dīn Rūmī (1207–1273), the Mevlevi (Arab. Mawlawī) order was the first to develop dance with set forms and strict rules for group performance. Its centre is at Rūmī's tomb in Konya, Turkey.

The ceremonial dance (*ayin-i şerif* or *mukabele*) has retained its sacred ethos but now also flourishes as a tourist attraction and concert phenomenon. Its standardized musical form probably originated in the 17th century, the current version being a 19th-century development. *Ayin* compositions can be traced back to the 16th century. Over 100 reputedly survive (some as fragments), most by well-known composers. From the 18th century some were notated and over 40 are published. With closure of the Sufi orders in Turkey in 1925, Mevlevi rituals continued clandestinely, but in 1946 the *ayin* became officially permitted at anniversary celebrations of Rūmī's death at Konya.

The *ayin* is preceded and followed by Qur'anic recitation and prayers and is accompanied by Turkish art music songs and musical instruments. The original instrumentation of end-blown flute (*ney*) and frame drum (*def*) or small kettledrums (*kudüm*) is retained in country districts, but in western Anatolia and Istanbul it was gradually enlarged to include several flutes, a long-necked lute (*tanbur*), a fiddle (*rebab*), several pairs of small kettledrums and a pair of cymbals (*halile*; fig.4).

Three introductory passages precede the dance: the *na't* (addressing the Prophet) composed by Itri (in *makam rast* and *türkizarb* metre); a non-metric *taksim* on flute, establishing the underlying *makam*; and the instrumental *peşrev* in *devr-i kebir* metre, usually in four sections, each ending with a refrain (*teslim*). The dance is performed to four vocal compositions known as *selams* ('salutations'), usually to texts by Rūmī or his son Sultan Veled, chosen according to the *makam* of the day, which used to vary from week to week.

The first *selam* has no set metre; the second is usually slow (*ağir evfer* metre); the third and longest has several vocal and instrumental sections in *devr-i kebir* metre, ending with an *aksak semai*, a *saz semaisi* and a *yürük semai*; the fourth *selam* may be a repetition of the second. The *ayin* closes with an instrumental postlude (*son peşrev*) and a piece named after its metre, *son yürük semai*.

The dancers move serenely in a continuous turning motion, the head characteristically tilted and arms raised sideways, right hand turned upwards and left downwards. They move in two rings around the sheikh who slowly gyrates in the centre, breaking the formation after each *selam* to move around once more.

6. Chishtī Sufism. The Chishtī order was founded by Mu'īnuddīn Chishtī (*d* 1236), from the village of Chisht in western Afghanistan. His shrine at Ajmer, North India, is highly venerated by Muslims and non-Muslims as a pilgrimage site. It is an important centre for *qawwālī*, an ecstatic style performed by hereditary male professional singers with harmoniums supported by drums (*ḍholak* or *tablā*), hand-clapping and other voices (solo and in chorus).

Chishtī Sufism is widespread in Pakistan and North India, and is significant for its ideology supporting the use



4. Mevlevi Sufis, including singers and players of halile (cymbals) and kudüm (kettledrums), performing the ayin dance, Konya, Turkey, c1970s

of instrumental music in spiritual concerts (*samā'*). Its major form, *qawwālī*, employs texts in Persian, Urdu and other local languages such as Punjabi, often by notable poets. Performers such as the Sabri Brothers and Nusrat Fateh Ali Khān have achieved commercial success and brought this music to a globalized and non-Muslim audience.

See also INDIA, §VI, 2(ii) and AFGHANISTAN, §I, 4.

III. Shi'a Islam

Shi'a communities are found in an area stretching from East Africa to India and beyond. Shi'ism originated in the political and religious faction following 'Alī, the Prophet Muhammad's son-in-law. Political failure and the death of 'Alī's son Husayn in the battle of Karbala in Iraq (680) led to fervent worship of saints and martyrs, and the development of specific genres of religious recitation, lamentation and drama.

1. Mourning ceremonies: (i) Gatherings and processions (ii) *Ta'ziye*. 2. Heterodox sects: (i) Alevi and Bektaşi (ii) Ahl-e Haqq. 3. *Zūrkhāne*.

1. MOURNING CEREMONIES.

(i) Gatherings and processions. The anniversary of Husayn's death on the 10th of Muharram (Arab. *'āshūrā*: 'tenth') is the focus of group lamentation over many days (10 or 40). Special religious gatherings are held in homes and religious meeting-places (*tekie*; *imāmbara* in South Asia). In Iraq, Iran and Afghanistan, male specialist *rowze* singers sermonize and chant recitations (*rowze*) about the martyrs' lives; these may be interspersed with dirges (*nowḥe*). The most important *rowze* singers are esteemed as virtuosos, and their material may overlap in structure with local art music repertories. *Rowze* has application at any time of the year and is used in commemorating the death of family members. Folksongs and children's songs with religious content are sung during Muharram and other occasions, including feast days such as *Omar-koshūn* ('The slaying of the Caliph Omar').

In South Asia, the Muharram assembly (*majlis*) opens with ornate and expressive invocations (*sōz* and *salām*) by specialist performers trained in *rāga* music. Accompanists support the solo melody with a vocal drone. *Marṣiya* is a narrative style, and simple *nowḥe* laments precede the final *mātam* hymns during which all the participants stand, beat their breasts and fervently call out. (For transcriptions *see* INDIA, §VI, 2, ex.19 and ex.20.)

Shi'a women may attend public mourning ceremonies, sitting separately, but they also commemorate Muharram in closed all-female gatherings at home. In Iraq, ten days of consecutive sessions (*qirayyāt al-ḥusayniyya*) are led by a specialist reciter (*mullāya*), declaiming from a book in a highly dramatic way. Her assistants clap in rhythm, and she evokes coordinated cries from members of the audience, who beat their chests rhythmically. Two girls loosen their hair and perform a mourning dance to a rapid rhythm. In a most impressive style ('Indian women's style'), the women stand, beating their chests and repeating the syllable '*Ha*' or '*sayn*' with accelerating speed and accented off-beats, sometimes attaining trance states.

Outdoor Muharram processions (*daste-gardānī*) originated in the streets of Baghdad from the 10th century. They became more elaborate after Shi'ism became the state religion of Iran in 1502. They are performed in Iraq (centring on Karbala), Iran, Afghanistan (prior to Taliban rule), Pakistan and India (especially in Lucknow). Individual processions are organized by district, rehearsed and directed by a leader. Male performers move in rhythm through the alleys of their quarter, singing antiphonal *nowḥe* songs and beating their breasts (*sīnezanī*) or striking their bare backs with small bundles of chains (*zenjīrzanī*). The songs are heavily rhythmic; and the blows on the performer's breast and back fall on the downbeat (*see* IRAN, §III, 2(ii), ex.1).

(ii) Ta'ziye. *Ta'ziye* is remarkable as the only type of indigenous religious drama in the Islamic world. From at least the 18th century, theatrical plays (*ta'ziye* or *shabih*) depicting the martyrdom of Husayn were staged during Muharram and at other times, especially in Iran. They were first performed at crossroads, marketplaces and town squares, then in special buildings (*tekie*, *tekie ḥusayniye*). The heyday of *ta'ziye* was the second half of the 19th century: plays performed in Tehran's impressive royal *Tekie Dawlat* (built in the 1870s next to the palace) involved numerous players, a chorus and military ensemble. In Iran royal patronage was withdrawn under Pahlavi rule, and *ta'ziye* was banned for a while. The corpus of *ta'ziye* plays is very large, and since the 1979 Revolution there is renewed interest in Iran in this popular art. A related tradition exists in the Shi'a village of Nabawiya in Lebanon, with an impressive presentation of the martyrdom story, an elegy singer and some choral passages by actors.

Ta'ziye means 'consolation', and, like the *rowze* and *qirayyāt al-ḥusayniyya*, its purpose is to evoke remembrance and weeping. In Iran and Iraq certain conventions are used: the 'bad characters', Husayn's opponents, wear red and declaim in violent shrieking voices, whereas Husayn and his party wear green and sing their parts (*see* IRAN, §III, 2(iii), ex.2). Drums and wind instruments may be used, with different instrumentation allotted to the opposing forces.

See also IRAN, §III, 2(ii) and (iii); IRAQ, §III, 1(ii); and INDIA, §VI, 2.

2. HETERODOX SECTS.

(i) Alevi and Bektaşi. The term Alevi refers to Anatolian heterodox communities worshipping 'Alī, Husayn and the Shi'a imams; they are closely related to the Bektaşi Sufi sect. Closed ceremonial gatherings (*cem*) involve poetry, music and dance. They take place on feast days (including the 10th of Muharram and the Persian New Year representing 'Alī's birthday), initiation ceremonies and private gatherings (*muhabbet*).

Highly respected within their own communities, Alevi musicians are among the most gifted singers in Turkey. They have considerably influenced *aşik* singers such as AŞIK VEYSEL. *Aşik* initiation dreams are modelled on Bektaşi and Alevi initiation rites, and the social criticism within *aşik* songs revives old Bektaşi musical traditions. The Alevi repertory includes *deyiş* and *nefes* ('breath') poems of mystical love. The latter are always metric (usually with six or nine beats), structurally resembling the main form of *aşik* poetry, *koşma* (*see* TURKEY, §II, 3). Texts are by religious poets of the 14th century to 20th. Other genres are *düyaz*, addressed to the 12 Shi'a imams, and *mersiye* laments for Husayn. Alevi musicians are skilled performers on the long-necked lute (*saz* or BAĞLAMA) to which religious symbolism is attached. Its body represents 'Alī: the neck is his sword, and the 12 strings of the large *saz* symbolize the 12 imams.

In Istanbul, Bektaşi music is influenced by Turkish art music. Their early 20th-century *nefes* songs resemble



5. Aşık Kimteri in the Hacı Bektaş Cultural Centre, Berlin, 1999

makam-style *ilahi* songs of other Sufi orders in tonality and form, and they are accompanied by instrumental ensembles. Emigrant communities maintain their traditions in Germany (fig.5; *see also* TURKEY, §VI).

(ii) Ahl-e Haqq. This secret sect is principally Kurdish, with religious poetry performed to music as a prominent feature of its closed gatherings. The concept of music as the way to the Knowledge of God appears in many legends, and in their name, meaning 'Followers of divine truth'. As with the Alevi, their long-necked lute has religious symbolism (*see* IRAN, fig.12). It is used to play Kurdish folktunes (*dastgāh*) analogous to the Alevi *makam*, but dissimilar to the *dastgāh* of Persian art music.

3. 'ZŪRKHĀNE'. In Iran ritual athletic training within the *zurkhāne* ('house of strength') has a religious character. The gymnastic exercises were originally primarily intended to train the breath. Pre-Islamic tradition mingles with the influences of medieval Islamic men's leagues and guilds, military training and Shi'a piety. Music within the *zurkhāne* includes recitations of Sufi poems by the *morshed* (leader) to his own accompaniment on a large clay goblet drum (*zarb*).

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Isle of Man. Island located in the Irish Sea, off the north-west coast of England.

1. Cultural and musical origins. 2. Church music after 1800. 3. Social music after 1800. 4. Traditional music.

1. CULTURAL AND MUSICAL ORIGINS. Manx music has been shaped by the Isle of Man's unique political status and its position at the cultural crossroads of the British Isles. Manx Celts had been Christian for nearly 400 years before the arrival in about 800 CE of pagan Scandinavian settlers, who were converted to Christianity and founded the Tynwald (parliament). From the early 15th century onwards English rule was to have a profound effect on cultural life. Manx Gaelic, a dialect of Irish and Scots Gaelic, was still the majority language in the early 1800s; the influx of English-speaking holidaymakers hastened its decline, although it was still spoken in the 20th century. Trading and commercial links with Britain and Ireland as well as further afield helped shape a distinctive musical life.

Little music has survived from before the 18th century, although documentary evidence indicates that there was an active musical life at all levels of Manx society. The English Lords of Man (the earls of Derby and their successors the dukes of Atholl, 1405–1765) employed musicians to sing services and provide domestic entertainment in their castles at Peel and Castletown, and there was music at the cathedral of Peel and the Cistercian abbey of Rushen as at comparable northern British foundations.

2. CHURCH MUSIC AFTER 1800. By the 1800s three distinct styles of church music co-existed. Traditional Gaelic psalm-singing survived in remoter country areas as a reminder of the Byzantine origins of the Celtic church. In most parish churches, clerks raised the hymns, 'lining out' the metrical psalms, in the style widely practised throughout most of the British Isles and, on special occasions, West-Gallery musicians led hymn singing, amazing the congregations (but often dismaying the clergy) by providing splendid anthems with instrumental accompaniment in the style of Purcell or Handel. This music was sometimes locally composed, but more often painstakingly copied from published collections into manuscript books, over 20 of which survive to offer an insight into the social lives of West-Gallery musicians, mostly artisans who learnt their musical skills through

playing in bands. The third style was provided by the introduction of surpliced choirs accompanied by organ music, a novelty which attracted churchgoers but was often detrimental to the standard of congregational singing, although generating printed collections of hymns specially designed for use in Manx churches. The first collection of hymns in Manx (1799) was printed in Douglas and reprinted in 1830 and 1846. *A Selection of Psalms and Hymns Chiefly Designed for the Use of Congregations in the Isle of Man* (1835) contained 58 tunes, none of Manx origin. In 1840, 108 tunes (only ten of which duplicated the 1835 collection) appeared in Isaac Dale's *Mona Melodist*, including the traditional Manx melody 'Molly Charane', and featuring island composers such as the Rev. R. Brown, I. Cretney and G.H. Wood.

The language of the old-style Gaelic psalms was predominantly Manx: metrical psalms had been translated from English in 1760, and parish clerks were more likely to use Manx until well into the 19th century, especially in country areas. West-Gallery music was probably bilingual; anthems were generally copied from English-language collections but hymns were likely to have been sung in Manx and were often composed locally. After the Anglicans had adopted the recommendations of the Tractarians, the music-loving Methodists clung to West-Gallery music, and remnants of the tradition survived until the 1950s in tiny country chapels. Other nonconformists continued to use instrumental music in worship, provided by 'Hallelujah', Teetotal and Salvation Army bands. In urban areas the use of organs and surpliced choirs became widespread, partly to attract holidaymakers, who filled the new churches and chapels in the seaside towns. Open-air services attracted huge numbers to Braddan; chapel and Sunday school anniversaries were splendid occasions; Moody and Sankey evenings were popular in country districts; and the increasingly English-speaking congregations adopted the new hymnbooks. Some traditional Manx tunes were used in the *Methodist Hymn Book*, notably W.H. Gill's *Manx Fishermen's Evening Hymn* to the tune 'Peel Castle'. The decline of church music in the late 20th century led to few parish churches having regular choirs and many finding it difficult to appoint organists.

3. Social music after 1800. Secular music was greatly affected by trading and immigration patterns during the 18th and early 19th centuries, and the influx of half-pay officers and debtors fleeing English prisons inevitably resulted in the importing of new styles and repertory. Professional and amateur musicians often seem to have worked together in bands, orchestras and choirs in concerts and festivals. Private teachers offered tuition in piano, singing, harp, guitar and cornet, as well as, anachronistically, figured bass. Many singers and instrumentalists learnt their skills by joining one of the many bands and choirs which flourished in villages and towns. These were often church-based or linked with the many friendly and benevolent societies, which had an important charitable function before the introduction of the welfare state. After playing anthems and psalms on Sundays, musicians provided quadrilles, quicksteps and polkas during the week at functions ranging from barn dances to formal balls at the Assembly Rooms in Douglas. Concerts of sacred and secular music were popular, and often featured singers from Ireland and the north of England, while string bands and formal orchestras began to be active in about the 1870s. A huge amount of sheet music was published, featuring songs, ballads and dance music, much of it aimed at the growing tourist industry. Visitors from northern England and Scotland were richly entertained with indoor concerts, outdoor band music and music hall. Some of the songs lived on, including *Ellan Vannin*, which many thought was the national anthem.

The tourist industry had a far-reaching effect on popular music in the 20th century, with dance bands led by Joe Loss, Ivy Benson and Ronnie Aldrich and others entertaining holidaymakers and residents alike. The growth of radio and recorded music hastened the decline of vernacular music, which began to be seen as old-fashioned. The 1960s and 70s saw a proliferation of subscription concerts, festivals such as the Mananan Festival, and international competitions for viola, harp and double bass. Amateur music-making is spurred on by the Manx Music Festival ('the Guild'), which celebrated its centenary in 1992 and is the highlight of the year, particularly for singers. There are several active choirs and the instrumental tradition has strengthened since the 1970s. Youth groups flourish outside the educational system, and the high standards of the Manx Youth Band have developed alongside the revival of town bands and a popular brass band festival.

4. Traditional music. Increasing international awareness of nationhood was reflected in an interest in ethnic music, which began with *Mona Melodies* (1820), the first publication of Manx tunes arranged for voice and piano, and peaked in 1896 with W.H. Gill's *Manx National Song Book* and A.W. Moore's *Manx Ballads and Music*. The remarkable work of the late 19th-century collectors, such as Gill, Moore and John Clague, rescued over 300 popular songs, ballads, instumental melodies, sacred pieces and dance tunes, which had been transmitted orally and became the basis of the folk revival. Music and dance had survived in the 17th and 18th centuries despite opposition from the established church, which often 'presented' musicians to the ecclesiastical courts for breaking the Sabbath.

An early form of non-liturgical sacred music was the carval, a form closely related to medieval and pre-Reformation carols. In the 17th and 18th centuries carvals were the province of educated composers and authors, but by the 19th they could be heard at Oiell Verrees, a form of entertainment which took place after the minister had left the church on Christmas Eve. They were sung to popular Manx tunes by male soloists, who composed their own verses based on biblical texts, including the Nativity; the most popular story was that of the prodigal son. The performance began at the west end of the church, the singer taking a step forwards at the beginning of each verse. The tradition became increasingly associated with rural areas; although the character of the melodies varied, most were exclusively Manx in origin and show little trace of the wider influences that appear in other parts of the repertory.

Musical styles reflecting the island's history – including Celtic laments and lullabies, tunes with Scandinavian features, early English dances and carols, pagan and Christian ritual music (notably the mummers' play *The White Boys*) and 18th-century ballads – were adapted by Manx musicians, often with some sophistication. Fiddle music dominated the instrumental tradition and old

Christmas and wedding customs (many similar to those in Scotland and Scandinavia) were still being observed in Douglas in the mid-19th century, lingering longer in the countryside. By the time the 19th-century collectors were at work, performance styles were only hinted at, and the songtexts were often incomplete or heavily censored. Popular tunes were constantly adapted for contemporary use; new words to commemorate tragic events such as the wreck of the herring fleet in 1787 were fitted to earlier laments and Gill's arrangement of the major version of 'Mylecharaine' was to become the Manx national anthem.

Developments in popular music led to changes in the oral tradition. Most musicians in the first 70 years of the 20th century learnt their Manx tunes from *The Manx National Song Book*, but as Sophia Morrison, Mona Douglas and later collectors were to discover, not all traditional music had died. Local chruinnaghts and eisteddfods continued to be held, even after the demise in the 1930s of the Chruinnaght Ashoonagh Vannin (Manx National Gathering). Choral and orchestral arrangements by Elgar, Vaughan Williams, Arnold Foster and Haydn Wood, as well as Manx composers such as J.E. Quayle, gave opportunities to amateurs to perform traditional music in contemporary styles. Using 19th-century notebooks, traditional dance was recreated by Mona Douglas and Leighton Stowell in the 1930s, and continues strong, with new compositions actively encouraged and performed. Oiell Verrees and hymn-raising also continue to be popular, particularly in country areas. Led by Mona Douglas, the successful revival of Yn Chruinnaght in 1976 gave a new impetus to Manx music, and the festival's links with other major Celtic festivals in Ireland, Scotland, Wales, Cornwall and Brittany fuelled the growth of traditional music and dance. The movement was further stimulated by Colin Jerry's publications of tunes from the notebooks of the early collectors, previously difficult of access, and the appearance of the second volume of the *Manx National Song Book* (1979), edited by Charles Guard. Tapes and CDs chart stylistic changes from the 1960s through the performances and compositions of groups and individuals including Phynodderee, the Mannin Folk, Charles Guard, Stuart Slack, Bernard Osborne and Peter Lumb, the Mollag Band, MacTullough Vannin, Caarjyn Cooidjagh, Emma Christian, as well as Paitchyn Vannin.

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FENELLA BAZIN

Isler, Ernst (*b* Zürich, 30 Sept 1879; *d* Zürich, 26 Sept 1944). Swiss organist and music critic. After studying at the Zürich Music School (1895–9) and with Rudorff at the Berlin Hochschule für Musik (1899–1901), he became organist at the Reformed church in Zürich-Enge and, from 1919 to 1942, at the Fraumünster in Zürich. At the same time he taught at the Zürich Conservatory, from 1919 as head of the organ department, and taught music history at the Volkshochschule. From 1910 to 1927 he was the editor of the *Schweizerische Musikzeitung* and from 1902 to 1944 music critic of the *Neue Zürcher Zeitung*.

In his many decades as music critic Isler established the paper's particular approach to music reviewing: considering the composition as paramount, he based his assessment of its interpretation on detailed analysis of the score. This type of criticism had a wide influence on German-speaking parts of Switzerland and was continued by Isler's successors, Willi Schuh and Andres Briner. Isler's championship of Swiss composers like Schoeck and Burkhard, as well as Max Reger and his organ music, was equally important. As an organ teacher he had a far-reaching importance in Protestant Switzerland.

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JÜRG STENZL

Isley Brothers, the. American soul and funk group. The original members, lead singer Ronald Isley (*b* 21 May 1941), O'Kelly Isley (*b* 25 Dec 1937; *d* 31 March 1986) and Rudolph Isley (*b* 1 April 1939), began singing gospel in their native Cincinnati. In 1958 they moved to New York and recorded a series of singles for the Teenager, Mark X, Cindy and Gone labels before signing to RCA. They achieved success in 1959 and again in 1962 with their composition *Shout*. Their next hit was a cover of the Top Notes' *Twist and Shout* (Wand, 1962) using an arrangement which was subsequently copied by the Beatles for their version of the song. After a short-lived attempt at starting their own label, T-Neck records, in the mid-1960s the Isley Brothers recorded for Motown.

Here the production team of Holland, Dozier and Holland wrote four hits for the group, including *This old heart of mine (is weak for you)* (1966).

In 1969 the Isley Brothers reactivated their T-Neck label and added two younger brothers, Ernie on guitar and Marvin on bass, plus cousin Chris Jasper on keyboards. At this point, the group followed the recent development of funk by James Brown and Sly and the Family Stone and, with Ernie Isley's Hendrix-influenced guitar, recorded a series of hit singles that dominated the rhythm and blues charts until 1983, while hardly reaching a white audience. These included original songs such as *It's your thing*, *That Lady*, *Fight the power* and *The Pride* juxtaposed with covers of pop material such as Steve Stills's *Love the One You're With* and Seals and Crofts's *Summer Breeze*.

In 1984 Ernie and Marvin Isley and Jasper left the original trio and went on to form Isley-Jasper-Isley and had a big hit in 1985 with *Caravan of Love*. Ronald and Rudolph continued as the Isley Brothers after O'Kelly's death in 1986, finally disbanding in 1990. A year later Ernie, Marvin and Ronald Isley reformed the group.

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ROB BOWMAN

ISM. *See* INCORPORATED SOCIETY OF MUSICIANS.

Ismagilov, Zagir Garipovich (*b* Verneye Sermenevo, Bashkiri Autonomous Republic, Russia, 26 Dec 1916/8 Jan 1917). Bashkiri composer. From childhood he was a superb exponent of folk songs and a celebrated kuray player. After completing his studies at the Forestry Technology School (1934 in Inzer, Bashkortostan) he decided to devote his life to the theatre and music. He completed his studies at the studio attached to the Bashkir Academic Theatre of Drama (1935, Ufa), and for two years he worked as a company member and kuray player in this theatre (1935–7). For the next seven years he worked in the Moscow Conservatory (in the studio, the Bashkir department and the department of theory and composition), where he also studied with Viktor Bely, Anatoly Aleksandrov and Vladimir Fere. For the next 24 years (1954–78) he headed the Bashkir Union of Composers; in 1968 he became rector of the new Institute of Arts in Ufa, which he directed until 1988. Through his teaching he is said to have inspired a new generation of composers. He is the holder of the following orders: the Badge of Honour (1949), the Workers' Red Banner (1967), the Order of Lenin (1971), the Friendship of Nations (1977), the October Revolution (1988); he is a laureate of the Glinka Prize, the Salavat Yulayev Prize, and he is a People's Artist of the USSR, the RSFSR and of the Bakshir ASSR.

Although Ismagilov works in the most varied of genres, opera occupies the central place in his output. The heroic and dramatic opera *Salavat Yulayev* – his graduation piece – became the first classic of Bashkir opera. Then followed the tragic opera *Shaura* based on themes from a folk legend, the lyrical opera *Volnï Agideli* ('The Waves of the Agidel') concerning contemporary life, and two operas devoted to heroic and patriotic themes. These latter works, *Poslï Urala* ('Ambassadors from the Urals') and *Akmulla*, continued the style he established in *Salavat Yulayev*. He also composed the first Bashkiri comic opera *Kodasa* ('The Sister-in-Law').

Of his works for chorus and orchestra of particular note are the symphonic poem *Bessmertiye* ('Immortality') and the oratorio *Mï pobediteli* ('We are the Victors') which commemorate respectively the 30th and 40th anniversaries of the defeat of fascism. Among his numerous choral works (which include folk song arrangements) the cycle *Slovo materi* ('The Word of a Mother') is of great significance.

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STAGE

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Kodasa [The Sister-in-Law] (musical comedy, 4, Bikbay), 1958, rev. 1970, Bashkir State Theatre of Opera and Ballet, 9 Oct 1959

Shaura (op, 3, Bikbay), 1963, Bashkir State Theatre of Opera and Ballet, 21 Dec 1963

Gul'zifa (op, 4, after Karim), 1966, Bashkir State Theatre of Opera and Ballet, 29 Oct 1967

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Poslï Urala [Ambassadors from the Urals] (op, 3, I. Dil'mukhametov), 1981, Bashkir State Theatre of Opera and Ballet, 30 March 1982

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VOCAL

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INSTRUMENTAL

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YEVGENIYA ROMANOVNA SKOURKO

Ismaïl, Aly (*b* Cairo, 28 Dec 1924; *d* Cairo, 16 June 1974). Egyptian composer. He studied the clarinet, saxophone and bassoon at the Institute for Theatre Music in Cairo, graduating in 1949. After a period as an orchestral musician he began to compose songs for the radio, but from 1959 he became closely associated with the Reda Troupe, a folkdance ensemble, eventually serving as its conductor–composer. With them he initiated the movement for folklorism in dance and song, presenting Egyptian material in stylized form. He composed the music for all 26 of their shows, using an orchestra including Arab instruments, and with them he toured through most of the Arab countries, Asia, Europe, the USSR, the USA and Latin America. In addition, he did much arranging for most of the song composers in Egypt, but his most important contribution was in his work for the cinema, in which he showed imagination, humour and skill in the use of local features. His film music won him four first prizes from the Egyptian Ministry of Culture; he also received awards in international festivals of popular song, and in 1973 he was given the Gamal Abdel Nasser Prize. In style, his music is essentially a mixture of folk and classical Arab elements (in melody, rhythm and instrumentation) with Western elements (in instrumentation, harmony and syntax). The result is a light and sometimes jazzy style with a strong oriental flavour; his orchestration tends towards a rather heavy use of the brass. He used folktunes from various parts of the country, treating them with some melodic liberty, though his rhythm shows interesting features (irregular phrases, irregular groups of five and seven) derived from the patterns of classical Arab music. Many of the lyrics for his songs were written by his wife, including those for some popular patriotic pieces. He composed patriotic songs for Ḥāfez and other singers. In 1975 he was awarded a posthumous state prize.

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SAMHA EL KHOLY

Ismailov, Abduhashim (*b* Fergana Basin, 9 June 1952). Uzbek *ghidjak* player and composer. He came from a family of musicians and played the *ghidjak* and the *rubāb* from an early age. He also performed Uzbek traditional music on the violin; in the Fergana area, the *ghidjak* was sometimes replaced in ensembles by the violin. In 1967 he began to study at the Fergana College of Music, and in 1971 he became a student at the Tashkent State Conservatory. From 1975 to 1996 he performed in the Uzbek State Radio *makom* ensemble founded by Yunus Rajabi. In 1978 he took part in an international symposium for traditional music held in Samarkand, and two years later he was awarded the title of Honoured Artist of Uzbekistan. The Tashkent division of Melodiya released six recordings of his performances, and in 1987 he received the company's Golden Gramophone award. In 1990 he was named Artist of the People of Uzbekistan. His repertory includes pieces from the Tashkent-Fergana *makom*, the Khorezm *makom* and the Bukhara *shashmakom* as well as Indian rāgas and western art music.

His importance lies in his contribution to the *ghidjak* repertory in Uzbekistan. Ismailov introduced rapid and technically demanding solo passages for the *ghidjak* into well-known Uzbek traditional classical songs. He also developed a new combination of instruments; in 1984 he founded an ensemble including the *ghidjak*, the *nay* (played by Abdulahat Abdurashidov) and the *kanun* (Abdurahman Holtojiev). The ensemble subsequently toured extensively and was noted for its rapid and complex development of musical material within the Uzbek traditional classical style; it performed traditional melodies as well as pieces created specifically for the combination of *ghidjak*, *nay* and *kanun*, including about 20 of Ismailov's compositions.

RECORDINGS

Music of the Past Uzbek Empires, UNESCO (forthcoming)

RAZIA SULTANOVA

ISME. *See* INTERNATIONAL SOCIETY FOR MUSIC EDUCATION.

Isnard. French family of organ builders. Jean-Esprit (bap. Bédarrides, Vaucluse, 22 Jan 1707; bur. Tarascon, 16 March 1781), a priest at the Dominican convent in Tarascon, except for a period spent with the Jacobin order in Toulouse, was one of the geniuses of French organ building. Among his instruments are those for: Ste Marie-Madeleine, Aix-en-Provence (1743); St Cannat, Marseilles (1747); St Trophime, Arles (1767); and the basilica at Saint Maximin-la-Sainte-Baume (1772–4). This last is Isnard's masterpiece and survives in its entirety. The 16′ *Grand orgue* contains a Gross nazard 5⅓′, a Grosse tierce 3⅕′, three chorus mixtures and a second treble Trompette *en chamade*; the *Positif* contains three 8′ flue stops, both the full separate mutations including a Quart de nasard and a Larigot and also a five-rank Cornet, and three reeds; a three-stop *Récit* of 32 notes constitutes the fourth manual while the third manual, called *La résonance*, consists of a 27-note *Echo* of Flûte à cheminée 8′, Cornet V, another Trompette *en chamade*, and a full-compass manual Bombarde consisting of Flûtes 16′, 8′ and 4′ and reeds 16′, 8′, 8′ and 4′, which serves both as a pedal division and as an extra manual with *grand jeu* effects. The organ is still tuned in an unequal temperament, and its pitch is still about two semitones below present pitch. It remains one of the most remarkable, beautiful-toned organs ever built in France.

Jean-Baptiste Isnard (*b* Bédarrides, 24 June 1726; *d* Orléans, 18 Aug 1800), nephew and pupil of Jean-Esprit, worked in Le Puy (1750), Lyons (1756) and Orléans (1756). He also worked in Blois, where he married Gabrielle Mollet. They had a daughter and a son. He built the organ at Pithiviers parish church (1784–9); the church was converted to a hospital after the Revolution, but the organ survives. Joseph (*b* Bédarrides, 5 April 1740; *d* Bordeaux, 9 April 1828), Jean-Baptiste's brother, was also a pupil of Jean-Esprit and assisted his uncle with the building of the organ for Saint Maximin-la-Sainte-Baume.

He worked with F.-H. Clicquot (1767), then for Adrien L'Epine (1768, Nogent-sur-Seine). He built the organs at the convent of the Minims, Marseilles (1777), and Notre Dame, Lambesc (1788). He took refuge in Spain during the Revolution, then returned to Bordeaux where he restored the organs at Ste Croix and the cathedral.

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GUY OLDHAM/PIERRE HARDOUIN

Isnardi, Paolo (*b* Ferrara, 1536; *d* Ferrara, 7 May 1596). Italian composer. He was a pupil of the Ferrarese composer Francesco Manara. The title-pages of his works show that he was *maestro di cappella* at Ferrara Cathedral from 1573. Although they also claim that he was a 'ducal musician', he never appears in the salary rolls of the Ferrarese court; it seems that he was a ducal musician only in the sense that he oversaw the music at the duke's principal church. He is not to be confused with Paolo Ferrarese, a musician and Cassinensian monk active in Ferrara during the first and second thirds of the 16th century. Superbi maintained that Isnardi had many students, including several sons, who became honoured musicians: Paolo Isnardi, *maestro di cappella* at the Accademia della morte, Ferrara, from 1604 to 1609 was probably one of these sons; Vincenzo Isnardi, who wrote a madrigal printed in *Il giardino dei musici ferraresi* (RISM 1591[9]), is probably another. Isnardi was married to Lucrezia Pocaterra, the sister of the Ferrarese poet Annibale Pocaterra. A perusal of several of his madrigals from the 1580s indicates that Isnardi was a skilful, serious, conservative and rather unimaginative composer.

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Missae, 5vv (1568); ed. in Ansbacher, ii
Psalmi omnes qui ad Vesperas decantantur et compositiones falsi bordoni, 5vv (1569)
Psalmi omnes ad Vesperas una cum 3 Magnificat, 4vv (1571)
Lamentationes, 5vv (1572)
Missae, 4vv (1573); 1 ed. in Ansbacher, ii
Missarum liber secundus, 5vv (1581); 1 ed. in Ansbacher, ii
Magnificat omnitoni, 4–6vv (1582)
Lamentationes et benedictus, 4vv (1584)
Missarum liber primus, 6vv (1590); 1 ed. in Ansbacher, ii
Missa cum motetto pro concertis disjunctis, 8vv (1594)
Laudate pueri, 5vv, 1590[7]
Further sacred works, *D-As*, *I-FZac*

SECULAR

Il primo libro de madrigali, 5vv (1568)
Il secondo libro de madrigali, 5vv (1577); 1 previously pubd, 1570[15]
Il terzo libro de madrigali, 5vv (1581)
Il primo libro de madrigali, 6vv (1589)
8 madrigals, 5, 6, 8 vv: 1582[5], 1583[10], 1584[4], 1586[7], 1586[10], 1590[15], 1591[9], 1592[14]; 4 madrigals, 5vv, *I-MOe*

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ANTHONY NEWCOMB

Iso [Yzo, Yso], **Pierre** (*fl* *c*1715–*c*1794). French composer and teacher. In the sources his surname appears as 'Yzo' until 1759, after which it becomes 'Iso'. He was not related to the composer and bassoonist Etienne Ozi, or the bassoonist François Ozi, as has been suggested. He went to Moulins from Nevers and became, in 1736, *maître de musique* at the Académie de Musique and a director of a music school there: he was required to conduct rehearsals and concerts and teach singing and the violin. He left in 1742 and was probably in Paris by 1748. Between 1753 and 1754 he played a part in the Querelle des Bouffons by publishing under the name of Yzo an answer to Rousseau's *Lettre sur la musique française* (Paris, 1753) entitled *Lettre sur celle de Monsieur Jean-Jacques Rousseau ... sur la musique*. His op.1, a motet for full chorus and orchestra to words from Psalm xcvii, was published probably shortly before two one-act *ballets héroïques* of his appeared at the Paris Opéra: *Phaëteuse* and *Zémide*, which together with *Apollon berger d'Admète* (music by Grenet) formed part of the *Fragments héroïques* produced on 20 July 1759. *Zémide* was also performed in Lyons in 1764 at the academy there. Both were printed in full score and reveal a rather simplistic and perfunctory approach to the genre.

A court document, *Mémoire pour le sieur Iso, maître de musique ... contre le sieur Lagarde, aussi maître de musique, défendeur* (1759, *US-Wc*), reveals that Iso attempted to collect payment for composing and revising several works for his fellow composer, Pierre de La Garde. He claimed that La Garde had a reputation for making false promises of shared payment and commissions in exchange for work. The document cites five works which he worked on for La Garde. Iso's witnesses included La Garde's copyist and librettist, as well as other musicians who allegedly observed Iso working on these compositions in La Garde's house. However, Charles-François Clément and Joseph de Laporte reported that the judgment went against Iso at both the *Châtelet* and the *Parlement*.

WORKS

STAGE

La convalescence de Mgr le Dauphin (cantatille), 30 Aug 1752 (Paris, 1752)
L'Amour malheureux (cantatille) (Paris, *c*1752)
Phaëteuse (ballet héroïque, 1, L. Fuzelier), Paris, Opéra, 20 July 1759 (Paris, 1759)
Zémide (ballet héroïque, 1, Chevalier de Laurès), Paris, Opéra, 20 July 1759 (Paris, 1759)

SACRED VOCAL

Cantate Domino, grand motet, chorus, orch, op.1, perf. Concert Spirituel, July 1752 (Paris, *c*1759)
Benedic anima mea, Dominum, grand motet, perf. Versailles, chapel, 8 and 9 March 1753, ?lost
Petit motet, perf. Concert Spirituel, 6 April 1773, ?lost

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HAROLD E. GRISWOLD

Isochronic. A term applied to TEXT-SETTING in which new syllables are enunciated at regular intervals, regardless of the number of notes per syllable.

Isoiar, Nicolò. *See* ISOUARD, NICOLÒ.

Isoir, André (*b* Saint Dizier, 20 July 1935). French organist. He studied in Paris with Edouard Souberbielle at the Ecole César Franck, and then with Rolande Falcinelli at the Conservatoire, where in 1960 he won a *premier prix* for organ and improvisation. He won the St Albans International Organ Competition in 1965 and the Haarlem Competition in three consecutive years, 1966–8. Isoir was organist of the Paris churches of St Médard, 1962–7, and St Séverin, 1967–73, and in 1973 was appointed organist of St Germain-des-Prés. Although he won the composition prize of the Amis de l'Orgue with his *Variations sur un psaume huguenot* (1974), his career has been as a performer. He has specialized in French music of the 17th and early 18th centuries, and has explored little-known works by such composers as Titelouze, Lebègue, Boyvin, Dandrieu and Séjan. In his approach to the technique and registration of this repertory Isoir has been influenced by his interest in the construction and restoration of old organs. He has made many recordings, including the extensive compilation *Le livre d'or de l'orgue français* and works by Couperin, Grigny, Franck and Jehan Alain. He has also recorded the complete organ works of Bach. In 1978 he was appointed professor of organ at the Orsay Conservatoire.

FRANÇOIS SABATIER

Isola, Gaetano (*b* Genoa, 1754; *d* Genoa, 17 July 1813). Italian composer. It is known from a letter he wrote to Padre Martini (in *I-Bc*) that he spent about ten years at the Palermo Conservatory studying for a diploma as *maestro di cappella*. Returning to Genoa in 1775 he began a career as a composer and music director. From 1777 to 1796 he was *maestro di cappella* at various churches and from 1789 *maestro al cembalo* at the Teatro S Agostino, of which he also seems to have been director at least for the last years of his life. In 1800 he was a member of the music section of the Istituto Nazionale della Liguria.

Between 1785 and 1797 six operas and an oratorio by him were performed in Genoa, Turin, Florence and Lisbon to public acclaim. Two in particular were big spectacle pieces. For *La conquista del vello d'oro* Boggio chose a mythological subject on which to construct an opera in the French style. It incorporates a dance of the infernal spirits and some machine spectacle in the form of a fire-breathing dragon and a temple of the sun appearing in mid-air. The trio that closes Act 2 contains programmatic storm music, generously scored for percussion and wind including solo bassoon, clarinet and trumpet in addition to the usual oboe and horn. In *Le danaidi*, the innovatory librettist Sertor provided a formally more fluid work including many ensembles, choruses and pantomime. Two of the ensembles involve some action, and several include a chorus.

Besides operas Isola wrote songs and sacred and instrumental music; his works survive only in manuscript. His sacred music includes a Credo and four-voice mass for the coronation of the doge Raffade de Ferrari, dated 25 November 1787. Isola also composed a few cantatas for the Accademia biennale delle Scuole Pie in Genoa. Of his stage works, in most cases only the librettos and a few arias survive. His pupils included the English tenor and composer John Braham.

WORKS

SACRED

MSS in I-Gl unless otherwise stated

Sant'Elena al Calvario (orat, P. Metastasio), Lisbon, 1791, music lost

In convertendo, S, insts, Tunc dicent, Venientes, Sicut erat, all 1779; Confitebor, vv, insts, 1780; Tota pulchra, TTB, insts, 1780; Tantum ergo, A, org, 1780; Homo natus, T, insts, 1781; Manus tuae, 1v, insts, 1781; Regina celi, SA, orch, 1784; Parce mihi, B, insts, 1784; Tantum ergo, S, insts, 1784; Gratias, T, insts, 1785; Mass, 3–4vv, insts, 1785; Solus erro, motet, T, insts, 1785; Pellis meae, 3vv, insts, 1785; Tantum ergo, T, insts, 1786; Nunc dimittis e miserere, TB, insts, 1786; Cr, SATB, insts, 1787; Mass, SATB, insts, 1787; Cr, TB, insts, 1793; Off, SATB, insts, 1793; Veni sancte, SATB, insts, 1794; Cr, TB, b, *I-Gsl*; Laudate, A, insts; Mass, TB, org, *Gsl*; Qui abitat, 4vv, insts, Quoniam, T, insts

STAGE

Medonte, Genoa, S Agostino, carn. 1785, scena and rondo *I-Gl*, *MOe*

L'isola dei portenti (dg per musica, 2, P. Calvi), Voltri, nr Genoa, Palazzo Brignole Sale, aut. 1788, *Gc*

Lisandro (dramma serio per musica, 3, F. Ballani), Genoa, S Agostino, carn. 1790, duet *I-MOe*, scena and rondo *Gl*

La conquista del vello d'oro (dramma per musica, 3, G. Boggio), Turin, Regio, 26 Dec 1790, excerpts *D-Dl*, *CH-Gc*, aria *I-Gl*, *Tn*, aria *Tf*, *P-La*

Le danaidi (dramma per musica, 3, G. Sertor), Florence, Pergola, aut. 1792

'Melodramma patriottico' (G. Sauli), Genoa, S Agostino, 9 July 1797

Arias for insertion in: Artaserse, 1794 [comp. unknown], *I-Gl*, *Rsc*; Nasolini: La morte di Cleopatra, 1795, *Gl*; Virginia, 1798 [various comps.], *Gl*; Mayr: Lodoiska, 1799, *Gl*; Mayr: Ginevra di Scozia, 1802, *Gl*; Cimarosa: Penelope, 1803, *Gl*; Paisiello: I zingari in fiera, 1806, *Gl*; others for unspecified ops, *CMbc*, *Gl*, *PAc*, *Tci*

OTHER WORKS

Other vocal: Cant., STB, insts, *I-Gl*; 2 other cants., lost; Duettino notturno, S, T, str, 2 hn, op.2, 1790, *D-Bsb*

Inst: Sym, 1784, *I-Gl**; Conc., D, hpd, str, *Gl*; Conc., C, hpd, str, *Gl* [inc; vn 1 only]

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CARMELA BONGIOVANNI, MARITA P. McCLYMONDS

Ísólfsson, Páll (*b* Stokkseyri, 12 Oct 1893; *d* Reykjavík, 23 Nov 1974). Icelandic composer, organist, teacher and conductor. The son of an organist-composer, he began his musical studies with Sigfús Einarsson in Reykjavík in 1908. In 1913, with the financial assistance of his uncle, he enrolled at the Leipzig Conservatory; his teachers there included Karl Straube (organ), Robert Teichmüller (piano), Hans Grisch (theory), and Max Reger (analysis). He became Straube's assistant at the Thomaskirche (1917–19), and completed his studies with Bonnet in Paris (1924–5). After his return to Iceland, he gradually assumed a central role in the reshaping of the country's musical life. He was principal of the Reykjavík College of Music from its foundation in 1930 to 1957, and head of the music department of the Icelandic State Radio from 1930 to 1959 (apart from the period 1937–8). He was organist first at the Reykjavík Free Church (1926–39), then at Reykjavík Cathedral (1939–68). He received the Knight's Cross of the Order of the Falcon (1940) and the

Grand Cross (1955), and was elected a member of the Royal Swedish Academy in 1956.

The first Icelandic instrumentalist of international renown, Ísólfsson's repertory was centered around the works of J.S. Bach and Reger. He toured Scandinavia, Germany, Great Britain, the United States, and the USSR, made solo recordings for HMV, and appeared with soloists such as Rostropovich and Telmányi. A pioneer in the performance of large-scale choral music in Reykjavík during the second quarter of the 20th century, he conducted works by Brahms (including the *Begräbnisgesang* and movements from the *German Requiem*) in 1926 and Haydn's *Creation* in 1939. His compositions are in a late-Romantic idiom influenced by Bach, Brahms and Reger. Many of his larger works were composed for specific occasions: his first major work, the *Althingishátíðarkantata*, won a competition for a work to be performed at the millenary of the Icelandic parliament in 1930. Among his other large-scale works are an organ Chaconne on a plainchant antiphon from the Office of St Thorlak, and a set of late-Brahmsian piano variations on a theme by his father, completed when he was in his 80s. A master of small forms, his most successful compositions include the hauntingly beautiful *Vögguljóð* ('Lullaby', op.2) and the ethereal *Máríuvers* ('Hymn to the Virgin Mary') for female voices, from his incidental music to *Gullna hliðið* ('The Golden Gate').

WORKS
(*selective list*)

Incid music (dates are of stagings in Reykjavík): Gullna hliðið [The Golden Gate] (D. Stefánsson), 26 Dec 1941; The Feast at Solhaug (H. Ibsen), 17 May 1943; Myndabók Jónasar Hallgrímssonar [Jónas Hallgrímsson's Picture Album] (H. Laxness after J. Hallgrímsson), 26 May 1945.

Inst: Humoresques, op. 1, pf, *c*1918; 3 Pf Pieces, op.5, *c*1920; Introduction and Passacaglia, org, *c*1930, orchd 1938; Chaconne, org, *c*1940, orchd J. Thórarinsson, 1967; Ostinato et fughetta, org, 1963, Variations on a Theme by Ísólfur Pálsson, pf, 1964

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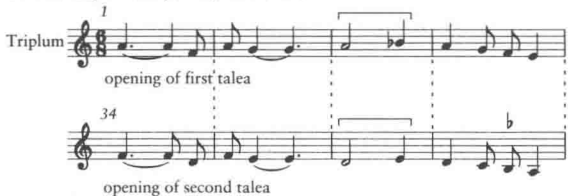
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ÁRNI HEIMIR INGÓLFSSON

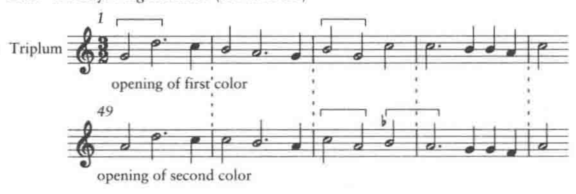
Isomelism (from Gk. *isos*: 'identical' and *melos*: 'melody'; Ger. *Isomelie*). A term coined by Heinrich Besseler for the melodic resemblances in the upper parts between different sections of certain isorhythmic motets of the first half of the 15th century. Isomelic recurrence may take place at the beginning of successive taleae and may involve transposition, as in the triplum of Du Fay's *Rite maiorem* (ex.1). Since color and talea do not normally overlap in

Ex.1 Du Fay: *Rite majorem* (ed. Besseler)



15th-century motets (by contrast with earlier practice), isomelic resemblance may also be found at the beginning of successive colores, as in the triplum of Du Fay's *Fulgens iubar* (ex.2). Isomelism of this kind, also found in music

Ex.2 Du Fay: *Fulgens iubar* (ed. Besseler)



of the Old Hall Manuscript (see Bukofzer), is not related to the cantus firmus. (In this special meaning of coloration, the term was used by E. Reeser.) Isomelism was once regarded as highly significant, but its importance has since been disputed. Scholars at first interpreted it as a product of conscious compositional procedure: either as a means of 'symbolizing' isorhythmic structures, and hence clarifying them (Besseler), or simply as a device which could be inserted in order to mark off isorhythmic sections (Bukofzer, Eggebrecht, Reichert). At the other extreme, Sanders regarded it as a mere by-product of motet composition. More recently, an intermediate view has gained acceptance (see Finscher and Laubenthal).

The majority of melodic connections within motets involve variation rather than strict repetition. It does not seem in such cases that a calculated decision has been made; however, the decision has been not for identity, but against it. In other words: the compositional procedure for the upper parts involves working out certain passages a number of times using variational techniques: the basic contrapuntal outline remains the same each time because of the construction of the tenor part. This is particularly clear in the case of panisorhythmic motets, because of their especially narrow pre-compositional constraints. The technique of variational changes at the openings of successive taleae and colores (which originated either in England or in the Ciconia circle) can therefore be seen as a means of avoiding similarity between sections. In this way it is comparable to certain techniques of cantus firmus coloration (in the sense of diminution).

In some exceptional cases (as in the motetus of *O proles Hispanie*, probably by Ciconia, and in certain works by Du Fay), upper parts do contain precise repetition of melodic material, and here a conscious compositional decision in favour of isomelism may indeed be inferred. Like so many other highly individual techniques used by motet composers between 1400 and 1450, however (including melodic and rhythmic imitation, duet construction etc.), these must be put down to the *subtilitas* of the composer; the intention is not to create a separate compositional genre.

(2) Although the term 'isomelic' normally refers exclusively to upper parts, it has also been used in connection with certain aspects of color construction and hence with the tenor part, notably by Reeser and Reese.

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LAURENZ LÜTTEKEN

Ison (Gk.). (1) A Byzantine neume indicating the repetition of a note at the same pitch as the preceding one; *see* BYZANTINE CHANT, §3(ii).

(2) In the performance of Byzantine liturgical music, the drone-like sustaining of the fundamental note of the mode by some members of the choir while the other singers chant the melody; *see* BYZANTINE CHANT, §14.

Isoré, Guillaume. *See* YSORÉ, GUILLAUME.

Isorelli, Duritio. Singer and viola bastarda player, possible collaborator in the *Rappresentatione di Anima, e di Corpo* of EMILIO DE' CAVALIERI.
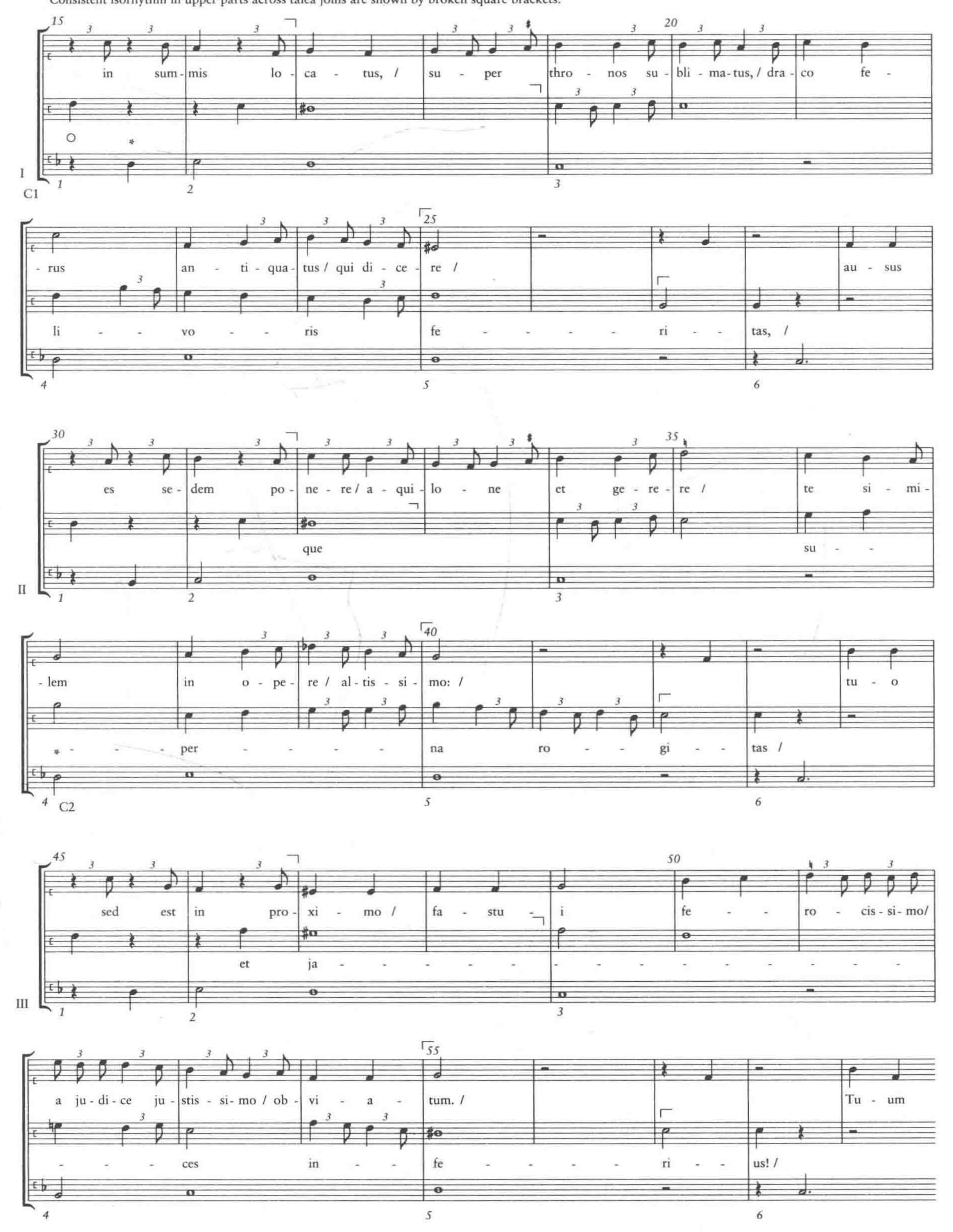
Isorhythm (from Gk. *isos*: 'equal' and *rhythmos*: 'rhythm'). A modern term applied with varying degrees of strictness to the periodic repetition or recurrence of rhythmic configurations, often with changing melodic content, in tenors and other parts of 14th- and early 15th-century compositions, especially motets. Since its introduction, however, the term has been more widely applied than is warranted, often with conflicting meanings. It belongs to a family of descriptive terms including 'isomel(od)ic' (*see* ISOMELISM), 'isochronous', 'isosyllabic' and 'isometric'; for 'isoperiodic' and 'panisorhythm' (where all voice-parts of a composition participate in rhythmic repeats) see below.

1. Medieval theory. 2. Development of the term. 3. Isorhythmic motets. 4. England, Italy: isorhythm outside motets. 5. Generic status; limits of the term.

1. MEDIEVAL THEORY. No equivalent term was used or needed in medieval theory, which instead used the words 'color' and 'talea'; these now designate tenor melodic and rhythmic units respectively, and are more supple analytical instruments than any single concept of 'isorhythm', although then they were less clearly distinguished (*see* COLOR, (1) and TALEA). Johannes de Muris (*Libellus cantus mensurabilis*, ed. in *CoussemakerS*, iii, 58, with corrections by U. Michels: *Die Musiktraktate des Johannes de Muris*, Wiesbaden, 1970, p.49), among others, applied the term 'color' to the repetition of a rhythmic pattern to different pitches, but added that musicians commonly distinguished 'color' as the repetition of the same pitches to different rhythms and 'talea' as the repetition of the same rhythms to different pitches. This accords both with modern usage and with instructions for tenor repetition in several musical sources, including 'color' for melody in Du Fay's *O gemma, lux* and Billart's *Salve virgo virginum*, and 'talea' for rhythm in *Alpha vibrans/Cetus* (ed. in PMFC, v, 1969, no.25 and CMM, xxxix, 1965), Ciconia's *Petrum Marcello* and Sarto's *Romanorum rex*. A similar distinction is made by the anonymous vernacular Florentine treatise (ed. in CSM, v, 1957, p.56) and the Berkeley treatise of 1375 (ed. and trans. O.B. Ellsworth, Lincoln, NE, 1984, pp.180–81). Most other Italian theorists follow de Muris's near equation of color and talea (Prosdocimus de Beldomandis: *Tractatus practice ... ad modum Ytalicorum*, ed. in *CoussemakerS*, iii, pp.228–48; Ugolino of Orvieto: *Declaratio musicae disciplinae*, ii, ed. in CSM, vii, 1960).

Johannes Boen (*Ars*, *c*.1355; ed. in CSM, xix, 1972), perhaps followed by the late 14th-century author of the *Tractatus figurarum* (*see* EGIDIUS DE MURINO), used 'color' ('colorare') for the division of the tenor melody chosen to be ordered ('ordinare', as in the 13th-century 'ordo', 'ordines') into the rhythmically identical groups now called 'taleae'. Boen cited specific examples: in Vitry's *Impudenter circuivi/Virtutibus*, to what we would call the second color (melody) statement 'the composer applied the same color [rhythmic disposition, what would now be called talea] as before'. (This 30-note tenor is disposed in five six-note 'parts' – we should say 'taleae' – then the whole melody is repeated in halved values.) Boen also cited *Apta caro/Flos virginum*, likewise with a 30-note color, stated twice: 'but then he split [the whole 60-note tenor] into three [rhythmic] parts, 20 notes each, and by an identical arrangement preserved beautiful color in the succeeding two parts'. A similar overlapping of color and talea is seen in Machaut's motet *Fons tocius O livoris/Fera pessima* (ex.1); another is exemplified by the late 14th-century Anonymus 5 (*Ars cantus mensurabilis*, ed. C.M. Balensuela, Lincoln, NE, 1994, p.258), also from a surviving motet, *Rex Karole/Leticie pacis* (ed. in PMFC, v, 1986, no.26), whose tenor overlaps color and talea with five 24-note rhythmic statements imposed on two 60-note melodic statements. The same theorist gives *Ida capillorum/Portio nature* as an example of color: the same sounds are repeated but 'under different figures' (p.256); the beginnings of these four statements are shown in ex.2. The same tenor is 'isorhythmic' in notation but not in result; it is read successively in perfect and imperfect time (i.e. mensural transformation), then again in diminution at the next note-level down, also with mensural transformation. While theorists discussed color and talea mainly with reference to the tenor, contemporary compositions cultivated isorhythmic repetitions (without diminution) in other voices, most clearly in hockets and where the taleae join, and in some cases consistently in all parts, for which Apel used the term 'panisorhythm[ic]' (1955, pp.139–40). None of the theorists' examples, of which this is a virtually complete list, is panisorhythmic; their tenor plans differ, and there was no single isorhythmic paradigm. Theorists and musical repertory alike show more interest in cultivating variety than identity.

2. DEVELOPMENT OF THE TERM. The German word *Isorhythmie* was coined by Friedrich Ludwig in 1904 (*SIMG*, v, p.223) to describe exact rhythmic repeats, to different melodies, in the 13th-century motetus part of *On parole/A Paris/Frese nouvele* (*F-MOf* H196, no.302, 368*v*–369*v*; ed. Y. Rokseth: *Polyphonies du XIIIe siècle*, Paris, 1935–9, and in RRMMA, ii-viii, 1979). He next applied it in 1910 (pp.444–5), still for the 13th century, to successive phrases of equal length but not necessarily the same rhythm, a phenomenon whose 14th-century use Besseler (*AMw*, 1926, p.201, n.1) called 'isoperiodic' (the German noun is *Isoperiodik*), meaning that 'the upper voices only follow the plan of the lower voices in a general way or have merely a few bars rhythmically identical in



Ex.1 Machaut: *Fons tocius/O livoris/Fera pessima*, first three (of nine) taleas (I, II, III) to two color statements (C1, C2). Consistent isorhythm in upper parts across talea joins are shown by broken square brackets.

Ex.2 *Portio nature/Ida capillorum*, first half of first talea

I — perfect modus, with altered breves

II — imperfect modus

III — diminution, read as perfect tempus with altered semibreves

IV — diminution, read as imperfect tempus

each Tenor period' (Günther, *MD*, 1958). Isoperiodicity, unlike isorhythm, cannot survive diminution of the overall length of a phrase. Sanders developed the idea of modular numbers to represent the periodic construction of motet upper voices bounded by rests (*Grove6*; 1973), sometimes non-coincident, or offset (see also Harrison, PMFC, xv, 1980/R). Ludwig (*AdlerHM*) extended the term 'isorhythm' to 14th-century repertory on the basis of his work on Machaut and the manuscript *I-IV*, and it was this sense that Besseler adopted, listing the isorhythmic motet repertory as then known (*AMw*, 1926, pp.222–4), though including many motets with a very weak claim on the definition. Sanders favours defining '"isorhythm" in the sense of such rhythmic occurrences in all voices' (*Grove6*).

The more closely panisorhythm was approached, the higher the generic status became: 'the Tenor (color) is frequently repeated several times and usually made up of a number of rhythmically identical periods (taleae). If the upper voices also follow this scheme, the composition is an isorhythmic motet' (Günther, *MD*, 1958, p.29). Thus the term 'isorhythmic motet' came to denote a distinct and more exalted genre cultivated from the 1310s to the 1440s, irrespective of scale, text or occasion.

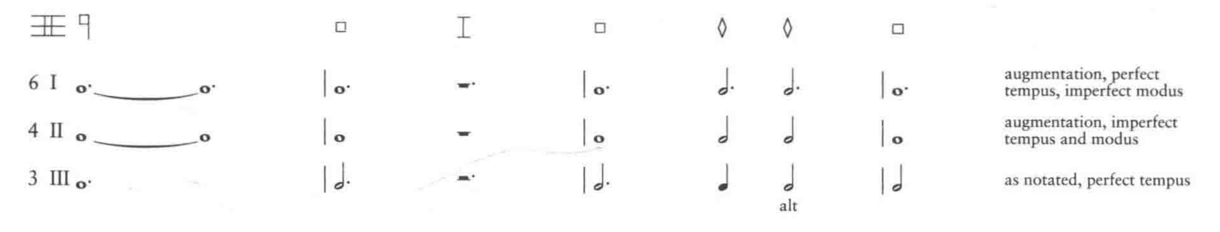
Modern analytic formula notations have been devised to summarize isorhythmic motet structures. The systems of Besseler (1926), Reaney (CMM, xi, 1955–76, xviii), de Van (CMM, i/1, 1947) and Günther (CMM, xxxix, 1965) do not indicate color, color-talea relationships or the extent and nature of diminution. Apel (1955) adopted a simpler system to indicate color-talea relationships in the tenor only, which is likewise incomplete (see Turner, *MAn*, 1991). Such systems can convey overall proportions but not, or not so readily, the mensural transformations that cause them or new rhythmicization of the second color, let alone the extent of isorhythm in the upper parts. Varying combinations of letters and numerals, sometimes illogical or inconsistent, are used by editors to mark these events in the scores. Principal parallel events can be aligned, as Ludwig did in his Machaut edition; and although such layout still cannot represent overlaps and displacements, it can help the modern reader more effectively than most formulae. The analyst must consult not only editions (with their pitfalls for the unwary) but often also manuscripts. The repertory's resistance to standard formulations belies the widespread modern notion of a strict and uniform 'isorhythmic' principle.

3. Isorhythmic motets. From the start, motets were shaped by tenor repetition. Short repeating rhythmic-modal units (*ordines*; *see* Rhythmic modes) in 13th-century pieces are occasionally superimposed on non-coincident melodic units. Despite such repetitions, the status of 'isorhythmic' is now usually reserved not for the 13th-century repertory that prompted it (see the exclusions by Sanders, *Grove6*) but for later motets where such repetition extends to parts other than the tenor (Günther, *MD*, 1958), or to more ambitious schemes of a kind of 'developing variation'. Besseler cited *Se je chante/Bien dois/Et sperabit* (*F-MOf* H196, no.294) as the earliest instance involving all voices in rhythmic recurrence in the hocket passages, but without regular tenor patterning (see Sanders, *Grove6*, esp. ex.2). Upper-voice correspondences were hardly present in the 13th century, but rapidly increased in the 14th, first in hocket sections and around talea joins (see ex.1). In the 14th century tenor units often became longer, and repetitions more systematic and more adventurous. The rhythmic innovations of the French Ars nova enabled upper-voice micro-relationships to mirror the more sustained tenor durations that undergirded the structure, but no single new principle emerged that was neither anticipated in the 13th century nor extended in the 15th.

Of over 100 surviving 14th-century motets, only 15 are panisorhythmic. Many others (including some by Machaut and in *I-IV*) have at least tenor isorhythm; many have extensive upper-part isoperiodicity and some exact isorhythmic repetition, especially in hockets, around talea-joins and in diminution sections (see ex.1). Before about 1350, panisorhythm occurs only in Machaut's *Amours qui ha le povoir Faus Samblant/Vidi Dominum* (no.15) and in four motets in *I-IV*. Early datings in the 1310s have recently been suggested for some motets with upper-voice isorhythm and precocious features of notation (Leech-Wilkinson, 1995; Kügle, 1997, chap.3; *see* Vitry, Philippe de). Günther argued from statistics of survival and characteristics that 'the [isorhythmic] motet with its long tradition as an art-form of the first rank has had to give way [around 1400] before the more modern polyphonic song' (*MD*, 1958, p.47). This view of a declining genre is superseded by Allsen's listing (1992) of 134 mostly panisorhythmic motets (including fragments) from the first half of the 15th century. Among the better-known composers of altogether nearly 250 'isorhythmic' motets are Vitry, Machaut, Ciconia, Dunstaple and Du Fay; many motets are anonymous, including 40 in *I-Tn* 9 (from Cyprus). Other principal manuscript repositories include the *Roman de Fauvel* (*F-Pn* fr.146; 34 motets), *I-IV* (37), the Machaut manuscripts (23), *F-CH* 564, the Old Hall Manuscript (*GB-Lbl* Add.57950), *I-Bc* 15 and *I-MOe* X.I.11 (*see* Sources, ms, §§V, VII and IX, 1–3). These approximate figures for the repertory need adjustment to take into account different modern understandings of isorhythm; in addition, isorhythmic mass movements and many anomalous or non-isorhythmic motet forms should be considered. It was in the first half of the 15th century, and not in the 14th, as is generally believed, or in the 13th, for which Ludwig first coined the word, that the cultivation of rhythmic identity had its brief and major flowering.

Color and talea can be manipulated in many combinations. Usually there are several taleae within a color. Sometimes melodic and rhythmic units are overlapped (as

Ex.3 Dunstaple: *Dies dignus/Demon dolens*



in *Rex Karole* and several of Machaut's motets; see ex.1). Some motets present subsequent statements of the color in the same rhythm; others challenge an isorhythmic classification by presenting the repeats in mensural transformation and/or diminution. In ex.2, taleas I and III are read in perfect modus; II and IV interpret the same notation in imperfect modus and therefore do not have the same rhythmic results; the first two statements in ex.3 are likewise distinguished from the third; ex.5 achieves the 'same' results but counted out in different, accelerating mensurations. In ex.2 taleas III and IV are read in diminution; ex.4 has a written-out diminution to which mensural transformation is also applied. In ex.3, the first statement is in augmentation in relation to the last (notated). The second color is sometimes not even a diminution of the first but independently rhythmicized and with its own separate set of internal repeats (though such distinctions are now rarely made). Occasionally, tenors are presented in retrograde. Machaut's motets with irregularly repeating song tenors have not normally been counted as isorhythmic; nor have extreme cases of mensural transformation (such as *Inter densas/Imbribus*, see Bent, 1992), though slight deviations due to the same principle have often been overlooked in motets commonly classified as isorhythmic.

4. England, Italy: isorhythm outside motets. Although the isorhythmic motet has usually been considered mainly a French phenomenon, Sanders draws attention to numerous early English instances, unknown to Ludwig and Besseler, that form an important background to the wide variety of motet styles in 14th-century England (ed. in PMFC, xv, 1980/*R*); about 25 have some form of tenor isorhythm (Sanders, *Grove6*; 1973). The Old Hall Manuscript applies French techniques to diversely 'isorhythmic' works; its later motets settle to a panisorhythmic English tripartite design (Allsen, 1992, chap.4), best known from Dunstaple (Bent, 1981, chap.4; see ex.3).

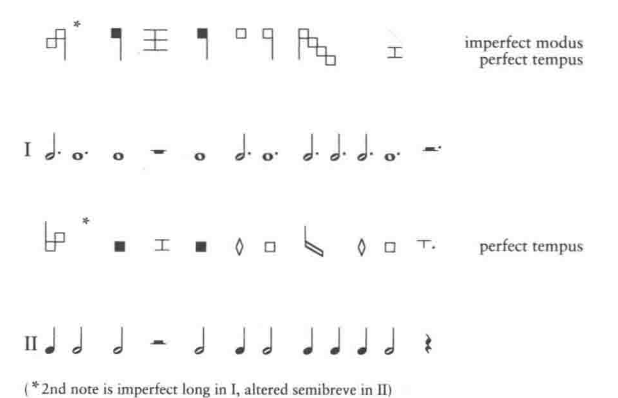
The earliest Italian uses of rhythmic repetition are not in motets but in madrigals: Landini's *Si dolce non sonò* (in praise of Vitry) and Lorenzo da Firenze's *Povero zappator*, in which short units are immediately followed by their own diminutions and the resulting larger patterns are repeated. Only after 1400 did isorhythm enter the Italian tradition of ceremonial and occasional motets (Bent, 1992; Allsen, 1992, chap.3). In each half of Ciconia's motet *Petrum Marcello* the tenor follows the undiminished form immediately with its diminution, while in two other motets Ciconia makes the second half an undiminished rhythmic replication, in all voices, of the first. The tenor of his *Doctorum principem* is read in three different mensurations, and is therefore not isorhythmic in result. In both the Italian and English repertories rhythmic repetition takes its place among a wide range of techniques less well served by the criteria developed largely for French repertory.

Various forms of isorhythm also appear in other French genres, including Machaut's ballade *S'Amours ne fait* (no.1, before 1350) and in three rondeaux in the late 14th-century Chantilly manuscript (*F-CH 564*) by Matteo de Sancto Johanne (*Je chante ung chan*), Haucourt (*Se doit il plus*) and Vaillant (*Pour ce que je ne say*), as well as in the 15th-century English goliardic-texted drinking song *O potores* in *GB-Lbl* 3307. A few 14th-century mass movements (notably Machaut's) employ some form of isorhythm, and around 1400, especially in England, isorhythmic principles of various kinds and strictness are applied to mass movements, separately or in cyclic combination.

The formal expansion enabled by 14th-century notational advances is paralleled by the 15th-century extension of the principles and spirit of these structuring techniques to the related movements of mass cycles, and to extended motet or antiphon compositions, often in several proportioned sections, articulated by mensural change, vocal scoring and isorhythm. It is hard to establish boundaries for the concept of isorhythm within the evolution of these large forms; there is an ongoing body of music governed by mensurally, proportionally or rhythmically (but not necessarily isorhythmically) structured tenors or sections, representing the evolution rather than the cessation of a tradition (Dammann, *AMw*, 1953; Brothers, *JAMS*, 1991). Some of Du Fay's grandest motets of the 1430s have only a single talea per color, which precludes intrasectional upper-part isorhythm, thus calling their isorhythmic credentials into question.

Indeed, the cyclic mass extends principles of rhythmic unification and proportioned sections that are defined by

Ex.4 *Humane lingue/Supplicum voces*, first talea, and written-out diminution, one note-level down
Diminution produces one-third value for uncoloured notes, and one-half value for coloured notes.



(*2nd note is imperfect long in I, altered semibreve in II)

mensuration change to Ordinary cycles on a single cantus firmus. The movements of Dunstaple's *Jesu Christe Fili Dei* are related to each other by tenor isorhythm; in addition, each surviving movement is internally isorhythmic, with two cantus firmus statements, the second in diminution, each with its own proportioned (but not isorhythmic) perfect–imperfect time change. The anonymous 'Caput' Mass has tenor identity between all movements, but two differently rhythmicized statements of the cantus firmus in each, respectively in perfect and imperfect time. Dunstaple's Mass *Da gaudiorum premia* and Power's *Alma Redemptoris* Mass likewise have tenor identity between but not within movements, with change from perfect to imperfect time; the length of non-tenor duets varies among movements. *Rex seculorum* presents a differently rhythmicized version of the same chant in each movement, but retains the same chant divisions between perfect and imperfect time sections. The movements of Du Fay's *Missa 'Se la face ay pale'* are unified by single or multiple isorhythmic statements of the cantus-firmus, and by carefully controlled proportions. On the isorhythmic status of such cases, as on the cantus-firmus based sectional motets and antiphons of the later 15th century, opinion remains divided.

5. Generic status; limits of the term. The emphasis on identity has fostered a view of the isorhythmic motet as a rule-bound monolith, whence it became the prestigious and defining genre of the French Ars Nova, to the detriment of the varied range of motet strategies both covered by and excluded from it: 'the grandiose manifestation of the speculative medieval view' (Dammann, *AMw*, 1953, p.16). It was precisely during the period (1920s to 50s) when serialism was introduced and evolved to total serialization that medievalists rejoiced in uncovering a validating intellectual construct which, in its purest form, could account for every note of compositions. In the 20th century composers including Birtwistle, Maxwell Davies, Wuorinen, Messiaen and Berg used isorhythm (see Kügle, *MGG2*).

Number and proportion have been stressed as guiding principles of motet construction and isorhythmic diminutions (Sanders, 1973; Trowell, *PRMA*, 1978–9; Bent, 1990; Bent and Howlett, 1990; Brothers, 1991; Turner, 1991; Bent, 1992; *see also* Du Fay). Combinations of numbers, structural features and allusions remain the basis for identifying linked pairs or groups of motets (whether by the same or, as homage or competition, different composers) and numerous instances of allusion and play in which one motet acknowledges another (such as the series of 'musician' motets, mostly ed. in PMFC, v and xv, the Marigny motets, in *F-Pn* fr.146; see also Leech-Wilkinson, *PRMA*, 1983; Allsen, 1992, chap.6; Kügle, 1997, chap.3). The combination of mensural transformation and proportional diminution mentioned above in *Ida capillorum/Portio nature* (see ex.2) is also conspicuous in the Credo *Omni tempore* (Bent, 1990). But further examination shows that most such diminutions, and any irregularities of result, are due to a mensural strategy with proportional consequences, proportions that may indeed be deliberate and reflected in other quantifiable aspects of the motet, such as textual elements. In the 14th century diminution (*see* Diminution, §2) was defined not (as is now usual) by numerical proportion, but as the substitution of the next lower note value, which may produce an asymmetrical relationship; the resulting proportion, regular or irregular, is a consequence of this, not the cause. For example, *Humane lingue/Supplicum voces* (PMFC, xv no.36; see ex.4), presents the tenor color first in normal values (in imperfect modus, perfect tempus) then in written-out diminution (in perfect tempus, minor prolation) at the next level down. This produces different results: the perfect-time notes take a third of their former value, the imperfect (coloured) half.

Recent work challenges the continuing appropriateness of the term 'isorhythmic motet' in the face of increasingly refined analyses, new repertories and anomalous forms marginalized as motets mainly because they are not 'isorhythmic' (Bent, 1992; Kügle, 1997, chap.3). A more neutral general term, or a repertory of specific terms, would suit a fuller range of structuring techniques. Several procedures commonly subsumed under 'isorhythm' do not, or do not necessarily, produce rhythmic identity; these include:

(*i*) newly rhythmicized second color statements (as in *Vos/Gratissima, Firmissime/Adesto, Douce/Garison*);

(*ii*) mensural transformation of a color repeat. Such transformation between perfect and imperfect relationships will not always result in the 'different' rhythms of exx.2 and 3, depending on the permutations and note-values actually used. The same notation and the same process may produce either the same or different results; it is therefore wrong to classify all such cases as isorhythmic, and artificial to segregate differing outcomes generated by the same procedure. Some such transformations have been loosely classified as diminutions because the tenor notes become progressively shorter; but as in *Sub Arturo plebs* (ex.5), an imperfect long whose breves successively contain nine, six and four minims is still an undiminished but mensurally transformed long in each statement. The resulting proportions are contrived by mensuration signs and named in the motetus text as 'twice by hemiola'. This tenor is strictly isorhythmic, not because of its transformative process, but only because it avoids shorter note values that would have been subject to alteration and imperfection thereby producing different rhythms.

(*iii*) diminution of a color repeat. This involves the substitution of a note of the next level down, a breve for a long, etc.; such diminution can be applied mentally, or it can be written out. When duple and triple relationships are reflected in the diminution process, the resulting rhythms are indeed the same (isorhythmic), and the result is, for example, 'by half', as indeed some theorists say. But if those duple and triple relationships shift, or if successive statements invoke different mensurations with different applications of alteration and imperfection, their

Ex.5 Alanus: *Sub Arturo plebs/Fons citharizancium*
No diminution: each talea begins with a mensurally transformed long imperfect modus throughout

I ⊙ 9
II ⊂ 6
III C 4

relationship can no longer be properly described as isorhythmic.

Mensural transformations and diminution can each produce the same or slightly or extremely different internal rhythmic relationships; on the other hand, apparently slight differences may result from new rhythmicizations of the color, while some deceptively extreme mensural essays (such as *Inter densas/Imbribus*) derive from the same notation, as can retrograde forms and canons. To create an isorhythmic/non-isorhythmic distinction within the conflated categories of mensural and diminutional transformation obscures fundamental differences between these categories, as does modern notation. Only exact repetitions with no change of mensuration and no diminution can reliably, if trivially, meet isorhythmic criteria; other repetitions may only do so by virtue of constraints such as the avoidance of variable note values. In addition, an isorhythmic classification privileges one particular kind of periodic repetition at the expense of melodic and verbal craft, all of which are interrelated in complex and varied ways; it subordinates the artistic cultivation of variety, difference and displacement, such that these are noted negatively, as absence, irregularity or incompleteness of isorhythm. Composers and theorists throughout the period cultivated variety rather than uniformity: almost every motet of the period is a unique essay in difference not identity. As a descriptive term of limited application, isorhythm is unproblematic; but as an overall validating name for a genre, it is ripe for reconsideration.

See also Discant; Mass, §II; Motet, §I; and Old Hall manuscript.

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MARGARET BENT

Isouard, Nicolò [Nicholas; Nicolas; Nicolo] [Isoiar, Nicolò; Nicolò de Malt(h)e] (*b* Valletta, Malta, 16 May 1773/6 Dec 1775; *d* Paris, 23 March 1818). French composer of Maltese birth. He was among those who determined a final form for *opéra comique*.

1. Life. Isouard was baptized John-Joachim-Edward-Nicholas. As a composer he often used the names Nicolas or Nicolò de Malte. His father, Fortunato Isouard Xuereb, was a merchant and secretary to the government storehouses, married to Elena Maria Lombardo. Constant Campion, Commander of the Maltese Order of Knights, financed Nicolas's first stay in Paris and education at the Pensionnat Berthaud, a preparatory school for the Engineers and Artillery, where he learnt Latin, drawing and mathematics, and the piano with Pin. The Revolution forced him to leave France in 1790, and back in Malta his father placed him in a merchant's office. He played the piano in society with success and studied counterpoint with Michelangelo Vella and Francesco Azzopardi, who were both associated with the Neapolitan school. On 10 November 1791 Vincenzo Anfossi (brother of the composer) became organist at the church of St-Jean-de-Jerusalem in Malta, and Isouard became his assistant. But, soon after, he was sent by his father to Palermo as a merchant's assistant where he studied composition with Giuseppe Amendola; later, in Naples, he worked for the German bankers Cutler and Herzelin, completing his composition studies with Sala and, thanks to Princess Belmonte's recommendation, with P.A. Guglielmi.

Early in 1794 Isouard's début as a composer took place in Florence with the opera *L'avviso ai maritati*, which was enthusiastically received and later given in Lisbon, Dresden and Madrid. From this time, he abandoned commerce and called himself Nicolò de Malte in order not to compromise his family. His next opera was *Artaserse*, commissioned by the singer Senesino; it was produced with success in Livorno. The Grand Master of the Maltese Order of Knights, Rohan, commissioned a mass from Isouard (dated January 1795), and in November or December of 1795 Isouard was received as Donatus of the order. On the death of Vincenzo Anfossi in January

1796 he was appointed organist of the church of St-Jean-de-Jerusalem. During this time he wrote his sacred works, but also composed Italian operas (some of them based on French plays) for the Maltese theatre. In July 1797, the impresario Rosario di Majo sent him to Naples, where he persuaded the singer Paolo Febraro to come and work in Malta. Following the French invasion in June 1798, Isouard and his father collaborated with the French; three months later General Vaubois appointed Isouard commissioner of the Théâtre Manoel, and when the surrender was signed in September 1800 he took Isouard with him back to Paris. *Le petit page*, Isouard's first Parisian *opéra comique*, was given in the Théâtre Feydeau on 14 February 1800, and was composed in collaboration with Rodolphe Kreutzer. Their second collaboration, the serious opera *Flaminius à Corinthe* (1801), was a failure, but Isouard had success in the same year with *Le tonnelier* and the French translation of *L'improvisata in campagna*. His collaboration with the librettist E.J.B. Delrieu and his friendship with F.B. Hoffman influenced his sense of lyric drama, and he secured his first great success in 1802 with *Michel-Ange*, to a libretto by Delrieu.

Isouard's easy sociability, together with his membership of the freemasons, probably helped him make his way in Parisian society, and his mercantile experience led to the formation of the publishing concern Le Magasin de Musique (5 August 1802) with Cherubini, Méhul, Rode, Kreutzer and Boieldieu. Intended to further the works of its co-founders, it survived until 1811, although Isouard retired from the association in 1807, and published some of his own works. After his death his widow (under the name Veuve Nicolo) assured the distribution of his compositions and arrangements before ceding the collection to Troupenas in 1825. His collaboration with the librettist C.J. Etienne, editor of the *Journal des deux mondes*, began with *Un jour à Paris* (1808). In 1810 they produced the biggest financial success of this period at the Opéra-Comique with the fairy-tale opera *Cendrillon*, which imitated Grétry's *Zémir et Azor* with its moral subject based on mistaken appearances, the transformation of Cendrillon (like Azor) and the rose as a symbol of beauty. This success reconciled Isouard with his father, who came from Malta for his son's wedding to Claudine Berthault (*b* 1785) on 11 January 1812.

Isouard's creativity was stimulated by the return in 1811 of his chief competitor, Boieldieu, from eight years in Russia. In his later works Isouard showed extraordinary power of expression, which the levity and rapid composition of earlier operas had not admitted. When Boieldieu was elected to the Institut de France in 1817, however, Isouard broke off relations with his old friend, and they were still unreconciled when Isouard died the following year. His opera *Aladin* was completed by Benincori, who himself died before the première on 6 February 1822.

Isouard's daughter Ninette (1814–76), known as Ninette Nicolò, was a pianist and composer, mainly of songs. His brother Joseph-Alexandre-Victor-Antoine-Calcédoine-Jacques-Emmanuel Isoiar (1794–1863) was a tenor in *opéra comique* in France and elsewhere in Europe, afterwards (1825–33) becoming a director of theatrical companies in Lille, Ghent, Rouen, Nîmes and Toulouse.

2. Works. Isouard's style is defined by his sense of declamation, the predominance of dance forms, occasional harmonic boldness (always for expressive ends), essentially syllabic ensembles with rapid parlando and repetition of phrases; his finales are in general less well-organized than those of Dalayrac or Boieldieu. From *Cendrillon* onwards his writing combines vocal virtuosity with a search for greater expression. His most striking trait is the way in which he matches in music the sense and tone of the words, as, for example, in *Michel-Ange* where an instrumental chromatic descent accompanies Pasquino as he falls asleep (no.7), or in *Cimarosa* (entr'acte) where the orchestra paints the night calm, snoring and the beginning of a fire.

L'intrigue aux fenêtres, created from a *jeu de scène*, and *L'une pour l'autre*, called a 'comédie d'intrigue' in the score, recall the origins of *opéra comique* in spoken theatre and this is further suggested by Isouard's use of melodrama techniques in much of his work. He often draws on situations linked directly with music. For example, *Cimarosa* depicts the sound of a piano (no.1), the composer searching for a melody and imitating various instruments (no.3), a performance class (no.4) and the bravos of the public and the whims of performers (no.5). *Lully et Quinault* presents the composer imagining the staging of his work (no.4). In the interests of verisimilitude Isouard also used pre-existing material, for example, an air by Lully (*Lully et Quinault*, no.4), or Quinault's words (*Armide*, Act 5). To create a sense of mystery he called on the glass harmonica (*Magicien sans magie*, no.10) and the celestial playing of the piano (*Aladin*, no.11); offstage and onstage music were also used to great effect. The musical portrayal of characters or emotions and the adaptation of musical style to situation become crucial: in *Cendrillon* the coloratura of the coquettish sisters contrasts with the syllabic declamation of the true and simple feelings of Cendrillon and Alidor; Cendrillon's singing of a popular air ('Il était un p'tit homme') confirms her simple character. Isouard often used specific styles and instruments to connote the setting, as for example in *Joconde*, in which, 50 years before Gounod in *Mireille*, Isouard created a Provençale local colour: a musette, introduced in the overture, is taken up again as a ritornello (no.12) and developed in the finale; a drone effect is created (nos.4, 10, 17); jingles and tambourins are used; the oboe and horn suggest a pastoral setting in the *couplets* (no.4) where an 'oboi soli in guisa de Boscaresccia' is called upon in the minor section. The *fête* at the end of Act II (no.9) of *Jeannot et Colin* seems to have been inspired by the onstage music with three orchestras in Mozart's *Don Giovanni*, and prefigures the vast polychoral constructions of the *grands opéras* of Rossini and Meyerbeer. The characters of the three quadrilles, les Bergères in 6/8 (A), les Basques in 2/4 (B) and les Troubadours in 2/4 (C), are defined musically and instrumentally as they succeed and combine with each other in the design *A B AB C ABC*.

Isouard's published scores provide remarkable glimpses of performance: he indicates with diagrams the precise position of the characters on stage and fixes tempos with Maelzel's metronome (see, for example, *Les deux maris*, *L'une pour l'autre*). Paradoxically, although criticized at first for his Italian style, his music represents ultimately one of the most important contributions to the determining of a final form for French *opéra comique*, balancing spoken comedy and opera, grace, spirit, emotion and will. This established him as the successor to Grétry, whose example he actively looked to follow in *Jeannot et Colin*, and Monsigny.

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printed works published in Paris unless otherwise stated

STAGE

first performed in Paris by the Opéra-Comique at the Théâtre Feydeau unless otherwise stated

L'avviso ai maritati (op, 2, F. Gonella), Florence, Pergola, 4 June 1794, *F-Pc*
Artaserse re di Persia (op, 3, P. Metastasio), Livorno, Avvalorati, Sept 1794
Il barbiere di Siviglia (ob, after P.-A. Beaumarchais), Malta, *c*1796
Rinaldo d'Asti (op, G. Carpani, after J.-B. Radet and P.-Y. Barré: *Renaud d'Ast*), Malta, *c*1796
L'improvvisata in campagna (ob, after E.J.B. Delrieu), Malta, 1797; rev. as L'impromptu de campagne (1, Delrieu), Paris, OC (Favart), 30 June 1801 (1801)
Il tonneliere, Malta, 1797; rev. as Le tonnelier (oc, 1, Delrieu and F.A. Quêtant), Paris, OC (Favart), 19 May 1801
I due avari (ob), Malta, *c*1797
Il barone d'Alba chiara (op), Malta, *c*1798
Ginevra di Scozia (op, after L. Ariosto), Malta, *c*1798
Le petit page, ou La prison d'état (cmda, 1, R.C.G. de Pixérécourt and L.T. Lambert), Paris, Feydeau, 14 Feb 1800 (n.d.), collab. R. Kreutzer
Flaminius à Corinthe (op, 1, Pixérécourt and Lambert), Paris, Opéra, 27 Feb 1801, *Po* (inc.), collab. Kreutzer
La statue, ou La femme avare (oc, 1, F.-B. Hoffman), 26 April 1802
Michel-Ange (op, 1, Delrieu), 11 Dec 1802 (1802)
Les confidences (comédie mêlée de chants, 2, A.G. Jars), 31 March 1803 (1803)
Le baiser et la quittance, ou Une aventure de garnison (oc, 3, L.B. Picard, M. Dieulafoy and C. de Longchamps), 18 June 1803, *B-Bc*, *F-Pn*, collab. E.-N. Méhul, A. Boieldieu and Kreutzer
Le médecin turc (opéra-bouffon, 1, P. Villiers and A. Gouffé), 19 Nov 1803 (1804)
L'intrigue aux fenêtres (opéra bouffon, 1, J.-N. Bouilly and L.E.F.C. Mercier-Dupaty), Paris, OC (Favart), 25 Feb 1805 (1805)
La ruse inutile, ou Les rivaux par convention (op, 2, Hoffman), Paris, OC (Favart), 30 May 1805 (1805)
Léonce, ou Le fils adoptif (comédie mêlée de musique, 2, B.-J. Marsollier), 18 Nov 1805 (1805)
La prise de Passau (oc, 2, Mercier-Dupaty), 8 Feb 1806
Le déjeuner de garçons (cmda, A.-F. Creuzé de Lesser), 24 April 1806 (*c*1806)
Idala, ou La sultane (oc, 3, Hoffman), 1 Aug 1806
Les rendez-vous bourgeois (opéra-bouffon mêlé d'ariettes, 1, Hoffman), 9 May 1807 (1807)
Les créanciers, ou Le remède à la goutte (oc, 3, J.-B.-C. Vial), 10 Dec 1807
Un jour à Paris, ou La leçon singulière (oc mêlé de musique, 3, C.-G. Etienne), 24 May 1808 (1808)
Cimarosa (oc, 2, Bouilly), 28 June 1808 (1808)
Zélomir, ou L'intrigue au sérail (oc, 3, Etienne), 25 April 1809
Cendrillon (opéra-féerie, 3, Etienne, after C. Perrault: *Contes de ma mère l'oye*), 22 Feb 1810 (*c*1810)
La victime des arts, ou La fête de famille (oc, 2, L.-M. d'Estourmel), 27 Feb 1811, collab. H.-M. Berton and J.-P. Solié
La fête de village, ou L'heureux militaire (oc, 1, Etienne), 31 March 1811
Le billet de loterie (cmda, 1, Creuzé de Lesser, J.-F. Roger), 14 Sept 1811 (*c*1811)
Le magicien sans magie (oc, 2, Creuzé de Lesser and Roger), 4 Nov 1811 (*c*1811)
Lully et Quinault, ou Le déjeuner impossible (oc, 1, P.C. Gaugiran-Nanteuil), 27 Feb 1812 (?1812)
Le prince de Catane (op, 3, R.R.L. Castel, after Voltaire: *L'éducation d'un prince*), 4 March 1813 (*c*1813)
Le français à Venise (oc, 1, M.A.J. Gensoul), 14 June 1813 (1813)
Bayard à Mézières, ou Le siège de Mézières (oc, 1, Mercier-Dupaty and R.A.P. Allisan de Chazet), 12 Feb 1814, vs (1814), collab. Boieldieu, C.-S. Catel and L. Cherubini
Joconde, ou Les coureurs d'aventures (comédie mêlée de chants, 3, Etienne), 28 Feb 1814 (*c*1814)
Jeannot et Colin (oc, 3, Etienne), 17 Oct 1814 (*c*1814)
Les deux maris (oc, 1, Etienne), 18 March 1816 (1816)
L'une pour l'autre ou L'enlèvement (oc, 3, Etienne), 11 May 1816 (*c*1816)
Aladin, ou La lampe merveilleuse (opéra-féerie, 5, Etienne), Paris, Opéra, 6 Feb 1822 (*c*1822), completed by A.M. Benincori
Une nuit de Gustave Wasa (op, 2), inc. [sketches and chorus for Act 1], completed by F. Gasse, 1825

OTHER WORKS

all unpublished; MSS chiefly in F-Pc, Pn

Sacred (before 1800): 3 Ky, 3 Gla, Cro, Mag, 2 Dixit Dominus, 2 Domine, 5 motets, all mixed vv, orch; Gloria patri, Diffusa est gratia, both 1v, orch; 14 other settings, mostly autograph
Cants.: La paix, solo vv, chorus, orch, 1802, copy, *F-Po* [on Peace of Amiens]; Hébé (Commandeur de St-Priest); 8 cants (Commandeur de Rohan)
Airs and romances: Duos, in the style of Cari and Steffani; 6 canzoncine, ou Petits airs italiens, pf/hp acc. (n.d.) [Fr. texts]; 6 duettinos, ou Petits duos italiens, pf/hp acc. (n.d.); Je ne sais quoy (F.-A.-E. de Planard), 1809 (n.d.); La romance historique de Marie Louise (J. Lablée), 1811 (n.d.); Dialogue entre Euterpe et Erato (Dupuy des Islets), 1813; Le ménestrel: ronde villageoise, 1814, *Journal d'Euterpe* (1816), no.3, p. 130; Rosier d'amour (N. Lefebvre), *Journal d'Euterpe* (1816), no.4, p.106; Les adieux, ou La constance du bon vieux temps (Lefebvre), *c*1816 (n.d.); numerous other works, 1–2 vv, acc. pf, gui, insts, many in *Pn*

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MARIE BRIQUET/DAVID CHARLTON, HERVÉ LACOMBE (1, work-list), HERVÉ LACOMBE (2)

Isoz [d'Isoz], **Kálmán** (*b* Budapest, 7 Dec 1878; *d* Budapest, 6 June 1956). Hungarian musicologist of French descent. After qualifying at the Budapest School of Commerce (1895) he became a bank clerk and started studying music seriously, learning the piano and theory at the Budapest Conservatory (1895–9) and the flute privately. He joined the staff of the Hungarian National Museum (1897), of which he subsequently became general secretary (1920–24), and in 1908 began a course (interrupted by war

service, 1914–18) at the arts faculty of Budapest University, where he took the doctorate in 1921 with a dissertation on the notation of the Pray Manuscript. Having served for ten years as principal librarian of the Széchényi Library (1924–34), where he organized the music department, he became secretary of the Hungarian Royal Academy of Music (1934–43) and co-editor, with Bartha, of Musicologia Hungarica. In 1928 he organized the Hungarian section of the International Music Exhibition at Frankfurt, and in 1936 lectured at the Bayreuth Liszt Festival.

Isoz was one of the leading Hungarian musicologists of the early 20th century, producing invaluable studies of early 19th-century Hungarian music and musicians, musical life in Hungarian cities, the history of Hungarian music publishing and instrument making, and of Liszt's associations with Hungary. As a librarian he established modern methods of music bibliography in Hungary; he also contributed extensively to periodicals and newspapers, and to the *Zenei lexikon*.

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JOHN S. WEISSMANN

Israel. Country in the Middle East. The history of the Jewish people was dominated by the traumatic destruction of the Second Temple (70 CE) and the dispersal of the majority of Jews in the Diaspora. Longing for a return to the Holy Land became a basic tenet in Jewish faith. Religious devotion, persecutions and the emergence of a Jewish national movement in the late 19th century triggered successive immigration waves of Jews to Palestine, beginning in 1880. The Jewish community of Palestine, referred to as the *Yishuv* ('Settlement'), was culturally autonomous both under Ottoman rule (until 1918) and under the British mandate until the foundation of the independent state of Israel in 1948.

Israeli society has always been dominated by the ideological call to return to the Eastern biblical roots of the nation and to act as a melting pot, contrasted with internal pressures to preserve the heritage of the diverse Jewish ethnic groups, including the performance and study of classical Western repertory. Music played a role in bringing people together, whether for active participation in choirs, bands and folk singing, or as concert audiences. The deliberate revival of Hebrew as a modern language of communication was their most powerful unifying tool, and vocal music was encouraged as a potent device for disseminating the use and the correct accent of the language among immigrants. Lacking a common tradition of folksong, amateur and professional composers turned to inventing a new tradition of Hebrew songs in the hope of their dissemination among the people. Jewish communities of ancient Sephardi, or Middle Eastern, descent comprised expanded families that settled together, leading a mutually supporting cultural and religious life around their synagogue, with daily services and family events providing ample opportunities for music-making. By contrast, most European, or Ashkenazi, Jews immigrated as individuals or in nuclear families, and socialized through the Western institutional model of public concerts. Processes of acculturation ranged from complete compartmentalization to syntheses of traditions.

I. Art music

1. BEFORE 1948.

(i) 1880–1918. The number of Jews in Palestine under the Ottomans grew from 8000 in 1839 to 80,000 on the eve of World War I. A small, strictly religious community, known as the 'Old *Yishuv*', settled in the 'holy towns' of Safed, Tiberias, Jerusalem and Hebron. The first waves of religious immigration of Jews from the Yemen, and of nationally motivated immigration from Europe, mostly from Russia, arrived in the 1880s. Musical activity started with the first amateur communal orchestra in the settlement of Rishon Le-tsiyon (1895), soon emulated in most other settlements as well as in Jerusalem and Jaffa under the auspices of Agudat Kinnor Tsiyon ('The Violin of Zion Society'). Their repertory consisted of light classics, marches and arrangements of Jewish folksongs. The Jews became the largest ethnic group in cosmopolitan Jerusalem, where limited musical activity was conducted within small cultural enclaves such as the private homes of diplomats or among such religious groups as the Templars.

In January 1907 the cantor and scholar A.Z. Idelsohn (1882–1938) settled in Jerusalem and conducted pioneering ethnomusicological research among the numerous local Jewish ethnic groups there, using a cylinder phonograph. His goal was to define the common elements of Jewish liturgy that might reveal the heritage of the Temple. His study of the Yemenites culminated in the first volume of his *Thesaurus* (1914). He was also active as a teacher and choral conductor.

Tel-Aviv was founded in 1910 as the Jewish suburb of Jaffa, and in the same year the singer Shulamit (Selma) Ruppin (1873–1912) founded the first music school in the country. Basing its curriculum on that of the traditional German conservatory, it served as a model for other music schools, with violin, piano and voice classes, a student orchestra and choir and ear training classes. World War I had disastrous consequences for the small Jewish community, and musical life was halted.

(ii) 1919–30. With the establishment of British rule, Jewish immigration resumed, mostly from Russia and Poland. Tel-Aviv became a vibrant urban cultural centre,

with fine professional musicians settling in the country. But many imaginative initiatives soon ran aground because of the unstable economy. The conductor Mark Golinkin (1875–1963) initiated in 1923 the Palestine Opera, which performed operas by Verdi, Rossini, Meyerbeer, Anton Rubinstein and others in Hebrew translation, strongly supported by the literary Jewish élite. With fine singers but a deficient orchestra, the Opera performed for capacity audiences in dreary cinemas; lack of funds forced its closure in 1927. In 1925 the conductor Max Lampel had started a short-lived monthly series of outdoor symphonic concerts.

In 1924 Joel Engel (1868–1927), who had founded a Society for Jewish Folk Music in St Petersburg in 1908, made Tel-Aviv the centre of his Niggun society, active mostly in the low-cost publication of hundreds of arrangements of Jewish folksongs from eastern Europe. Music societies in Tel-Aviv and Jerusalem cultivated small audiences for chamber music. The Jerusalem Musical Society, founded in 1921 by the British-born cellist Thelma Yellin and her violinist sister Margery, formed the first professional string quartet in the country and sponsored high-standard chamber concerts in Jerusalem for 15 years. Music critics, especially David Rosolio and Menashe Ravina, published detailed reviews in the daily press, insisting on high standards of performance. The European Classical-Romantic canon soon came to dominate concert programmes, delegating the light classics to a secondary position.

Composition was concentrated on the invented folksong, with new art music limited to a handful of works, notably the first Hebrew folk opera, *The Pioneers* (1924) by Jacob Weinberg (1870–1958). The dominating spirit of socialism spearheaded by the idealistic kibbutz (communal village) movement and the idealization of agricultural pioneer work were the backdrop for the Institute for the Promotion of Music among the People, which sponsored lectures, workers' choruses and courses for choral conductors all over the country. The economic depression of the late 1920s and the deterioration of Arab-Jewish relations in 1929 dealt a heavy blow to these frail initiatives.

(iii) 1931–48. The rise to power of Nazi and fascist regimes in Europe provoked a large wave of immigration from Europe. The Jewish population more than doubled, to 445,000, with well trained and musically committed immigrants from central Europe immediately taking the lead in musical life, both as professional musicians and as a highly discerning and demanding audience. In October 1933 the violinist Emil Hauser, former first violinist of the Budapest Quartet, settled in Palestine and founded the Palestine Conservatory, which again emulated the German model, with a staff of 33 teachers of most instruments, as well as classes in theory, music history, composition and music education. In March 1936 the British administration established the Palestine Broadcast Service (PBS), transmitting on one channel and shifting daily from Arabic to Hebrew and then to English programmes. The small and under-funded music department was run by British and Jewish musicians, with relatively large slots for live music from the studio. The studio ensemble soon expanded into the radio orchestra and stressed performances of Jewish and locally written new compositions.

The major event of the 1930s was the founding of the Palestine Orchestra. Conceived by the violinist Bronisław Huberman (1882–1947) as a visionary, multi-faceted musical centre situated in the fresh East in response to what he had regarded as the decline of the West, it soon turned into a salvage operation for the finest Jewish musicians who had lost their positions in some of the best orchestras of central Europe. Huberman supervised and financed most of the operation. Inaugurated in December 1936 as a powerful anti-Nazi protest under Toscanini, the Palestine Orchestra maintained high standards from its inception, performing with the finest international conductors and soloists for capacity subscription audiences. Members of the orchestra formed chamber ensembles, such as the Israeli Quartet, that preserved the central European chamber-music tradition with regular series in intimate halls, such as the old Tel-Aviv Museum. The founding of the orchestra completed the stratification of musical life in the Yishuv.

More than 40 well trained composers came to Palestine during this period. They had not known each other before immigration, and did not constitute any cohesive school. Foremost were Stefan Wolpe (1902–72), Paul Ben Haim (1897–1984), Erich Walter Sternberg (1891–1974), Josef Tal (*b* 1910) and Marc Lavry (1903–67), all trained in Germany, and A.U. Boskovitch (1907–64) and Verdina Shlonsky (1905–90), who had received most of their training in Paris. Menahem Avidom (1908–95) and Mordecai Seter (1916–94) came to Palestine at a young age, but received their advanced training in Paris. Slightly younger composers, such as Haim (Heinz) Alexander (*b* 1915), halted their studies in Germany and completed them in Palestine. The Palestine Orchestra provided an incentive for symphonic works, such as Lavry's *Emek* (1936), eulogizing the pioneers through the insertion of the *horah* folkdance into a symphonic poem, or Sternberg's large-scale *Twelve Tribes of Israel* (1938), in which he transplanted the high pathos of the late Romantic German style to express his identification with Jewish history. Other important compositions were Ben Haim's Variations on a Hebrew Tune (1938), based on the Arab melody that had been turned into the folksong *My Motherland, the Land of Cana'an*, and Wolpe's *Dance in a Form of a Chaconne* (1938), which boldly combines *horah* rhythms with a strict chaconne pattern and atonal harmony.

The bold and innovative Wolpe felt alienated in the traditionally inclined local musical community and emigrated to the USA in 1938, but all the other composer immigrants overcame the resettlement trauma and stayed. In 1938 Sally Levi, a dentist and amateur composer, initiated the World Centre for Jewish Music, which started a huge network of correspondence with Jewish musicians, published a single issue of *Musica hebraica*, and sponsored performances, most notably of Bloch's *Sacred Service*, until the outbreak of World War II stopped its activities. The intense compositional activity led to the creation of ACUM, the performing rights society, founded in 1936 and officially registered in 1940. The Academy of Music in Tel-Aviv opened in 1944.

During World War II the country was nearly cut off from the outside world, but concert life continued, with local musicians substituting for international conductors and soloists, and with the composition and performance of such key works as Ben Haim's First Symphony (1940),

Mordecai Seter's cantata *Sabbath* (1940), Boskovitch's Oboe Concerto (1943) and Semitic Suite (1945), and Lavry's opera *Dan the Guard* (1945). Founded by the American singer Addis de Philip in 1948, Israeli opera survived for 30 years, marred by chronic economic and personal difficulties.

2. EAST–WEST ENCOUNTERS. An East–West dichotomy dominated many aspects of musical life. National ideology demanded rejection of the European Diaspora and called for the revival of the ancient roots of the Jews in the East. However, there were few who insisted on a total rejection of the Western musical heritage; the chief argument was between those searching for a West–East synthesis and those upholding the value of individual freedom of expression. Idelsohn's bold endeavour triggered respect and even a romanticization of ethnic traditions, especially that of the Yemenite Jews, among Western musicians. But the lack of training in ethnic interaction, and the economic pressures on the immigrant musicians to make ends meet, hindered most attempts to reach out to the East, and left the core of the problem – the lack of compatibility between the two musical worlds – unresolved. Eastern elements in most early compositions were transplants of Russian orientalism or French exoticism.

Deliberate East–West contacts started in the 1930s almost simultaneously from both directions. A few fine musicians of Middle Eastern origins brought ethnic Jewish and Arab traditions to Western audiences through concerts and radio programmes. The Yemenite singer Brakhah Tsefira (Bracha-Zefira, 1910–90), raised as an orphan by foster families of different Eastern ethnic groups, from whom she absorbed diverse oral traditions, started an international career in 1930 with the improvising pianist Nahum Nardi, while collecting by memory further traditional songs. In 1939 she turned to most of the immigrant composers and commissioned arrangements, which she performed with members of the Palestine Orchestra on European instruments, as well as with piano, disregarding intonational clashes. The Iraqi-born 'ud player and composer Ezra Aharon (1903–95) was a member of the Iraqi Royal Band. In 1932 he participated in the Cairo conference of Arab music, where he met the ethnomusicologist Robert Lachmann (1892–1939); they continued to collaborate after their settlement in Palestine. Aharon was head of the Arab music ensemble of the PBS, and he also experimented in playing with members of the radio orchestra. The Yemenite Sarah Levi-Tanai was a singer, composer and choreographer who brought Yemenite traditions to the stage, culminating in her dance work '*Inbal* (1948).

The gap left by Idelsohn's emigration was filled by Lachmann, who conducted an intensive recording and research project, continued and much expanded after his early death by the ethnomusicologist Edith Gerson-Kiwi (1908–92).

The composer A.U. Boskovitch presented a well articulated ideology based on the dialectics of time and place. He regarded the Israeli composer as a representative of the collective, one who should strive for a new national style based on what he called 'static' and 'dynamic' landscapes, referring to the vocal rhetoric of Sephardi Hebrew and of Arabic. Stressing the regional culture rather than Jewish heritage, he expressed his ideology in the second movement of his Oboe Concerto (1943), in which the oboe emulates the sound of the *zurna* in improvisatory melismas over a three-note string ostinato, and in the *Semitic Suite* (1945), where he imitates the sound and melody of an Arab *takht*.

3. SINCE 1948.

(i) Ensembles and venues. The young state of Israel acknowledged the role of music as a powerful social, educational and promotional tool, and the Ministry of Education appointed a High Music Council (later the music wing of the Public Council for Culture and the Arts). The Palestine Orchestra, renamed the Israel PO, was sent on frequent concert tours of Europe and the USA, and fine recitalists were dispatched as cultural ambassadors. The first Israel Prize for composition was granted in 1954. The government sponsored large-scale international events, such as the International Harp Contest (from 1960) and the annual Israel Festival (from 1961). The newly built Jerusalem Congress Centre (1953) and Frederic Mann Auditorium (1957) provided spacious concert venues.

Increased immigration to Israel in the 1950s further diversified its culture, with massive waves of Bulgarian Jewry and entire communities from Yemen and North Africa. Urban growth encouraged new performing groups, such as the Haifa and Be'er-Sheba' orchestras, the Rinat (Israel National Choir) and the Israel Chamber Orchestra. The immigration of musicians from the Soviet Union in the early 1970s led to the expansion of the small radio orchestra into the Jerusalem SO (1972), housed at the new performing arts centre of the Jerusalem Theatre.

The New Israeli Opera opened in Tel-Aviv in 1985, performing in the original language with Hebrew surtitles; the Tel-Aviv Opera House opened in 1994. Further huge immigration from the Soviet Union (1989–94) trebled the number of musicians in Israel and encouraged the founding of new orchestras, such as the chamber string orchestra Rehovot Camerata (in Jerusalem since 1996) and Rishon Le-tsiyon SO, which has functioned also as the opera orchestra. The Musica Nova and Caprisma ensembles have specialized in contemporary repertory, and the early music movement found fertile soil.

Chamber music has continued to attract audiences, with regular series held at the Israel Museum, Tel-Aviv Art Museum, Tel-Aviv Conservatory, etc. Ensembles such as the Israel and Tel-Aviv string quartets, Yuval Trio, Israel Wind Quintet and Be'er-Sheba' Piano Duo have survived for more than two decades.

(ii) Composition. Tension between individualism and ideological collectivism increased when a new generation of composers (such as Yehezkiel Braun, Ben-Zion Orgad, Tzui Avni, Noam Sheriff, Ami Ma'yani), born in the 1920s and 30s joined the founders of Israeli music. Most of them composed with a personal commitment and under external pressure to find a new national style. At the same time they were exposed to and attracted by new developments in the West after 1950. No consensus nor a national Israeli school ever emerged, and the search only increased pluralism and polemics. Of special significance was the use of the sound and rhythm of the Hebrew language, whether biblical or modern, in vocal music. Contrasting techniques were at times juxtaposed within a single composition. For example, Josef Tal quoted a simple folktune by Yehudah Sharett as an ostinato bass under atonal progressions in his Piano Sonata. Oedoen Partos quoted two Yemenite melodies, altering their

structural 5ths into Bartókian tritones, in *Visions*. Tzui Avni integrated passages of declamatory heterophony into rich and dissonant orchestral harmony in *Meditations on a Drama*. Composers frequently alternated techniques according to context and genre: Haim Alexander, for example, used serialism in his *Patterns* but folk-like modality in his *Nature Songs*. New immigrant composers who came at the prime of their creative power went through profound artistic transformations. Mark Kopytman, who arrived in 1972 from the Soviet Union, integrated a traditional Yemenite song as sung on stage by the Yemenite folk singer Gila Bashari into dense heterophony in his *Memory*. In the 1970s the melting-pot ideology disintegrated and postmodern pluralism gained the upper hand. Third- and fourth-generation composers entered the stage, further expanding the stylistic diversity of Israeli music from the iconoclasm of Aric Shapiro to Haim Permont's and Michael Wolpe's nostalgic mementoes of *Yishuv* times.

(iii) Instruction, research and publication. The Hebrew University, founded in 1925, became involved in music in 1933. The University National Library is the main repository of manuscripts and prints of Jewish and Israeli music. The Sound Archives house numerous field recordings. The Jewish Music Research Centre has initiated projects such as the RISM catalogues and the periodical *Yuval*.

The first department of musicology was founded at the Hebrew University in 1965, followed by Tel-Aviv University (1966) and Bar-Ilan University (1969). Their varied research fields and curricula include the theory and history of European music, Jewish music, world music and ethnomusicology in its broadest sense. The laboratory of musicological research at the Hebrew University was among the pioneers in the development of the melograph.

Instruction in performance and composition has been provided by the Rubin Academies in Jerusalem and Tel-Aviv, the latter incorporated into Tel-Aviv University. The Jerusalem Music Centre, founded in 1971, sponsors master classes by distinguished international teachers, as well as specialized concerts and symposia. Until the 1980s institutional instrumental instruction involved European instruments only, with the exception of Erza Aharon's limited activity at the Jerusalem Conservatory. The Hebrew University initiated a workshop in the performing practice of Arab and Javanese music, having acquired a full gamelan. Instrumental instruction in Classical Arab music started in 1996 at the Rubin Academy in Jerusalem and at a school for Eastern music sponsored by Jerusalem City Council.

In 1951 Peter Gradenwitz founded Israeli Music Publications, and in 1961 the Culture and Arts Council founded the Israeli Music Institute as a publicly sponsored publishing house for Israeli music. The Israeli Composers League, founded in 1953, established in 1993 its own publishing house, the Israeli Music Centre.

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II. Folk and popular music

1. Before 1948: (i) Era of the first immigration (1882–1903) (ii) Eras of the second and third immigrations (1904–14, 1919–23) (iii) Eras of the fourth and fifth immigrations (1924–48). 2. After 1948: (i) Folk music (ii) Popular music.

1. BEFORE 1948. An area of musical creativity originating in Erets-Israel ('land of Israel') was Erets-Israeli song, which consists of Hebrew texts set to music with a monophonic texture, usually by identifiable Erets-Israeli composers during the period 1882–1948. Erets-Israeli songs developed alongside other Hebrew songs sung in Erets-Israel up to 1948.

The origins of Hebrew songs coincide with the revival of Hebrew culture in Europe and the beginning of the Zionist movement in the latter half of the 19th century. The Hebrew cultural revival included literature and poetry, just as the Zionist movement brought with it waves of immigration to Erets-Israel.

(i) Era of the first immigration (1882–1903). The majority of songs in Erets-Israel during the era of the first immigration were brought by immigrants. Songs typically expressed a longing for Erets-Israel along with the hope for rebirth in the homeland. Many of the song lyrics were written in Hebrew by poets who were part of the *Ḥibat Ṣiyon* (love of Zion) and *Hatḥiyah* (revival) movements, but who, for the most part, had never visited Erets-Israel. The majority of song melodies were borrowed from Hasidic and Yiddish sources, and from Russian, Romanian and Polish folk and popular songs.

Most melodies were in minor keys and in duple metre, at times in slow march-like tempos, with typical Hebrew syllabic emphasis on the penultimate syllable. These songs are also referred to as *Ḥibat Ṣiyon*, among them *Hatiqvah*, a song that became the anthem for the Zionist movement, later becoming the Israeli national anthem.

(ii) Eras of the second and third immigrations (1904–14, 1919–23). Four distinct song types characterize these eras. First, *Ḥibat Tzion* songs continued from the previous era, becoming part of the second immigration's repertory. The second category includes songs composed within Erets-Israeli educational institutions. With the establishment of educational institutions in cities and villages and the inclusion of songs in school music curricula, the need for suitable materials became evident. Until this time appropriate pre-school and school songs were almost non-existent, resulting in new musical materials, primarily songs, composed by some of the music teachers. Teacher-composers such as Karchewsky (1873–1926) and Idelsohn (1882–1938) began their activities in the 1910s, and thus were the first Erets-Israeli composers. The third category

includes songs with Arab melodies that were widespread in Erets-Israel to which Hebrew texts were fitted, e.g. *Hachmisimi*, *Bein Nehar Prat*, *Yad 'Anugah* and *Ani Re'itiha*. These were usually love songs characterized by use of the interval of a 2nd (often an augmented 2nd), slow tempos and rubato. The wide circulation of these songs indicates an integration with a widespread native Eastern culture. The fourth category includes songs with melodies originating in Eastern European Hasidic culture. Such texts include short verses from the Bible or from prayer books. These songs include melodic redundancy, repetition of lyrics, binary structures, ranges of one octave and duple metre. *El Yivneh Ha-miqdash*, *Veṭaher Libeinu*, *El Yivneh Ha-galil* and *Zivḥu Ṣedeq* are examples of songs that also made up the principal component of *horah* dances. The rise of communal singing and *horah* dancing became distinguishing characteristics of the Erets-Israeli settlement.

(iii) Eras of the fourth and fifth immigrations (1924–48). The 1920s was a period of dramatic change for Erets-Israeli song. Composers such as Hanina Karchewsky, Abraham Zvi Idelsohn and Yoel Engel (1868–1927) were ending their active periods, while others, such as Yedidiah Admon (1894–1985), Nahum Nardi (1901–77), Shalom Postolsky (1898-1949), Menashe Ravina (1888–1968), Mattityahu Shelem (1904–75), Mordecai Zeira (1905–68), among others, were beginning careers. Several composers lacked basic formal music education, while others did not know or use musical notation. Their songs were intrinsically different from those of their predecessors; for example, syllabic emphasis, moved to the last syllable of words, brought about changes in musical rhythm. In these and in subsequent years, subjects of songs composed and sung in Erets-Israel concerned work and the homeland, the landscapes of Galilee and the Izrael Valley, construction and creation. Song lyrics written by the best Erets-Israeli poets often used third-person plural verbs to express a national, collective 'I'.

Many songs later included in the Hebrew song repertory are by identifiable composers who considered their efforts as contributing to the building of a renewed Hebrew culture. As a nation of immigrants, Erets-Israel lacked a long-standing tradition of folksong. The goal of the national movement included a rapid realization of folksong in the revived Hebrew language, and composers wrote hoping to achieve a wide circulation. In their search for musical roots, many composers of Erets-Israeli song adopted the Dorian mode to evoke an older style. The Yemenite trill was also used, as was rhythmic syncopation.

Many country, shepherd, ceremonial, children's and holiday songs were composed in the 1930s and 40s. Eastern influences existed in songs from Eastern composers such as Sarah Levi, Nissan Cohen Melamed and others, or by means of environmental influences on composers such as Yedidiah Admon, Nahum Nardi, Emanuel Amiran and others. Internal and external political events transformed Erets-Israeli song at that time; Arab-Jewish conflicts highlighted 'Watchmen's Songs' and 'Defenders' Songs'. Attempts to create a rural culture encouraged compositions from working settlements, particularly those composers from the Kibbutz movement such as David Zehavi, Mattityahu Shelem, Jehuda Sharet and others. The encouragement for young Israelis to enlist in the British army during World War II inspired Hebrew 'Army Songs' composed by Mordecai Zeira, Daniel Sambursky and others. The Holocaust brought the influence of Yiddish village songs, along with political and propagandist Russian tunes.

The War of Independence and the establishment of the State of Israel brought about the conclusion of the era of Erets-Israel. Approximately 4600 Hebrew songs were circulated and sung during this epoch and of these approximately 57% could be considered Erets-Israeli.

2. After 1948.

(i) Folk music. Diverse Israeli songs were discernible immediately following statehood, a direct continuation of Erets-Israeli song. Mourning and bereavement songs, memorials to the Independence War and victory songs were heard along with songs influenced by foreign dances (tango, rumba, paso doble and mamba), and songs, both new and translated, that were products of festivals of European and American popular songs.

Composers continued writing in the period after statehood, and in the 1950s a 'country song' or 'shepherd song' style emerged that was a continuation of the 'rural country' style of the 1940s. Texts drew on pastoral and rural settings, florid language and cries of 'hey' and 'ho'. Melodies were in minor scales and modes with relatively simple structures. Accompanying instruments included the acoustic guitar, which often dictated harmonic accompaniment, accordion and the Arab clay drum. Special dances developed at this time, known as 'folk-dances'.

Representative composers of this period include Emanuel Zamir (1925–62), Gill Aldemah (*b* 1928), Amitai Ne'eman (*b* 1926) and Josef Hadar (*b* 1926), who formed the first generation born in Israel (most were accordion players). Lahaqat Ha-naḥal, the first military performing troupe, was created in 1951 for the Israeli army to entertain soldiers with skits and songs portraying Israeli army life. The international recognition of *Tsahal* (Israeli army), raised the status of military performing troupes and thus of Israeli song. A large repertory of songs was created by military troupes, who were awarded top honours in song festivals. These troupes performed extensively, providing venues for many who would later become leading artists, composers, arrangers and directors.

Materials for the troupes were commissioned from the best Israeli composers, among them Alexander Argov (1914–96) and Moshe Velensky (1910–97), who were also prolific Erets-Israeli composers. Other Israeli composers who wrote for the troupes include Nurit Hirsh (*b* 1942), Matti Kaspi (*b* 1949), Aryeh Lavnon (*b* 1932), Yair Rosenblum (1944–96), Naomi Shemer (*b* 1930), Yohanan Zarai (*b* 1930) and Dov Zeltzer (*b* 1932). A significant number of Israeli composers took advantage of writing for military troupes.

A transformation of Israeli song took place in the latter half of the 1960s. The accordion was replaced by the electric organ, the Arab clay drum was replaced by a drum set, and electric and bass guitars were added. This transformation stimulated the rise of 'beat' and rock groups in peripheral areas. The band, Haḥalonot Hagvohim, heralded the introduction of rock-styled Israeli song. Many performers, among them duos (Ran and Nama, Ilka and Aviva, Ha-dudaim, Ha-parvarim), trios (Shloshet Ha-metarim, Gesher Ha-yarqon), and troupes (Batal Yarok, Ha-tarnegolim) in addition to hundreds of singers, enriched the Israeli song repertory.

The Six-Day War represented a watershed for Israeli song, flooding the country with 'homeland' songs resembling Erets-Israeli homeland songs. Together with 'countryside' songs, homeland songs were integrated into the nostalgia that inundated Israel in the 1960s. The blend of old and new homeland songs formed a current of Israeli music that is referred to as 'Songs of Erets-Israel'. Naomi Shemer (*b* 1930), composer of the song *Yerushalayim Shel Zahav* (Jerusalem of Gold), became symbolic of this era.

Television broadcasting began in 1967 in Israel, providing venues and wide exposure for performers. In this era, a number of songwriters also doubled as performers. Shalom Hanoch, Samuel Kraus, Matti Kaspi, Yehudith Ravitz, Schlomo Gronic are composer-singers who were active as independent soloists, while others worked in groups, duos or ensembles (Ha-lul, Ha-churchelim, Ha-keves Ha-shisha-*'asar*). The talents of Arik Einstein over the course of 30 years stimulated composers such as Shalom Hanoch (*b* 1946), Micky Gavrielov (*b* 1949), Yoni Rechter (*b* 1951) and others. The group, Kaveret, made its first appearance at the beginning of the 1970s, and despite their brief period of activity, introduced a new sound to Israeli song. A new Hasidic song style developed after the Six-Day War, influenced by annual festivals of Hasidic songs taking place as early as 1969. Hasidic songs employ biblical and prayer book texts, mostly repeated verses with tunes mostly in minor keys, intermediate ranges (an octave to a 10th), simple structure, regular rhythm and basic harmonic progressions (I–IV–V).

The influences of Eastern Jewish communities were felt before the establishment of the State of Israel, owing to the presence of Yemenite and Arab songs. After the Six-Day War, especially since the 1980s, ethnic consciousness grew, and Eastern styles became an important marker, known as the Eastern Mediterranean style. This style includes the use of melisma, the augmented 2nd and melodic ornamentation with the range of quarter- and half-tones. Instrumentation generally consists of electronic instruments, electric and bass guitars and drum sets, and is expanded at times to include, the *'ūd*, *qanūn*, and *darbouka*. Among composers associated with this style are Avihu Medina (*b* 1948), Boaz Sharabi, Shlomo Bar and others.

In the first half of the 1990s, singer-composers who performed their songs with their ensembles gained prominence, such as Yuval Banai with the group Meshina, Arkadi Dukihin with Ha-ḥaverim Shel Natasha, Aviv Gefen (*b* 1971) with Ha-ta'uyot, Rami Kleinstein (*b* 1963) with Hmo'etza, Shlomo Arzi (*b* 1949), Yehuda Poliker and many others.

(ii) Popular music. The first signs of a popular music industry are found in the mid-1930s with the setting up of a record company and a radio station. Professional immigrant musicians from Germany and Poland opened venues for music theatre and cabaret in the growing cities of Haifa and Tel Aviv, where contemporary European songs were sung with Hebrew texts. The diversity of styles can be heard on the 1933 recordings *Mi-shirei erets isra'el* ('Songs from the land of Israel').

Although these musics continued to be performed after the state of Israel had been established, up until the 1970s popular music was dominated by state-controlled cultural policies and mass media. The Israel Defence Forces (IDF) entertainment groups (*lehakot tsva'*) were characteristic of this period. They performed songs which combined 'native' elements with international popular styles, were arranged as group songs with short solo sections and were initially accompanied by accordion and *derbuka* (drum). These songs attained wide popularity and were disseminated on LPs and by radio. By the 1970s the distinction between military and civilian artists had become blurred and IDF artists became major stars.

Other songs of this period included the *pizmonim* or *shirei meshorerim* ('songs of the poets') performed by duos or trios, such as Duda'im, Parvarim and Shlishiyat Gesher Ha-yarqon, and were accompanied by acoustic guitar. Unlike previous genres, these songs stressed individual, urban experiences rather than collective or national topics. During the 1950s popular musics emerged based on Iraqi and Egyptian urban styles. These were performed in bars and at parties by Jewish immigrants from Arab countries. Greek popular songs, performed in Hebrew, became popular during the 1960s, and these and songs derived from Arab styles were perceived as oppositional to musics sanctioned by the cultural establishment.

From the 1970s onwards Israeli popular musics have diversified and have been increasingly influenced by Anglo-American styles, particularly rock. Contemporary popular styles may be divided into four categories. Firstly, pop and rock of foreign origin, particularly from the UK and USA. Secondly, *shirei erets isra'el*, which includes 'folk' songs, IDF ensemble songs and popular songs in a folk spirit, particularly those composed by N. Shemer. Thirdly, Hebrew songs in Western popular styles such as disco, rap and middle-of-the-road. Israeli rock was started by a group of artists including Arik Einstein, Shalom Hanokh and Shmulik Kraus, who were influenced by the Beatles. The most influential Israeli rock band continues to be Lahaqat Kaveret ('The beehive band') who performed in 1971–3. Many Hebrew pop songs are influenced by Europop and Israel has twice won the Eurovision Song Contest. Fourthly, *musiqah mizraḥit* ('eastern music') developed in the early 1970s which combines Greek, Turkish, Arab and Yemenite-Jewish styles and instruments with Western popular forms. Associated with the working class it achieves huge sales and has had a lasting appeal to a wide audience.

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III. Arab music

Before the creation of the state of Israel (1948), the region was mainly inhabited by Arabs, and various genres of Arab music played an important role in religious and secular ceremonies and everyday life. At the end of Ottoman rule (1517–1917), Muslim and Christian Arabs formed over 90% of the population. The vast majority of these Arabs were Sunni Muslim. From 1948 onwards Jewish interests became dominant.

1. Folk music. 2. Urban music.

1. FOLK MUSIC. The most authentic and pervasive kind of Arab music in Israel has been the rich folk music practised by Bedouins, farmers and (to a certain extent) town-dwellers. A characteristic repertory of songs and dances separately involving women and men enhance the various events of life in Bedouin encampments as well as in small or large agrarian villages inhabited by Muslims, Druzes, Christians or mixed populations. The literary, performative and musical components of the sequence of traditional and improvised songs marking any given event all depend on talented individuals who are able to combine the gifts of poet, musician and performer. Normally not all villages are fortunate enough to have a poet-musician within their midst, so they have to bring the best known of them from afar. A normal performance requires the participation of two poets who alternate in singing the verses of certain genres. These are mainly improvised, like the popular Middle Eastern four-line stanzas, the *'ataba*, or the argumentative dialogue in sung verses, the *huwar*. On special festive occasions, four poet-musicians participate.

Most ceremonies are held outdoors and an active audience takes part by uttering responses, hand-clapping and dancing the *debka* (chain dance). This is accompanied by a flute, *urghul* or *mujwiz* (two types of a double clarinet), the main instruments used in the villages.

2. URBAN MUSIC. From scattered information provided mainly by European travellers, we know that under Ottoman rule Arab art music was occasionally performed in coffee houses and at weddings in urban centres. In style it was essentially similar to that of Turkish, Lebanese, Syrian and Egyptian music of the period: singer, supported by instrumentalists of the *takht* ensemble (*see* ARAB MUSIC, §I, 6).

From 1920, when Palestine was under British Mandate, Christian churches in Jerusalem, Ramalla and Nazareth stimulated and sponsored musical activities through educational work and events outside the regular church services. The repertory consisted of a mixture of Arab and Western music.

In the city of Haifa, Ibrahim Bathish founded a music club which played an important role in the development of local art music. One of its graduates, Selim Hilou, became a prominent Lebanese composer and singer of the prestigious *muwashshaḥ* vocal genre. Among his other writings he has devoted an important book to this subject. After the creation of the state of Israel, three Haifa club graduates became central promoters of Arab musical activity in the northern part of the country: Sudki Shukri, Michael Dermalkonian (who also studied Western music) and Hikmat Shaheen. Through music education a number of performing groups gradually emerged, sponsored largely by the establishment.

The traditional transmission of Arab art music is through assimilation, listening to the fundamental aspects of the art as performed by great masters, or through private lessons given by renowned musicians to interested individuals. Alongside this, an official and formal method of teaching came into being with the establishment in 1951 of a programme for training Arab music teachers at the Haifa Conservatory. In 1963 Suheil Radwan, one of the first trainees, became head of the department of Arab music at Haifa.

The Haifa Arab music department fostered a musical renaissance in schools, clubs and cultural and community centres throughout the country, including the establishment of orchestral ensembles and choirs. Most ensembles included Jewish musicians who had migrated to Israel from Iraq, Egypt and Syria. Muslims, Christians and Jewish musicians worked side by side in a musical community which created a bridge of fraternity between Arabs and Jews. The foundation in 1965 of an Arab-Jewish centre, Beit ha-Gefen, in Haifa, was crucial in this process, and musical activities took place there.

In 1957 the Radio Broadcasting Authority founded the first professional orchestral ensemble. Its first director was Ezra Aharon, a famous composer and *'ūd* player originally from Iraq. In the 1932 Cairo International Congress of Arabic Music, he had led the official Iraqi ensemble under the name 'Azzuri Efendi. Gifted Jewish instrumentalists from Iraq, Egypt and Syria formed the radio ensemble, later joined by two Arab violinists. Arab singers were employed to sing on radio programmes, and by the 1970s Arab singers and composers were participating in annual festivals held by the radio stations of major cities. Folk, art and popular music programmes were regularly shown on the Arab section of Israeli television.

Most recently some small Arab-Jewish groups have been established containing fine bi-musical instrumentalists conversant with Arab, Jewish and Western art music styles. Their repertories include interesting arrangements of traditional Arab and Israeli music. The most famous of these ensembles is the Bustan ensemble, using *qānūn*, guitar, banjo, *'ūd*, violin, flute, bass and Arab percussion. The group combines an eclectic mixture of musical influences and has gained an international reputation.

See also PALESTINIAN MUSIC and ARAB MUSIC, §II.

JEHOASH HIRSHBERG (I), NATAN SHAHAR (II, 1, 2(i)), EDWIN SEROUSSI (II, 2(ii)), AMNON SHILOAH (III)

Israel Festival. An annual festival of music, dance and theatre, founded in 1961 by Aharon Z. Propes, director of the Ministry of Tourism, with the intent of making the young state, already renowned for its high musical standards, into an international artistic centre catering to local audiences and attracting summer tourists. The first festival hosted Pablo Casals, the Budapest Quartet and Rudolf Serkin, thus establishing the predilection for Western classical music. In 1962 the festival commissioned Stravinsky's *Abraham and Isaac*, introduced by the Israel PO under Robert Craft, with Stravinsky himself attending and conducting his Symphony of Psalms. At that time festivals were held in July and August, with performances all over the country, including in the Roman theatre at Caesaria, refurbished for outdoor spectacles such as *Samson et Dalila*. Israeli premières included that of Schoenberg's *Moses und Aron*. In 1982 the Ministry of Tourism handed the organization of the festival to a

publicly controlled society, Hagigat Israel (Israel Festival), which has frequently cooperated with private entepreneurs. Since then the festival has been situated in Jerusalem and held over a period of three weeks in May–June, with some events repeated in other locations. Most performances are given in the four-auditorium complex of the Jerusalem Theatre; other venues include the Ein Karem Music Centre, Dormition Abbey and the Scottish Church (St Andrew's), and there are also firework displays over the walls of the old city and other free outdoor events. The festival has had no clear artistic policy. Nearly every year a large-scale opera production, such as the Arena di Verona's *Aida*, is imported as an outdoor spectacle. The festival has regularly responded to salient changes in taste, demonstrated in its sponsorship of performances of Japanese and Indian music (1991), Moroccan trance-art (1994) and concerts given by the Consort of Musicke and Academy of Ancient Music (also 1994). Jazz features on programmes as well. While most events involve international artists, leading Israeli ensembles and soloists regularly take part.

JEHOASH HIRSHBERG

Israeli Music Publications. Israeli firm of music publishers. It was founded in Tel-Aviv in 1949 by Peter Gradenwitz in association with the Israeli Association of Composers. From 1952 Gradenwitz managed the firm independently as a limited company. It was the first Israeli music publishing house of an international standard, and publishes works by Israeli composers of all schools and styles, as well as works by composers of any nationality that are based on biblical subjects or texts or that have a particular association with Israel or the Near East. The firm has published works written specially for Israel by Schoenberg, Milhaud, Villa-Lobos, Martinů, Martinon, Staempfli, Hovhaness, Castelnuovo-Tedesco, Rathaus and many others. The series *Early Hebrew Art Music* comprises practical scholarly editions of synagogue music from the 12th to the 19th centuries; other first publications include an *Allegro barbaro* for piano by Alkan, *Beatus vir* for soprano and alto soloists, chorus and orchestra by Galuppi, the completion of Schubert's fragmentary setting of Psalm xiii D663, and music by Joseph Achron. By 1982, when the firm was taken over by a British company and transferred to Jerusalem, the catalogue contained about 600 titles in printed editions and an orchestral lending library. Books published by the firm include biographies of composers under its aegis and theoretical works. It has outlets in most countries in Europe and elsewhere, and played a vital role in establishing the Israeli Music Publishers' Union, a member of the International Union of Publishers. Under the imprint of Illan Melody Press, the firm issued light music from 1949 to 1982.

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PETER GRADENWITZ

Israel Piano Trio. Israeli ensemble. It was founded in 1972 by the pianist Alexander Volkov, the violinist Menahem Breuer and the cellist Zvi Harell, who was later replaced by Marcel Bergman. Breuer is the leader of the Israel PO and Bergman is its principal cellist; they and Volkov are also active as soloists. The trio's recordings of the complete piano trios of Brahms, Mendelssohn, Schubert and Schumann have been highly praised. The repertory of the group also embraces 20th-century works, some by Israeli composers including Oedoen Partos, Yardena Alotin, Yehezkiel Braun and Ebel Erlich, who dedicated his Piano Trio to the ensemble. The trio performs regularly in international festivals, including Edinburgh and Schleswig-Holstein, and has given many recitals for the BBC. Its members give masterclasses at the RAM, London, the Musikhochschule in Munich and elsewhere.

MICHAL BEN-ZUR

Israel Quartet. Israeli string quartet. It was founded in 1957 as the New Israel Quartet, to distinguish it from an earllier group known as the Israel Quartet. Its original members were Alexander Tal, Mordecai Yuval, Daniel Benyamini and Yaakov Menze, all of whom played in the Israel PO. During the quartet's subsequent history, the membership changed several times. Zeev Steinberg joined as viola in 1959; during the 1970s Tal was replaced by Ilan Gronich and Gronich by Raphael Markus; and in 1978 the word 'New' was dropped from its title. In 1999 the ensemble included Yigal Tuneh, Elikum Salzman, Robert Moses and Alexander Kaganowsky. The Israel Quartet has concentrated mainly on 20th-century music, especially by Israeli composers. It has performed more then 50 Israeli works, most of them in premières, by such composers as Oedoen Partos, Mordecai Seter, Artur Gelbrun, Josef Tal, Zeev Steinberg, Abel Ehrlich, Joachim Stutschewsky and others. It has given many concerts abroad, thereby promoting its particular repertory.

MICHAL BEN-ZUR

Israelyan, Martun (*b* Leninakan, [now Kumayrï, 25 March 1938). Armenian composer. He began his studies at the Leninakon (now Gyumri) Music College, where he learnt to play the *kyamancha*, an Armenian folk instrument. In 1964, he moved to Yerevan where he studied composition with Eghiazarian (1964–9) at the Yerevan Conservatory. He then taught harmony at the Babadjanian Music College (1969–81) before returning to teach orchestration and composition at the conservatory, of which he has been a professor since 1997. He joined the Armenian Composers' Union in 1969, the year in which he received a prize in the All-Union Young Composers' Competition for the orchestral work *Music*.

His early works – such as *Contrasts* (1967), *Ensemble* (1968) and the Septet (1973) – combine the contemplative and expressive qualities of post-Webernian pointillism and often display stereophonic spatial structures. The expressive sonority employed in these works intensified during the mid-1970s and resulted in the unique timbral qualities of the two books of *Taghs* for voice (1972, 1974) and the First Cello Sonata (1975). These sonic qualities acquire conceptual significance in the Symphony (1981), the final sections of which are characterized by the prolonged *diminuendo* in the chord sustained by the strings and soloists, leading to a cathartic coda in which a solo soprano line is underpinned by an orchestral pedal. This work signals the end of his first period after which his language becomes more universal; aspects of neo-Baroque, folkloristic, impressionist and academic styles appear in works in the 1980s and 90s.

Highly systemized organization is a constant feature in his language; the serial technique of early works is superseded by one in which diatonic modality is built up from the melodic transformation of a sequence of fifths. Intervallic cells are embodied in material ranging from

the smallest motif to highly developed pentatonic and whole-tone systems which frequently share similarities with the modal formulae of medieval Armenian music. Armenian musical traditions have also influenced the dynamism of his rhythmic and formal structures which are largely flexible, aperiodic and asymmetrical. The structural properties of the monodic *taghs* of the 10th-century poet-musician Grigor Narekatsi are echoed in Israelyan's freely developed single-movement forms. His works have been heard in Argentina, France, Germany, Russia, Scotland and Switzerland and are frequently performed in Armenia.

WORKS
(*selective list*)

Inst: Sonatina, pf, 1965; Str Qt no.1, 1966; Contrasts, orch, 1967; Ensemble, fl, cl, vn, vc, perc, 1968; Music, orch, 1969; 3 Duets, vc, pf, 1972; Septet, ww, str, pf, 1973; Sonata no.1, vc, pf, 1975; Capriccio, 14 insts, 1982; Conc., chbr orch, 1982; Conc., vc, str orch, 1983; Conc., vn, chbr orch, 1985; Sonata no.2, vc, pf, 1987; Hymns: Fiat lux, 15 insts, 1989; Str Qt no.2, 1990; Sonata no.3, vc, pf, 1994; Hymns II, pf, 1995

Vocal: First Bk of Taghs (G. Narekatsi), Mez, fl, cl, perc, 1972; Second Bk of Taghs (M. Metsarents), S, pf, 1974; 3 Sonnets (H. Edoian), S, chbr orch, 1980; Sym. (Metsarents), S, orch, 1981; Evening Songs (Metsarents), S, pf, 1982; Hatsin yerg'e [The Song of Bread] (cant., D. Varuzhan), S, Ten, chorus, orch, 1984; Autumn Songs (V. Terian), S, orch, 1985; Rhythmus (T. Aquinas), S, str orch, 1991

MSS in Armenian Composer's Union

Principal publishers: Sovetakan Grokh, Sovetskiy Kompozitor

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M. Berko: 'Liricheskiye monologi Martuna Israelyana', *SovM* (1985), no.6, pp.11–14
H. Gerlach: 'Martun Israelyan', *Sowietische Musik im Licht der Perestroika*, ed. H. Danuser, H. Gerlach and J. Köchel (Duisburg, 1990), 348–9

SVETLANA SARKISYAN

Issandon, Jean. *See* YSSANDON, JEAN.

Isserlis, Steven (John) (*b* London, 19 Dec 1958). English cellist. Grandson of the Russian pianist and composer, Julius Isserlis, he studied with Jane Cowan at the International Cello Centre (1969–76) and Richard Kapuscinski at Oberlin College (1976–8). He made his London début in 1977, and has subsequently performed as a soloist with most of the world's leading orchestras and many period-instrument groups. He is also a noted player of chamber music: he gives regular recitals with Melvyn Tan, and in 1991 formed a trio with Joshua Bell and Olli Mustonen. In 1996 he succeeded Sándor Végh as artistic director of the International Musicians Seminar in Cornwall, where he teaches and gives masterclasses. He has given first performances of works by Robert Saxton, Elizabeth Maconchy, Howard Blake and John Tavener, including *The Protecting Veil* (1989, London), of which his recording won a Gramophone Award. Among his many other recordings are the concertos by Elgar and Barber, Britten's Cello Symphony and much chamber music. He was presented with the Piatigorsky Artist Award (1992) and the Royal Philharmonic Society's Instrumentalist of the Year Award (1993). Isserlis' sensitive, stylish and passionate playing reflects his highly individual personality.

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M. Campbell: 'Steven Isserlis: a Profile', *The Strad*, xcii (1981–2), 815–18
J. Talbot: 'Doing his own Thing', *The Strad*, cvii (1996), 668–75

MARGARET CAMPBELL

Istanpitta (It.). *See* ESTAMPIE.

Istel, Edgar (*b* Mainz, 23 Feb 1880; *d* Miami, 17 Dec 1948). German musicologist and composer. He studied the violin at Mainz but soon turned to composition and became a pupil of Volbach. In 1898 he went to Munich, where he completed his studies under Thuille and Sandberger. He took the doctorate in 1900 with a dissertation on Rousseau's music to *Pygmalion* and worked as a lecturer, music critic and essayist until 1913. He was then appointed lecturer in aesthetics at the Humboldt Academy, a post he held until 1919, when he took a position at the Lessing-Hochschule; he also worked as music critic for several newspapers. In 1920 he moved to Madrid, where he represented the Verband deutscher Bühnenschriftsteller und Bühnenkomponisten and the Vienna Gesellschaft der Autoren, Komponisten und Musikverleger. In 1936 he emigrated to England and in 1938 to the USA. He established his reputation with his work on the history of opera, especially opera librettos; his book on the libretto is one of the best accounts of the outlines and characteristics of opera texts. His major compositions include five operas, incidental music for Goethe's *Satyros* and a *Hymn to Zeus* for chorus and orchestra; he also wrote several choral works and songs.

WRITINGS

Jean-Jacques Rousseau als Komponist seiner lyrischen Scene 'Pygmalion' (diss., U. of Munich, 1900; Leipzig, 1901/*R*)
Das deutsche Weihnachtsspiel und seine Wiedergeburt aus dem Geiste der Musik (Langensalza, 1901)
Richard Wagner im Lichte eines zeitgenössischen Briefwechsels (Berlin, 1902)
'E.T.A. Hoffmann als Musikschriftsteller', *NZM*, xcix (1903), 569–72, 581–3
ed.: P. Cornelius: *Literarische Werke*, ii: *Aufsätze über Musik und Kunst* (Leipzig, 1904/*R*)
Peter Cornelius (Leipzig, 1906)
Die komische Oper: eine historisch-ästhetische Studie (Stuttgart, 1906)
Die Entstehung des deutschen Melodramas (Berlin, 1906)
ed.: *E.T.A. Hoffmanns musikalische Schriften* (Stuttgart, 1907)
ed.: C. Ditters von Dittersdorf: *Lebensbeschreibung* (Leipzig, 1909)
Das Kunstwerk Richard Wagners (Leipzig, 1910)
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Das Libretto: Wesen, Aufbau und Wirkung des Opernbuchs (Berlin, 1914, 2/1915)
Die moderne Oper vom Tode Richard Wagners bis zum Weltkrieg (1883–1914) (Leipzig, 1915, enlarged 2/1923)
'German Opera since Richard Wagner', *MQ*, i (1915), 260–90
Das Buch der Oper: die deutschen Meister von Gluck bis Wagner (Berlin, 1919, 2/1920)
Nicolo Paganini (Leipzig, 1919)
Revolution und Oper (Regensburg, 1919)
'Carmen: Novel and Libretto, a Dramaturgic Analysis', *MQ*, vii (1921), 493–510
The Art of Writing Opera-Librettos (New York, 1922) [rev. Eng. version of *Das Libretto*, 1914]
'Meyerbeer's Way to Mastership', *MQ*, xii (1926), 72–109
Bizet und 'Carmen' (Stuttgart, 1927)
'The Music in "Don Quixote"', *MQ*, xiii (1927), 434–50
'Goethe and Music', *MQ*, xiv (1928), 216–54
'Schubert's Lyric Style', *MQ*, xiv (1928), 575–95
'Peter Cornelius', *MQ*, xx (1934), 334–43

ALFRED GRANT GOODMAN

Istesso tempo, l' (It.: 'the same pace'). A direction to maintain the tempo in spite of apparent disturbances, particularly changes of time signature or note value. Thus in a change from 2/4 to 6/8 time the beat would remain constant: the crotchet of the former would equal the dotted crotchet of the latter. *Medesimo tempo* was also used. By the later 19th century these directions were increasingly replaced by equivalence equations.

DAVID FALLOWS

Istituto di Studi Verdiani. Institute established in 1963 in PARMA.

Istomin, Eugene (George) (*b* New York, 26 Nov 1925). American pianist. He first studied with Kiriena Siloti, and then at the Mannes College. When he was 12 he entered the Curtis Institute, where he studied with Rudolf Serkin and Mieczyslaw Horszowski. In 1943 he won the youth competition sponsored by the Philadelphia Orchestra, with which he made his orchestral début playing Chopin's F minor Concerto the same year. That year he also won the Leventritt Award, which led to an appearance with the New York PO, playing Brahms's Second Concerto (1943). Around this time he also played with the Busch Chamber Players; his first recording, which brought him considerable attention, was of Bach's D minor Concerto with that ensemble. He then appeared regularly as a soloist with leading American orchestras, embarking on major tours abroad from 1956; he has been associated primarily with 19th-century works. In 1961 he formed a trio with Isaac Stern and Leonard Rose; his performances of chamber music represent the delicate end of the expressive spectrum. In 1975 he married Marta Casals, the widow of Pablo Casals; she became artistic director of the Kennedy Center in 1980.

MICHAEL STEINBERG/DENNIS K. McINTIRE

Istrate, Mircea (*b* Cluj, 27 Sept 1929). Romanian composer. He began his studies at the Cluj Academy with Elisa Ciolan (piano, 1945–9) and Toduţa (composition, 1950–53), but was expelled on political grounds; he was able to transfer to the Bucharest Academy, where he studied composition with Andricu and the piano with Florica Musicescu (1954–7). He taught the piano in Music School no.3 in Bucharest from 1959 until his retirement. A non-conformist composer, Istrate respects tradition while remaining open to techniques ranging from modalism to serialism. The limited number of his works reveal a meticulous and rigorous approach to composition. *Pe o plajă japoneză* ('On a Japanese Beach', 1961) employs variation and phasing techniques within its integrated serial structure; *Evenimente* ('Incidents', 1966) displays his subtle use of timbre and sonic textures.

WORKS
(*selective list*)

Sonata, fl, pf, 1954; Burlesca, chbr conc., ob, cl, bn, vn, db, 1955; Muzică stereofonică, 2 orchs, 1957, rev. 1959; Pe o plajă japoneză [On a Japanese Beach], female chorus, orch, tape, 1961; Sonata, ob, pf, 1962; Algoritm, orch, 1964; Interferenţe, amp orch, 1965; Evenimente [Incidents], I–VII, dbn, hn, elec gui, vib, mar, prep pf, pf + perc, 6 tapes, 1966; Împliniri – Pulsatii [Fulfilment – Pulsation], I–II, 1973–4

Film scores, choral works, chbr pieces

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V. Cosma: *Muzicieni români* (Bucharest, 1970)

OCTAVIAN COSMA

Ištvan, Miloslav (*b* Olomouc, 2 Sept 1928; *d* Brno, 26 Jan 1990). Czech composer. He studied composition with Kvapil at the Brno Academy of Music (1948–52) and remained there as a postgraduate student (1953–6), assistant lecturer (1956–66) and lecturer (from 1966). He was also active in the Brno branch of the Czech Composers' Union (1951–60), a member of the Tvůrčí Skupina A (Composer's Group A) from 1963, and an associate of the Brno electronic music studio from 1966.

The years of Ištvan's studies and first works were marked by an ideological prohibition of much important 20th-century music in Czechoslovakia. However, he quickly found his own direction, gaining stimulus from Moravian folksong and from the music and theory of Janáček. Robust, dramatic and unsentimental qualities, together with a persistent search for new forms of expression, are typical of his early years. The Piano Trio (1958) is the finest work of this period, which culminated in the three symphonic frescoes *Balada o Jihu* ('Ballad of the South', 1960), a protest against racialism and national injustice. Three other works of these years, the Second Piano Sonata, the Violin Concertino and the Rhapsody for cello and piano, show him taking up a Bartókian modal technique; in all of them the themes are elaborated very strictly and consistently. The String Quartet (1962–3) again shows Bartók's influence in the palindromic relation of its five movements, but Ištvan also continued to write works with a topical message: the piano piece *Odyssea lidického dítěte* ('Odyssey of a Child of Lidice', 1963) describes the fate of a child, dragged from his home by the Nazis and returning after years of hardship.

Ištvan's subsequent adoption of serialism is documented in *Dodekameron* (1964), a composition for 12 instruments in 12 movements, some modal, some 12-note. Derived from his incidental music for Büchner's *Woyzeck*, the score catches the main phases of the dramatic action in its brief sections. Ištvan then began to show an increased interest in rhythm, notably in *Ritmi ed antiritmi* for two pianos and percussion (1966), where African patterns in the percussion are confronted by vague, aleatory material in the pianos. The final development of his collage technique came in the first vocal works, *Zaklínaní času* ('The Exorcism of Time', 1967) and *Já, Jákob* ('I, Jacob', 1968). The first is a meditation on the meaning of human existence scored for two speakers and orchestra, the montage of three texts being allied with a musical juxtaposition of archaic and contemporary materials. All this is achieved with Baroque tightness, but *Já Jákob* is much more free-ranging and colourful in its multiplicity of levels. Ištvan had now established his pluralist technique, and his creative potency increased greatly despite the fact that his works were receiving few performances as he was no longer a member of the Composers' Union. The compositions that followed include the electronic *Ostrov hraček* ('Island of Toys', 1967–8), based on the sounds of toys, *Ommagio a J.S. Bach* for wind quintet (1971), in which Bach motifs are transformed in a pseudo-electronic manner and through serial progressions, and *Psalmus niger* for percussion ensemble (1972), an extreme product of his preoccupation with elemental rhythm.

During the second half of the 1970s Ištvan approached the peak of his compositional designs. Not hiding his disagreement with the social and political developments in Czechoslovakia, he withdrew from public life and concentrated exclusively on composition and on teaching

at the Academy. In *Shakespearovské variace* ('Shakespeare Variations', 1975) for wind and percussion and in the orchestral *Hry* ('Games', 1977) he was inspired by medieval and Renaissance approaches, the forms of the madrigal and the partita determined the shape of his choruses *Horlivá toužení* ('Ardent Longings', 1974), *Cor mio* (1979) and Partita (1980) for 16 strings. At the same time, however, he rethought his use of the jazz, pop and minimal music, which he realized in an original way in the diptych *Mikrosvěty* ('Microworlds', 1977), in the chamber cantata *Hard Blues* (1980) and in the Concertino for Baroque Jazz Quintet (1982). His discontent and anger at social events are encrypted in his string quartet *Zatemněná krajina* ('The Darkened Landscape', 1975) and in the single-movement symphonic piece *Tempus irae* (1983), the provocative titles of which had to compensate for the missing textual hints (a dedication to the victims of war in the first piece, a reference to John Steinbeck's novel in the second) so that the works could be publicly performed. With its simplified expression and large-scale conception the extensive *Vokální symfonie* ('Vocal Symphony', 1986) bore witness to the composer's love of heterophony.

The last two years of Ištvan's life were marked by the death of his wife Věra (1988). An elegiac tone is heard in the *Variace na renesanční téma* ('Variations on a Renaissance Theme', 1988), in the chamber trio *Rotace a návraty* ('Rotations and Returns', 1988) and especially in *Solitudo* (1989) for 11 string instruments, which he completed in the disturbed atmosphere of November 1989. The resulting political changes brought him to the fore in the revival of activities by Brno artists; involvement cut short by his sudden death soon after completing *Makrosvěty* ('Macroworlds', 1990).

WORKS
(selective list)

Vocal: Zaklínaní času [The Exorcism of Time] (O. Mikulášek, Baroque, Bible), 2 spkrs, orch, 1967; Já, Jákob [I, Jacob] (chbr cant., Bible), spkr, coloratura S, pop T, 8 insts, tape, 1968; Hlasová vernisáž [Vocal Vernissage], S, B–Bar, 2 spkrs, 6 insts, tape, 1969, collab. J. Berg, A. Parsch, A. Piňos, R. Růžička, M. Štědroň; Smuténka (J. Skácel), song cycle, A, pf, tape, 1970; Horácké balady [Ballads from the Highlands], children's vv, 1971; Horlivá toužení [Ardent Longing] (Cz. Baroque verse), madrigal cycle, chorus, 1974; Kráska a zvíře [Beauty and the Beast] (F. Hrubín), chbr orat, 1974; Jakha kale (Roma love songs), 2 ballads, T, pf, 1976; Cor mio, mixed chorus, 1979; Hard Blues (chbr cant., black poetry), spkr, S, pop Bar, chbr orch, 1980; Uspávanky [Lullabies] (J. Skácel), children's choir, 1980; V rozbřesku přijď [Come at Daybreak] (Fr. and Sp. folk poetry), Mez, cl, opt. early wind inst, 1982; Láska, vzdor a smrt [Love, Defiance and Death] (after A. and V. Mrstík: *Maryša*), Mez, chbr ens, 1984; Vokální symfonie [Vocal Symphony], spkr, S, B, orch, 1986

Orch: Conc., hn, pf, str, 1949; Československá suita, orch, 1951; Zimní suita [Winter Suite], str, pf, perc, 1956; Conc.-sym., pf, orch, 1958; Balada o Jihu [Ballad of the South], 3 sym. frescoes after L. Allan, 1960; Concertino, vn, chbr orch, 1961; 6 studies, chbr orch, 1964; In memoriam Josef Berg, 1972 [arr. from Avete morituri]; Shakespearovské variace [Shakespeare Variations], wind, perc, 1975; Hry [Games], 7 pictures, 1977; Partita, 16 str, 1980; Tempus irae, 1983 [after J. Steinbeck: *The Grapes of Wrath*]: Rytmy a tance pro BBB [Rhythms and Dances for the BBB), brass ens, perc, 1984; Variace na renesanční téma [Variations on a Renaissance Theme], 2 spkrs, chbr orch, 1988

Chbr: 3 rondos, va, pf, 1950; Sonata, cl, pf, 1954; Suite, hn, pf, 1955; Sonata, vn, pf, 1956; Partita, fl, cl, bn, 1957; Pf Trio, 1958; Rhapsody, vc, pf, 1961; Str Qt no.1, 1962–3; Dodekameron, 12 insts, 1964; Refrény [Refrains], str trio, 1965; Ritmi ed antiritmi, 2 pf, perc, 1966; Sonata, vc, pf, 1970; Sonata, vn, ens, 1970; Ommagio a J.S. Bach, wind qnt, 1971; Psalmus niger, perc ens, 1972; Duo, db, perc, 1975; Zatemněná krajina [Darkened Landscape], str qt, 1975; Mikrosvěty [Microworlds], 1977: Letnî mikrosvěty [Summer Microworlds], fl, hp, hpd; Mikrosvěty mého města [Microworlds of my Town], 2 va, ob, cl; Capriccio, vib, mar, perc, 1978; Canti, I–IV, 1979–83: I va, II female v, va, tape, III fl, IV sax, perc; Concertino pro Barock Jazz Quintet, ob, b cl, sax, db, perc, 1982; Canzona, a fl, eng hn, vc, pf, 1985; Str Qt no.2, 1986; Trio, cl, pf, perc, 1987; Rotace a návraty [Rotations and Returns], eng hn, va, vc, 1988; Solitudo, 11 str, 1989; Makrosvěty, '4 ročních'] [Macroworlds '4 seasons'], perc, 1990

Kbd: Sonata no.1, pf, 1954; Impromptus, pf, 1956; Sonata no.2, pf, 1959; Odyssea lidického dítěte [Odyssey of a Child of Lidice], pf, 1963; Musica aspera, org, 1964; Variace, d, 2 pf, 1972; Sonata no.3, pf, 1978

Tape: Ostrov hraček [Island of Toys], 1967–8; Avete morituri, 1970 [arr. as In memoriam Josef Berg]; Modravá Země [A bluish Landscape] (S. Yesenin), spkr, tape, 1982; Canto V, 1990

Principal publishers: Český hudební fond, panton, Státní hudební vydavatelství, Státní nakladatelstvi krásné literatury, Hudby a umění, Supraphon

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Poznámky k soudobé hudební formě a rytmu [Comments on contemporary musical form and rhythm] (Brno, 1978)

Struktura a tvar hudebního objektu [The structure and form of a musical object] (Prague, 1978)

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D. Pandula: 'Tvůrčí východiska Miloše Ištvana' [Ištvan's creative starting-point], *HRo*, xx (1967), 260–64

O. Setari: 'Letní mikrosvěty Miloslava Ištvana' [Ištvan's summer microworlds], *OM*, xiv (1982), 47–9

A. Němcová: 'Kompoziční styl Miloslava Ištvana' [Ištvan's compositional style], *OM*, xvi (1984), 45–7

J. Bártová: 'Miloslav Ištvan', *HRo*, xxxvii (1985), 321–3

L. Faltus and M. Štědroň: Miloslav Ištvan a jeho komorní oratoria (Ištvan and his chamber oratorios], *HV*, xxii (1985), 3–33, 155–74

J. Bártová: *Miloslav Ištvan* (Brno, 1997) [incl. work-list, bibliography, Eng. summary]

ALENA NĚMCOVÁ

Istvánffy, Benedek (*b* Szentmárton [now Pannonhalma], 1733; *d* Győr, 25 Oct 1778). Hungarian composer. Born into a noble family, he probably received his first musical instruction from his father, an organist, and came into contact with G.J. Werner, Kapellmeister at the Esterházy court. He was employed by various members of the Széchényi family from 1757 onwards. In 1766 he became succentor at the cathedral in Győr, and from 1773 to 1775 he was also responsible for leading the choir of the Jesuit church there.

Istvánffy's works, of which only ten survive, cannot have been known outside his immediate surroundings in his own time. Nevertheless, he may be considered the most talented Hungarian composer of the second half of the 18th century in Hungary: his works are almost faultless in technique and up to date in style, and each one shows some individuality in structure.

WORKS
sources: H-Gk, Sp, VEs

Masses: Missa sanctificabis annum quinquagesimum vel Sanctae Dorotheae, 1774, ed. in Musicalia danubiana, xiii (Budapest, 1995); Messa dedicata al patriarcha Santo Benedetto; Gloria to a mass by Werner

Other sacred: Rorate coeli, Alma redemptoris, 2 hymns, 3 offs, all ed. in Musicalia danubiana, iii (Budapest)

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ÁGNES SAS

Isum, John. *See* ISHAM, JOHN.

Italian overture. A type of OVERTURE to an opera, oratorio or other vocal work, common from the late 17th century to the late 18th. It is usually in three movements, fast–slow–fast. The texture is generally homophonic, and the outer movements are normally in major keys, most often D major. Initially, the first movements tended to be in duple metre; the slow movements were often quite short; and the finales were dance-like, often resembling fast minuets or gigues. As the form developed, the first movements tended to incorporate fanfare elements and came increasingly to follow the pattern of sonata form without a development section; the slow movements became longer and more lyrical.

The Italian overture became established in the works of Alessandro Scarlatti in the 1690s (his earliest use of the form is in the 1687 revision of his opera *Tutto il mal non vien per nuocere*) and spread throughout Europe until it became the standard operatic overture in the middle decades of the 18th century. Alternatives to the three-movement pattern among multi-sectional italianate overtures include the 'reprise' overture and a two-movement design, fast–slow, in which the first number after the curtain serves as the finale of the overture (Mozart, *La finta giardiniera*, 1775). After 1760 these types gradually gave way to other patterns, particularly the familiar one-movement design, which represents the first movement of the earlier Italian overture.

Italian overtures detached from operas were often used as independent concert pieces and were important in the early history of the symphony (*see* SINFONIA, §2, and SYMPHONY).

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STEPHEN C. FISHER

Italian sixth chord. The common name for the AUGMENTED SIXTH CHORD that has only a major 3rd in addition to an augmented 6th above the flattened submediant.

Italy. Country in Europe.

I. Art music. II. Traditional music.

I. Art music

1. Plainchant. 2. Early secular music. 3. Renaissance. 4. 17th century. 5. 18th century: (i) General observations (ii) Musicians' lives (iii) Opera (iv) Sacred music (v) Instrumental. 6. 19th century: (i) Opera (ii) Church music (iii) Instrumental music (iv) Musicology (v) Cultural systems and aesthetics. 7. 20th century.

1. PLAINCHANT. The length and mountainous nature of the Italian peninsula, and its historical vicissitudes, have given its regional segments significantly different ethnic and linguistic profiles. Similar differences existed in the local 'dialects' of Western plainchant that developed during the early Middle Ages and continued in use until the imposition of Gregorian chant throughout most of Italy by the 11th century. In some areas of the peninsula, the Greek liturgies were followed, notably in the south where the Byzantine rite was celebrated in the old Basilian monasteries; Eastern practices are also known to have existed during the early medieval period in the Greek monasteries in Rome and in cities, such as Ravenna, that were once governed by Byzantium.

Traditionally, the origins of Roman chant were ascribed to Pope Gregory the Great (590–604), who, according to legends dating from the Carolingian era, composed the basic melodic repertory and established the Schola Cantorum as the model for the correct performance of liturgical music in the Western Church. However, there is no contemporary evidence to suggest that Gregory was particularly concerned with chant and it is now thought that the Schola Cantorum was founded in Rome during the second half of the 7th century. The repertory that bears his name – Gregorian chant – probably derives from the late 8th century, when the Carolingian kings attempted to introduce Roman chant into the Frankish lands. Whether Gregorian chant was actually sung in Rome at this time, however, is unclear and it has been suggested that it represents a 'reworking' of the genuine Roman repertory by Frankish cantors (*see* PLAINCHANT, §2(ii)). The earliest extant notated manuscripts from Rome, dating from between the 11th and 13th centuries, present a body of melodies that is clearly related to Gregorian chant but which consistently differs in certain details. The performance of this repertory, known as OLD ROMAN CHANT, was brought to an end in Rome when Pope Nicholas III (1277–80) officially suppressed it in favour of Gregorian chant.

During the Carolingian era many of the local Italian repertories were replaced by Gregorian chant as part of an attempt to establish liturgical uniformity; by the 11th century only Rome and Milan maintained their indigenous musical traditions. The Aquileian Church, which had formerly followed its own rite, adopted the Gregorian use during the reign of Charlemagne (*d* 814); almost nothing of its melodic repertory survives. Beneventan chant, however, which developed in southern Italy during the 7th and 8th centuries, was not fully suppressed until 1052 and a significant amount of its music survives in notated sources. The only tradition that successfully resisted the imposition of Gregorian chant was that of Milan. Its survival was undoubtedly helped by the prestige of St Ambrose, Bishop of Milan (374–97), who was traditionally credited with the creation of the chant repertory. Ambrose is known to have introduced the singing of psalms and hymns to strengthen the resolve of his flock when they were beseiged in the Basilica Porziana by Aryan persecutors, and at least four of the many hymn texts attributed to him are genuine. However, there is no evidence to associate him with the composition of 'Ambrosian' melodies. The melodies of the Milanese rite

were first written down in the 12th century in pitch-specific notation and are still performed today in Milan and in some churches in the diocese of Lugano (*see* AMBROSIAN CHANT and AMBROSE).

From the 10th century, several different kinds of neumatic notation were used in Italy, and the diversity began to decrease only when the various scriptoria adjusted their neumes to the staff perfected by Guido of Arezzo (*d* after 1033) and adopted shapes which became those of square notation (*see* NOTATION, §III, 1). Guido is also credited with the invention of solmization, a teaching method for reading neumes and producing the corresponding pitches. Less easily assessed are other Italian contributions to the further development of liturgical and paraliturgical singing. Although sequences, either belonging to an international repertory or of local origin, were sung at an early date, only a few, which survived the rigours of the Council of Trent, are well known: *Dies irae*, *Lauda Sion* and *Stabat mater*, the melodies of which are respectively attributed to Thomas of Celano (*d c*1250), St Thomas Aquinas (*d* 1274) and Jacopone da Todi (*d c*1306); the only other surviving sequences are *Victimae paschalis laudae* and *Veni sancte spiritus*. The production of tropes seems to have been modest, but liturgical dramas were performed in various places, and the music of four at Cividale and six at Padua survives. The latter group (dating from the late 13th century, with 15th-century additions) includes pieces for two equal voices, a type of polyphony (*cantus planus binatim*) of which other examples have recently been found, suggesting a widespread practice of polyphonic elaboration of plainchant. Two-part organum had already been described in Guido's *Micrologus* as a current practice; and many melodies were prescribed to be sung *cum organo* (i.e. in polyphony) in 13th-century *ordines* of the churches of Siena and Lucca. Simple, essentially *punctus contra punctum* polyphony appears to have lasted until the Renaissance and even later, with more cultivated types. Some of these two-part compositions were internationally known, others used only locally. In any case, performances of this type of polyphony in the 18th, 19th and early 20th centuries are attested by several recently discovered sources.

2. EARLY SECULAR MUSIC. Information concerning secular music is scant until the 12th century, and even then it consists of descriptions of performances and texts of songs, but no music; the few exceptions (some historical complaints, a vigil song of Modenese sentries and the well-known pilgrim song *O Roma nobilis*, to the simple tune of which the more profane *O admirabile Veneris ydolum* was also sung) all belong to the 9th century and to ecclesiastical circles, to which they owe their survival. Among the earliest documents of poetry in the vulgar tongue, some jongleur songs addressed to bishops show that the traditional condemnation of jongleurs and mimes had subsided by the 12th century. Dance-songs in a popular vein and in ballata form (often entitled *danze*) survive in notarial acts of the 13th century and early 14th century; the way in which they were sung in alternation between a leader and the chorus of dancers is described in a Latin epistle by the grammarian Giovanni del Virgilio. Ballata form was also used for solo songs unconnected with dancing.

Troubadour lyrics were performed and composed during the 13th century at the courts of feudal lords in northern Italy, in bourgeois circles in Bologna and Tuscany and at the court of the Emperor Frederic II (1197–1250; King of Sicily, often engaged in wars throughout the peninsula) both by visiting troubadours and by local poets also using the Provençal language; among the latter were Sordello da Goito (*c*1200–*c*1270) and the Genoese Lanfranco Cigala (*d c*1274) and Bonifacio Calvo (*d* after 1274). In this regard it is worth noting that most extant sources of troubadour poetry are of Italian origin; they seldom contain any music, however, and it is hard to say whether this is due to the compilers' exclusive interest in the texts or to the fact that the melodies were usually transmitted orally. The same applies to the vernacular poetry of the so-called Sicilian and Tuscan schools, the former centred on Frederic II and his sons, the latter with Guittone of Arezzo (*c*1225–*c*1294) as its main representative. For the later *dolce stil nuovo* it can only be surmised that the increasing length and the philosophical bent of its poems conflicted with a increasing floridity of the settings. Dante (1265–1325) had some of his canzoni and ballatas set by musician friends (e.g. Casella); yet he asserted (*De vulgari eloquentia*, ii, 8) the self-contained verbal musicality of the canzone and argued that music would better suit the 'mediocre' style of the ballata. After him there was a split: because of the feeling that profound poetic thoughts had little to gain from the ornament of music, canzoni and the most sophisticated ballatas were no longer set to music, while shorter ballatas, madrigals and cacce began to be written specifically as *poesia per musica*.

Frequent references to the singing of ballatas persist during the 14th century, indicating a widespread use of this most versatile form as a dance-song, aristocratic or popular, and as a vehicle for lyrical expression. Music



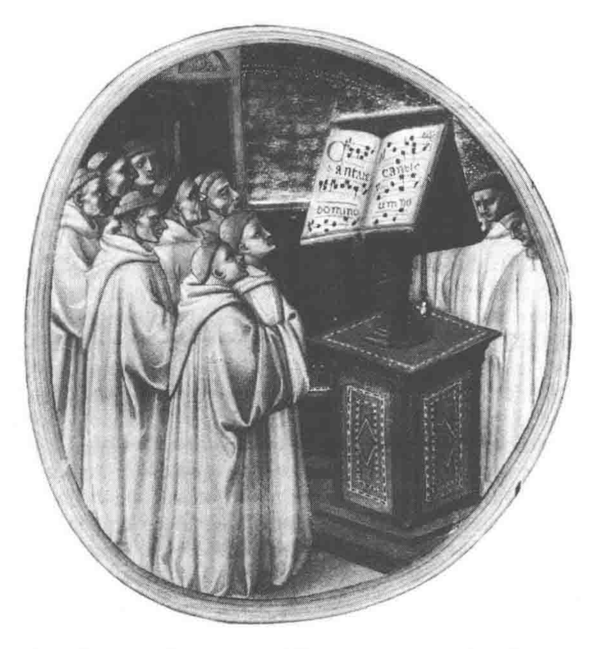
1. Singers, accompanying themselves on psaltery (centre) and gittern, entertain a queen and the ladies of her court: miniature from the French romance 'Meliadus', illustrated in Italy for a manuscript compiled for Louis I, Duke of Anjou and titular king of Naples, 1352–62 (GB-Lbl Add.12228, f.222v)

survives, however, only for the religious counterpart of the ballata, the *lauda*; and even then, only two lavishly decorated *laudari* contain music, while many simpler ones are without it, suggesting that notation (which did not, anyway, show the rhythm of the songs) was more an ornament than the answer to a real need. The penitential singing of *laude* spread from Franciscan Umbria around 1260 and became a devotional custom practised by lay fraternities all over Italy, a practice which survived well into the 18th century, often through the adaptation of secular melodies and folktunes to texts of devotional character, thus continuing the medieval practice of *contrafactum*. The alternation of soloist and chorus, involving all those present in the singing of the choral refrain, had been borrowed from the dance-song. An early 14th-century manuscript of Umbrian origin (*I-CT* 91) contains simple melodies of touching directness, while a slightly later Florentine repertory (*I-Fn* Magl.I.I.122) already shows a pronounced tendency towards florid vocalization.

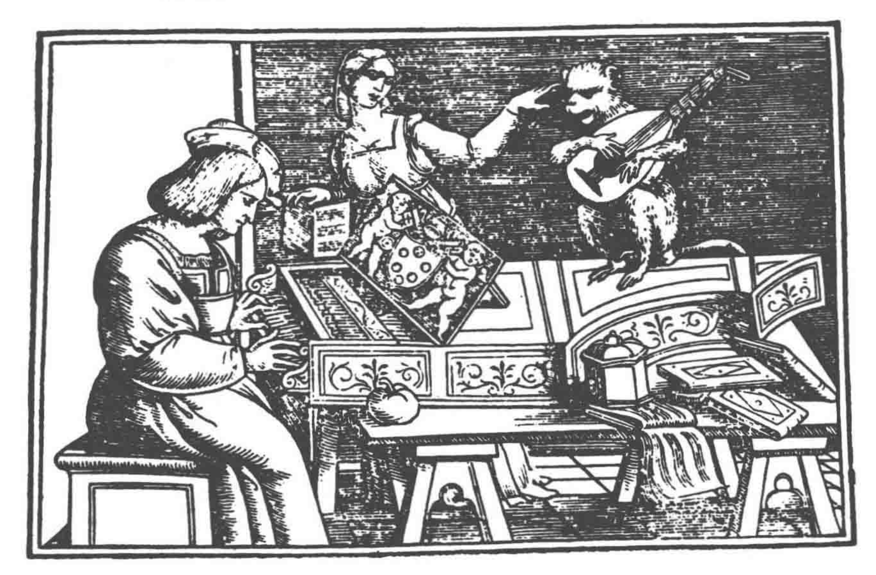
Notation is a natural need of a polyphonic art and explains the impressive array of manuscripts containing music of the Italian Ars Nova, which, however, was the expression of only a small minority and had a much more limited diffusion than monophonic music. It is thus deceptive to see it as representative of Trecento music. Polyphonic singing, probably taken over from the private entertainment of ecclesiastics, began to be fashionable at the courts of the Scaligeri and Visconti, in Padua, Verona and Milan during the early 14th century; later it also gained favour in literary circles in Florence. Accordingly, its composers, most of them ecclesiastics or lawyers, divide into a northern group, whose main figures are Jacopo da Bologna and, later, Bartolino da Padova (both significantly from places with famous universities), and a larger Florentine group, including Francesco Landini (*d* 1397). The role of lesser places, such as Perugia, Rimini, Caserta, Teramo and Lucca, is unclear. Over 600 extant works, datable from about 1335 to about 1420, include madrigals, ballatas, a small number of cacce and a scattering of motets. The madrigal and caccia were the oldest forms, apparently created by polyphonists from both the musical and the literary point of view. The madrigal's short, descriptive, epigrammatic or celebratory texts (some of them by Petrarch, Boccaccio and Franco Sacchetti) were set for two, seldom three, texted parts, with effusive figuration in the upper one, often to mark the beginning or end of a poetic line or verse. Madrigals set in canon were called 'cacce', but that musical term (a musical synonym of the later *fuga*) soon suggested longer, metrically irregular descriptions of open-air scenes (hunting, fishing, marketing etc.), whose onomatopoeic animation, rendered by the voices in canon, often required the support of a third, non-canonic instrumental part. Ballatas were at first set monophonically even by polyphonists (two manuscripts contain a small number of such settings), but began to be set for two or three parts after 1360; as the lyricism of their upper voice-parts (often supported by lower, instrumental parts) appealed to somewhat larger audiences, they gradually supplanted madrigals and cacce. This explains the particular renown enjoyed by Landini, whose works are mainly ballatas.

With its special forms and special system of notation, codified in the 1320s by Marchetto da Padova (himself a composer), Italian secular polyphony was related to, yet independent from, the contemporary French Ars Nova. Its learned supporters, however, began gradually to indulge in *subtilitas*, mostly identifying it with the imitation of French contemporary models; in time, and particularly during the great schism following the return of the popes from Avignon to Rome, various artists were induced to embrace a French style. As a counterpart, some foreign composers who were active in Italy, among them Johannes Ciconia (*d* 1412) and later Du Fay, set Italian texts and showed their appreciation of the original flavour of the Italian polyphonic style. A distinguishing feature of 14th-century Italian polyphony was the motet celebrating a state or religious occasion, whose text (always in Latin) mentions not only the event itself but also the personalities involved and, in some cases, the composer.

3. Renaissance. Historians have been puzzled by the sharp contrast between the apparent brilliance of 14th-century polyphony and the emptiness of that of the 15th century. Actually, the Ars Nova is magnified by its splendid manuscript tradition; when its thin support was all too easily washed away by a wave of humanistic distrust for all that smacked of scholasticism, secular society simply reverted entirely to kinds of music that were mainly committed to oral tradition. Such a humanistic attitude is epitomized by Leonardo Giustiniani (*d* 1446), a Venetian nobleman, who set out to recapture the spell of ancient music by singing dialect songs in a popular style. A whole class of songs came to be called *giustiniane* after him; his music is completely lost, however, as is that of many singers *a liuto* or *alla viola*, some professional, like Pietrobono of Ferrara (*c*1417–1497) and Serafino Aquilano (1466–1500), others amateur, like Lorenzo de' Medici and many members of his retinue. Their techniques may also have included some kind of simple polyphonic accompaniment to the voice. Virtuoso playing on the lute or keyboard was also increasingly admired.



2. Monks singing from a lectern: illuminated initial 'C' from the Camaldolese Gradual, early 15th century (I-Fl Corale 3, f.41v)



3. Frontispiece of Andrea Antico's 'Frottole intabulate da sonare organi' (Rome: Antico, 1517): woodcut attributed to Antico or Giovanbattista Columba

Many churches had organs and organists, but only a few had singers, most often foreigners, who sang and taught polyphonic music; S Pietro in Rome seldom had more than four. Sacred polyphony fared better in the *cappella papale* (papal chapel), particularly under Martin V (1417–31) and in the first years of the reign of his successor, Eugene IV; it then declined, mainly because of the latter's drive for ecclesiastical reforms and austerity, which, however, may have inspired Du Fay to compose his remarkable cycle of hymns. Du Fay, who had previously been connected with the Malatesta family, was a papal singer, with some interruptions, from 1428 to 1437; in 1436, while in Florence with the *cappella* he composed the motet *Nuper rosarum flores* for the dedication of Florence Cathedral during the visit of the Pope. But after Du Fay no composer of stature entered the *cappella* until late in the century, when a renewal of interest (which was to culminate under Leo X) brought Weerbeke (1479), Orto (1484) and Josquin (1489). The *cappella* established in Naples in 1442–3 by King Alfonso I of Aragon, the most famous member of which was Johannes Tinctoris, a Netherlander, served as a model for a few other courtly *cappelle*; the most important among them were those of Ferrara and Milan, the former created by Leonello d'Este (*d* 1450), who employed English musicians, and later strengthened by Ercole I (1471–1505), and the latter founded in 1473 by Galeazzo Maria Sforza (Josquin was associated with Cardinal Ascanio Sforza and the ducal court in 1484–9). In nominally republican Florence, the Medici did not have a *cappella* but encouraged and exploited for their private use the presence of polyphonists in various Florentine churches, including Heinrich Isaac.

Numerous manuscript collections of the late 15th century indicate a more widely spread and intensified interest in polyphony, the extent of which is even more eloquently stressed by the appearance in 1501 of music printing, started by Ottaviano Petrucci in Venice and soon imitated elsewhere in Italy and abroad. Petrucci's output, evidently addressed to a rapidly growing public of lesser nobility and upper bourgeoisie, mainly consists of secular music. His *Odhecaton* and two other collections of Franco-Flemish pieces, which were seemingly intended for instrumental performance, were soon followed by a series of 11 books of typically Italian pieces, whose markedly chordal (and possibly instrumental) accompaniment to a main vocal line apparently continued and developed previously unrecorded practices (two more of his prints contain similar pieces in arrangements for voice and lute). In addition to frottolas and *strambotti*, a more literary class of text – sonnets, *ode*, *capitoli*, Petrarchan canzoni and madrigals, as well as Latin poems – were also set in this style. These compositions, printed by Petrucci – and others preserved in contemporary manuscripts – clearly reflect and, in some cases, actually preserve in written form the oral practice of music-making from previous centuries in Italy. Bartolomeo Tromboncino and Marchetto Cara are the best known among the composers, many of whom served the courts of Ferrara, Mantua, Urbino and Rome. Also included in the prints are settings of mascheratas, certainly intended for courtly entertainment and requiring choral rather than solo singing; their Florentine equivalents, *canti carnascialeschi*, survive in manuscript form.

Early in this outburst of a new vitality two trends began to appear, both of which arose from a humanistic concern for the text but led to different conclusions. On one hand, the demand for higher literary standards and the revival of Petrarchism typical of the first decades of the century led to settings that concentrated on the effective delivery of the text by the upper voice, unobstructed by the subdued, basically chordal support of the other parts, often one or more instruments. On the other hand, the general interest in all artistic activities, also spurred by humanistic ideals, suggested that the literary refinement of the texts be matched by the musicians, summoning up all the resources of contrapuntal polyphony. The latter attitude gradually prevailed, leading to the madrigal (an old name for a new coalescence of poetic forms) becoming the main vehicle through which the composers set out to interpret musically the poetic content of their chosen or given texts; hence the recourse to so-called madrigalisms, a repertory of partly spontaneous, partly contrived associations of poetic and musical images, which, however, had its roots in the international motet style of the turn of the century. Madrigals were often intended to be

performed in connection with the meetings of the academies, as musical interludes or to conclude learned speeches or discussions.

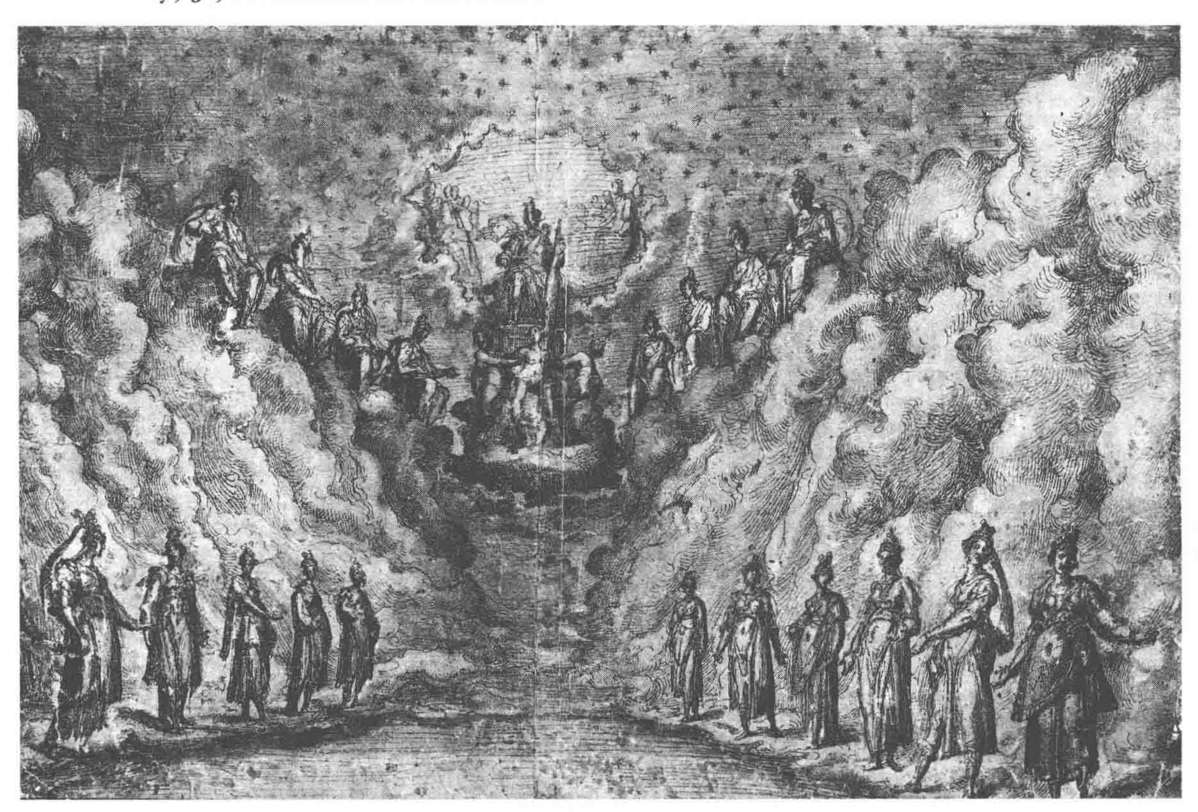
Early madrigals by Verdelot, Costanzo Festa and Arcadelt generally achieve a balance between recitative-like clarity and contrapuntal activity. Later a sharper alternation of contrapuntal writing and chordal passages developed, while a keen spirit of experimentation led to the faster rhythms of the madrigals *a note nere*, or (fostered by Vicentino's speculations on the genres of ancient music) to Rore's exploitation of dissonance and chromaticism for the expression of deep poetic feelings. The whole gamut of expressive resource, ranging from dramatic moods to sunny enthusiasm or to pastoral levity, was displayed at its best towards the end of the century by Marenzio, while extreme emotional tensions dictated Gesualdo's sudden shifts from exaggerated chromaticism to melodious diatonicism. None of this ever completely erased the predominance of the upper part, as is also shown by performing practices; for although polyphony was now issued in partbooks – all provided with text – contemporary sources indicate that all-vocal performance could often be replaced by combinations of voice and instruments (even title-pages speak of 'madrigali da cantare e da suonare'). Furthermore, frottolas and *strambotti*, dropped by the printers about 1530 (although they continued to be sung), were soon replaced by new popular genres, such as the villotta, the three-voice *villanesca alla napoletana* and later the canzonetta. Midway between the madrigal and the lighter genres are Striggio's witty madrigalian narratives (e.g. *Il cicalamento delle donne al bucato*), to which Vecchi's and Banchieri's so-called madrigal comedies and other musical entertainments are related.



4. Domestic music-making: detail from a fresco by Giovanni Antonio Fasolo, c1568–70, in the main salon of the Villa Caldogno, near Vicenza

Less venturesome, and yet the main field of activity for many famous composers of madrigals, sacred music continued to be international in style and repertory. So too were many of the performers, including Verdelot, Arcadelt, Jacquet of Mantua, Jacquet of Ferrara, Nasco and Werrecore, whose church positions made them specially apt to influence new generations of musicians; in the 1530s, when the devastations of war were over, newly formed *cappelle* based on the model of the Cappella Giulia at S Pietro, designed in 1513 by Julius II, began to teach boys. Often, however, foreign musicians were so much involved in the Italian way of life as to become deeply italianate. The most relevant example is Willaert, who, after sojourns in Rome, Ferrara and Milan, succeeded Petrus de Fossis, also a Fleming, as *maestro di cappella* of S Marco, Venice, in 1527; during his 35-year tenure Parabosco, Vicentino, Rore, Zarlino, Andrea Gabrieli and Costanzo Porta were among his colleagues and pupils. With the pupils succeeding their masters, it became exceptional for foreign musicians (such as Rore, Wert or Victoria) to occupy leading positions in the second half of the century. From the combination of Willaert's powerful personality and the standards of magnificence set by the Venetian government for its official church, the main features for which the Venetian school became one of the principal models of Italian (and foreign) church music were established: richness of sound, polychoral writing, colourful use of the organ (S Marco constantly used at least two) and later of other instruments and finally a relative lack of concern for all debates on the future of church music. Following a century-old tradition, motets were composed to celebrate important state festivities, as in the works of the great Venetian composers such as the Gabrielis. Contrasting with the open attitude in Venice, the leading Roman institution, the *cappella papale*, was slowly evolving a guarded attitude, partly protecting old privileges under the shield of tradition, partly reacting to mounting criticism of church polyphony from both outside and inside the Catholic church. Without being a conservative, Palestrina continued and brought to consummate refinement stylistic trends that he had come to know from his French teachers in the *cappella* of S Maria Maggiore. It is significant, too, that he usually based 'parody' masses either on his own motets and madrigals or on French models of the 1530s. Mounting concern that the Council of Trent might banish the use of polyphony from the liturgy led Palestrina and his Roman colleagues to write masses paraphrasing plainchant (or even treating it in chorale-like fashion); above all, however, they were careful to avoid polyphonic complexity that might obscure the liturgical text. Finally, while the organ accompanied the singing in most Roman churches, the model of the *cappella papale*, where purely vocal performance was traditional, suggested moderation in the use of instruments. Thus, while the Venetian school followed a course that was to lead to the concertato style of the next century, the stage was set in Rome for the concept of *stile antico*. However, the church music of Palestrina's successors at S Pietro also reveals clarity of declamation and the use of vertical sonorities found in the works of their Venetian colleagues.

Music printing, of which Venice was the main centre, soon reflected a demand for instrumental music. In 1507 a series of prints containing vocal pieces (mostly secular, but also sacred), dances and ricercares in lute tablature was started by Petrucci. A privilege granted to him to



5. Design by Bernardo Buontalenti for the first intermedio in Bargagli's comedy 'La pellegrina', performed in Florence in 1589 in honour of the marriage of Grand Duke Ferdinando I of Tuscany to Christine of Lorraine: pen and ink with wash (Victoria and Albert Museum, London)

publish keyboard music was assumed instead by Antico for his *Frottole intabulate da sonare organi* (Rome, 1517; see fig.3; printers always referred to all keyboard instruments as *organi*). The most famous performers and composers of lute music were Francesco da Milano and, later, Vincenzo Galilei; lute transcriptions of polyphonic works were performed by university students during the Renaissance. Organists were much more numerous, because of their church employment. Their music was sometimes printed in score to make performance by a group of instruments possible, but instrumental music was practised to an even greater extent simply by use of the vocal repertory; favoured instruments were recorders and viols (for which tutors were published) and the whole family of cornetts. A great variety of instruments, combining or alternating with voices, was also displayed in the spectacular *intermedi* performed between the acts of comedies or pastoral plays, the most famous of which were those given at the Florentine court in 1589 to celebrate a ducal wedding (fig.5). A remarkable 16th-century collection of instruments is still housed in the Accademia Filarmonica in Verona.

An intense theoretical activity often led to debate. The most heated controversy was between supporters of a tuning similar to just (or harmonic) intonation, which was first taught at Bologna by the Spaniard Ramos de Pareia (*b c*1440), and defenders (including Gaffurius) of the traditional Pythagorean system, better suited to the needs of monophony. The former were later joined by Zarlino (1517–90), whose works cover a much wider range of philosophical, historical, aesthetic and compositional problems. Ancient theory was often summoned in support of tradition and as a justification for daring harmonic experiments in the direction of the ancient genera; further, it also helped critics of the current polyphonic style to foster the ideal of a new, essentially melodic, expressive immediacy. Vincenzo Galilei (*d* 1591) was the most outspoken critic, and yet it is an over-simplification to see his theoretical and musical works, as well as the discussions held from about 1575 in the Camerata of Count Bardi in Florence, as prime factors of a stylistic change to which many other elements contributed. Many of Galilei's arguments – that polyphony obscured the perception of the text and that its imagery singled out individual words but lost sight of the real poetic message, so that its artistry reached no deeper than the ear – had been anticipated in the discussion on the fate of church music; his suggestion that music should emulate the intensity of reciting actors had precedents in such madrigals (often called *ariosi*) as aimed to recapture the pathos of popular singers of epic verse. In any event, emotional intensity was not the only issue. More difficult to explain was the ideal of a melodic spontaneity, which was not (as in successful *villanesche* and canzonettas) attained simply by playing on instruments all parts but one of a polyphonic piece, for the resulting vocal line did not have the poise and balance of a real melody. The latter depended, paradoxically, on deep-seated harmonic feelings and on the fulfilment of expectations aroused by its harmonic implications.

4. 17TH CENTURY. The new style 'invented' about the turn of the century by Giulio Caccini consisted of vocal melodies unconditioned by any contrapuntal interplay

and supported by a bass line that was subservient to them – the continuo – to be sparingly realized as full chords by the accompanying instrumentalist (possibly the singer himself). This combined the advantages of harmonic function and flexible adjustment to the expressive needs (*sprezzatura*) of the singer's rendition. Caccini correctly claimed that what is called accompanied monody was the same as the *stile rappresentativo* or *recitativo* used by Peri, his colleague and rival at the Florentine court, in the first operas (*pastorali tutte in musica*), *Dafne* (1598) and *Euridice* (1600; fig.6). In both cases the composer set out to 'represent' the emotions of characters reacting to dramatic situations, although those of Caccini's madrigals and arias were merely hinted at by the texts. In fact this kind of dramatic projection through a chamber recital, which had had many precedents in the polyphonic madrigal, now became typical and often adopted the striking, emotional harmonies of Peri's and Monteverdi's operas. In time this extremely popular genre, fostered by many composers, evolved into an even larger production of cantatas.

Operas, on the other hand (of which the recitative aspects are now given too much emphasis over the melodious singing, choruses and instrumental colour), were connected with infrequent court events. In Florence, where they began, there was often a reversion to spoken plays with *intermedi*, or to spectacles, 'tutti in musica', of a choreographic rather than dramatic nature, after the model set in the 1590s by Cavalieri. After the Mantuan performances that included Monteverdi's *Orfeo* and *Arianna* (1607–8), both court events, the lead was taken by Rome, especially with the custom instituted by the Barberini family, relatives of Pope Urban VIII (1623–44), of holding operatic performances in their palaces during Carnival. The opening of the first public opera house in Venice in 1637 was a turning-point; within a few years operas were offered from December to Lent, and again in the spring, by four or five theatres in Venice, while the custom quickly spread to Bologna, Milan, Genoa, Lucca and Naples, and even in Rome opera was given in semi-private theatres (against the will of various popes). Although the tradition of performance at court was never completely broken, opera in the 17th century was practised either as an entertainment in the academies (thus continuing the Renaissance tradition of music at such events) or in smaller centres, performed by touring companies in connection with local celebrations. Already in the Barberini operas the plots, drawn from Tasso's epic poetry or from saints' lives, had begun to expand and sharpen the distinction between recitative sections (in the modern sense) and self-contained arias and choruses. Later librettos, starting with Busenello's *L'incoronazione di Poppea* (1643) for Monteverdi, drew freely from the whole range of history, juxtaposing in a cavalier fashion highly dramatic moments, arbitrarily inventing amorous effusions and scenes of ludicrous comedy. The music, however, often succeeded in making all incongruities plausible with a flexible, far from formalized, handling of recitative and aria, the former attaining on occasion highly dramatic effects, the latter avoiding stagnation in the compelling drive of the plot. The most effective and widely performed operas were those of Cavalli (1602–76). Towards the end of the century a new ornamental style of singing led to the appearance of virtuosos who practised what became known as *bel canto*. At the same time the comic element disappeared from operatic plots, leading to the appearance of the intermezzo, performed by actors who were also singers, at the beginning of the 18th century.



6. Title-page of Caccini's 'Euridice' (Florence: Giorgio Marescotti, 1600)

Lesser genres, such as extended cantatas or serenatas, expressed their dramatic content through purely auditory means, as also did opera's sacred counterpart (usually given in Lent), the oratorio, born from the spiritual exercises of Philippine oratories, from which the genre acquired its name. Cavalieri's allegorical *Rappresentatione di Anima, et di Corpo*, fully staged in Rome at the Oratorio del Crocifisso in 1600, was an exception; more typical were G.F. Anerio's *dialoghi*, published in his *Teatro armonico spirituale* (1619), in which a choral narrative introduced the words of the main characters sung by soloists. This type, using vernacular texts, had a wide diffusion through the Philippine congregation, showing, however, a tendency to assimilate dramatic techniques from opera, with more emphasis on solo recitatives and arias and developing more complex plots. Giacomo Carissimi (1605–74), who wrote his works (*historiae*) on Latin texts with a greater display of choruses and instruments, represents a somewhat different trend established by the Jesuits. As a teacher at the Jesuit

Collegio Germanico in Rome, Carissimi had considerable influence on German composers.

In the oratorio, to a greater extent than in the opera, accompanied monody was often incorporated in the new *stile concertato* which had developed from earlier polyphony, giving much greater differentiation to the various elements and a pointed expressive and sonic distinction to each, be it a voice, an instrument or a choral or instrumental group. The *stile concertato* had had its first important representative in Venice with Giovanni Gabrieli (*c*1554–7–1612), followed by Monteverdi, who used it at first in sacred pieces (beginning with the Vespers of 1610) and later in a number of madrigalian works. Instruments tended to be more sparingly used in the Roman school, where the *stile concertato* often took the shape of large-scale polychoral pieces supported by organs, the most representative being those by Orazio Benevoli (1605–72). These stylistic trends also characterize much of the sacred music composed at this period.

The free play of harmonic feeling to which both accompanied monody and concertato music instinctively tended did not open the way to an immediate assertion of the so-called tonal system. In the first place, the new vogue for harmonic surprise based on chromaticism, used (and abused) for emotional purposes, had to take its full course. Composers still relied on elementary harmonic functions, or on such traditional basses as the romanesca and passamezzo, or on new ones, such as the descending Dorian tetrachord and its many variants. Whole compositions, sometimes the most dramatic arias, could be based on a ground bass of some sort. Only gradually did the precise feeling of how each chord related to the tonal centre of its key begin to take shape. It had become clearly outlined in the operas and oratorios of Alessandro Stradella (1639–82) and even more so in those of Alessandro Scarlatti (1660–1725) and in the instrumental works of Arcangelo Corelli (1653–1713), although theoretical treatises still continued to expound the system of the church modes.

Instrumental practice, increasingly flourishing and autonomous, may have played a greater part than vocal music in the development of modern harmony with a language richer in figurations outlining full chords. Furthermore, at least part of it had inherited the elementary but powerful tonal drive of dance music. The warm, brilliant sound of the new violins built by famous makers in Brescia and Cremona lent itself to accompanied monody in the form of solo sonatas with continuo, such as those of Biagio Marini (*c*1587–1663). Most instrumental music, however, belonged to the concertato type. Here, too, the variety of instrumental colours in Giovanni Gabrieli's canzonas in eight to 15 parts (published in 1597 and 1615) gradually gave way to an almost absolute prevalence of strings. A most successful combination proved to be that of two violins with continuo (the latter doubled by a violone or cello), the *sonata a tre* of which Corelli's opp.1–4 were to become the best-known and most influential examples. Corelli was the first significant composer to devote himself entirely to instrumental music. His works became the model for string compositions in the first half of the 18th century. In larger ensembles recourse was first made during the second half of the century to an interplay of a group of soloists and a larger tutti; from it developed the concerto grosso, best represented, once more, by Corelli, in his op.6, most of which had been composed for performance during Roman festivities at least 25 years before its publication in 1714. The *canzona per sonar* was a composition of some length, alternating contrapuntal sections and chordal or melodic ones, generally played during Mass; in time (by about 1650) such pieces were called sonatas and were more sharply divided into various movements, so called from their changing time signatures and tempos. Canzonas and sonatas were also used for secular entertainment, and many were given titles referring to the noble dedicatees for whom they had been played. Only late in the century was a distinction made (though seldom stated) between sonatas *da chiesa* and *da camera*, which was probably meant to indicate the inclusion in the latter of dance



7. Musicians playing gittern (left) and lutes (with a violin on the table): painting by Pietro Paolini, c1630 (J. Paul Getty Museum, Los Angeles, CA)



8. 'Grand Prince Ferdinando de' Medici and his Musicians': portrait by Anton Domenico Gabbiani, c1685 (Palazzo Pitti, Florence)

movements rather than works specifically destined for either church or chamber.

The distinction is hardly clearer in keyboard music, although the transfer of organ pieces to the harpsichord was much more likely than the performance on a church organ of partitas (variations) or dance suites intended for harpsichord. Composers of organ music reacted to the general trends of the time in peculiar ways. Expressive goals, analogous to those that had led to accompanied monody, were achieved in pieces of the toccata type, with their abrupt changes of texture, unexpected harmonic turns and, above all, the agogic flexibility of performance as emphatically recommended by Frescobaldi in his prefaces, especially that to his second book of toccatas. The organ had only limited potential as a concertato instrument; but contrapuntal pieces like the ricercare, elaborating on themes of more pointed individuality and secular flavour than those of the preceding period, slowly evolved towards the tonal fugue.

Theoretical writing was on the whole less intensive and polemical during the 17th century than in the Renaissance. It was essentially concerned with the practical consideration of problems of composition or performing practice; the works of Banchieri (1568–1634) and Cazzati (1616–78) are particularly valuable as a source of information about the views and criteria adopted by musicians in a time of rapid change.

5. 18TH CENTURY.

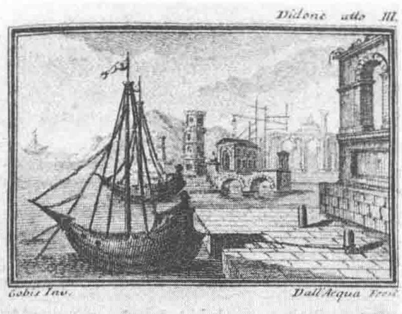
(i) General observations. 18th-century Italian music appears to have well-defined chronological limits: at one extremity stand Corelli and Zeno's operatic reforms, at the other the late works of Boccherini. This historical construct contains a measure of truth but is also misleading. The idea that the revolutions at the end of the 18th century released a spirit of artistic renewal was ideologically motivated: during the period of the Risorgimento critics condemned 18th-century music because of its hedonistic functions and as the expression of an élite class, and De Sanctis and Carducci judged Metastasian opera in the same light. Nevertheless, as early as the 19th century the music of Sammartini and 18th-century Venetian composers caught the attention of such theorists as Carpani, Gervasoni, Lichtenthal, Picchianti and Ruta. Asioli (1832) identified the counterpoint of Corelli and Marcello as instructive models of a style that was scholarly but not dry, but in doing so undervalued its purely aesthetic value. This view, a symptom of inadequate historic awareness, was repeated by Verdi's pupil, Emanuele Muzio, when he described Corelli's music as 'tough food to digest', but as a useful subject for study because it was 'full of science'.

The re-evaluation of 18th-century instrumental music was the work of the 20th-century musicologists Torchi, Chilesotti, Vatielli and Torrefranca, followed by the composers Casella and Malipiero. In contrast, the genres of oratorio and cantata, more concerned with a specific function, aroused no interest in an intellectual environment so heavily influenced by Benedetto Croce. In recent decades, however, research into 18th-century Italian opera has afforded greater insight into its codes of communication and its system of production. The definition of 18th-century Italian music as an abstract, stylized art, a hedonistic diversion for a society which the Treaty of Aix-la-Chapelle (1748) consigned to the margins of history, has thus declined.

Three broad categories of places where music was performed in 18th-century Italy can be identified: the public, private and ecclesiastical, which correspond in general terms to the three genres of opera, instrumental and chamber music (including cantatas) and liturgical music. There was an uninterrupted growth in the number of opera houses, which took on the character of civic institutions and became points of reference in the layout of a city. The old system of court theatres was progressively replaced by one of theatres run by impresarios for profit. Instrumental concerts ('academies') were mostly given in private homes; since it did not involve the commercial mechanisms of the theatre, instrumental music was the exclusive province of the upper classes. Cathedrals and their chapels were affected by the opera house: performers often worked both in church and the theatre, and the idiom of liturgical music grew increasingly similar to that of opera.

The three genres have in common a diffused habit of inattentive listening: it was only with considerable effort that the idea of listening to music as a work of art became established in Italy, and for this reason many musical compositions go no higher than the level of ornamental, extemporary and occasional work. The ephemeral nature





ATTO III.

SCENA PRIMA.

Porto di mare con navi per l'imbarco d'ENEA.

ENEA con seguito di Troiani.

Compagni invitti, a tollerare avvezzi
E del Cielo, e del mar gl'insulti, e l'ire,
Destate il vostro ardire,
Che per l'onda infedele
E' tempo già di rispiegar le vele.
Andiamo, amici, andiamo.
Ai Troiani navigli

Fre-

9. *'Didone abbandonata', Act 3 scene i: opening from Metastasio's 'Opere' (Venice: Zatta, 1781–3); (left) engraving of the final scene by G. Zuliani after Antonio Novelli*

of musical expression entailed a high degree of improvisation in all three genres: from the opera house (where the singer improvised in the da capo sections of arias, and, as Giardini and Galeazzi document, orchestral players sometimes did likewise) to the church, where the organist had *carte blanche* to improvise, and private entertainments (in 1787 Hadrava describes an improvisation on 'composed' music, such as that by Mozart).

As the century progressed, music, without distinctions between genres, became the prevailing artistic expression in the daily life of the upper middle class: 'the Italians may, perhaps, be accused of cultivating music to excess' (Burney). The high rate of consumption led to greater conventionalism and periodic changes in taste: 'musical taste in Italy changes at least every ten years' (De Brosses, 256). With the spread of 'profit-making' opera houses, and the increased tendency to celebrate public occasions with music, the social range of consumers widened. This broadening of the social base of the 'leaders of taste' guided the choice of musical genres: the only really classless genre was opera, particularly comic opera after 1750. Although Stendhal, writing in 1817, still saw Italy as the land of music *par excellence*, this supremacy had diminished in the last decades of the 18th century, as can be seen in the exodus of players abroad and opera composers' search for success in the great capitals outside Italy.

In the middle of the century music started to be reconsidered aesthetically, no longer viewed as something ephemeral and occasional, but an art form with its own expressive worth. Algarotti, Tartini and Muratori, and later Baretti, Galeazzi and Carpani document the passage from a scientific concept of musical composition to an aesthetic one; from music as one of the liberal arts to music as one of the fine arts; no longer a craft (as Saverio Mattei was still maintaining in 1785), but an expression of character and *affetti*, a direct imitation of nature (Tartini/Algarotti).

(ii) Musicians' lives. Musicians were educated within the family circle, in the case of the professional musical families, or in the few institutional schools in Italy: these were the conservatories in Naples and Palermo (the famous *ospedali* for girls in Venice did not, with a few exceptions, prepare their pupils for a profession), the chapels of the great cathedrals like S Petronio in Bologna or, for 16th-century counterpoint, the Roman chapels and the Santuario della Santa Casa in Loreto. Lastly there was private teaching, the greatest example of which is provided by Tartini, 'teacher to all the nations', as well as the instances of Hasse with Scarlatti and Galuppi with Lotti. According to De Brosses (p.598), 'the best seminaries of *maestri di cappella* are in Naples. . . . For voices, the best school is in Bologna; Lombardy excels in instrumental music', and this is confirmed by Josse de Villeneuve (1756).

Naples, where the majority of Italian composers were educated, had four music conservatories: the Poveri di Gesù Cristo (closed in 1743), S Maria di Loreto and S Onofrio (which merged in 1797), and S Maria della Pietà dei Turchini. It is estimated that each conservatory had an average of about 100 pupils in a city of about 250,000 inhabitants. The subjects taught were counterpoint and figured bass (*partimenti*), while operatic and instrumental composition were learned orally and by imitation, a distinction between the educational and the professional (theory and practice) that remained unchanged until Verdi's day.

After completing his education, the young composer could make his début with short comic operas, liturgical pieces, or by writing arias for insertion into operas by others. After he made himself known, he could aspire to *opera seria* and the great theatres: the determining factors at this stage were the family ties and contacts of his own teacher. However, it was difficult to guarantee an income and regular work in writing for the theatre. Instrumental composition offered the composer two lucrative possibilities: a dedication to a member of the nobility, rewarded with a one-off gift, or in private sales of an independently printed work. Another possible employment was as *maestro al cembalo* (harpsichordist) in a theatre, as was probably the case with the young Galuppi at the Teatro S Angelo in Venice. As well as these personal sources of income a composer usually also held a permanent post in service to the nobility, in the church, or as a teacher. In these cases, too, the remuneration was modest. A composer in the mid-18th century being thus active in all genres meant that there was a continual stylistic cross-fertilization between them, a situation criticized by Tartini.

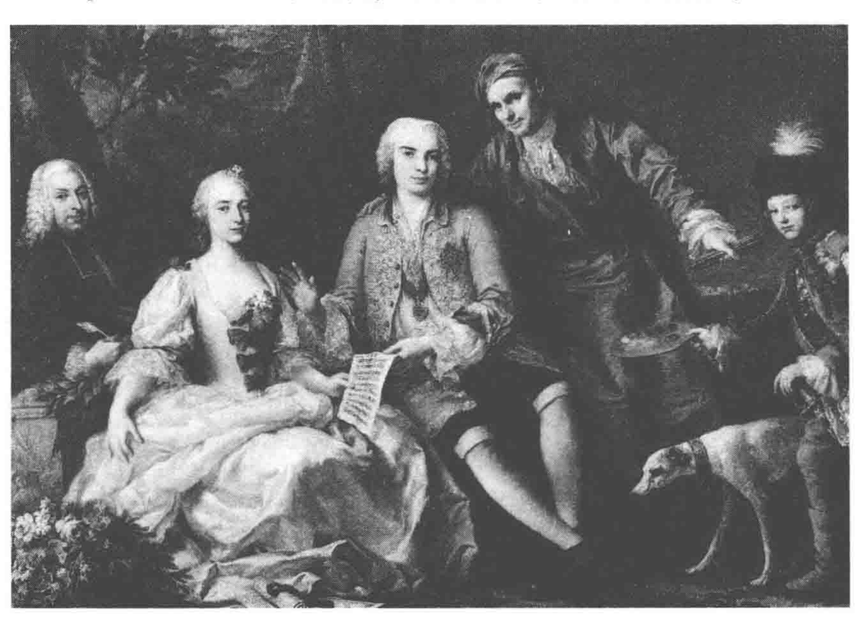
There are various examples of singers being born into professional musical families, such as the Mingotti, Ristorini, Baglioni and Laschi families. The greatest number of singing teachers is recorded in Bologna, although no institutional school of singing with a local stylistic identity was ever established there. In Rome the Collegio Germanico and the Seminario Romano, both Jesuit foundations, exported their pupils all over Europe. Because of the papal ban on women performing either in church or in the opera house, many castratos, often from humble backgrounds, began their careers in Rome.

Singers who did not succeed in entering the extensive operatic scene, which had its centre in Bologna, contented themselves with posts in the cathedrals. The first performers to reap the benefits of the nascent star system were singers, on whom every category of musical performance depended; they were thus the first element operatic administrators had to consider, and they were the highest paid, commanding up to ten times the fee of the composer. Later on, the composer also entered the open market: for example, Piccinni in 1770 could choose where to work according to the pay on offer. This was the point at which the composer became a cornerstone in the mechanism of opera production, and began his social ascent.

(iii) Opera. Opera was the most widespread artistic form; no other cultural expression had the same capacity to reflect social life, the same cultural prestige or comparable turnover. Opera as a whole had a double social and cultural function: its social function was as an instrument of moral and civil education (Zeno), the vehicle of the dominant ideology (Metastasio), and as social critique (comic opera); its cultural function was to disseminate 'high' culture and language and to convey classical subjects or, later on, otherwise unknown ones from fiction. Hence Strohm's assertion (1991, p.19) that 'Italian opera, good and bad, was a school for the nation, precisely as cinema and television are today'. At the beginning of the century opera divided into two genres: *opera seria* (*dramma per musica*) and comic opera (intermezzo, *commedia per musica*, *dramma giocoso per musica*, *opera buffa*). This division made it possible for opera to be widely disseminated and carry out multiple functions. The two genres constituted two alternative systems with mechanisms of production, performance and reception that rarely intersected, but which influenced each other to a great extent in dramaturgy, versification, musical language and structure.

Max Fehr and Hermann Abert were the first to recognize that the men of letters rather than the composers played the leading role in the 'reform' of 17th-century Venetian opera into the rational *dramma per musica*. The first reformers, besides Zeno, were Silvio Stampiglia, Girolamo Frigimelica Roberti, Antonio Salvi and Pietro Pariati, who all shared the same Arcadian ideals. Another member of the Accademia dell'Arcadia was the poet Metastasio, the most pervasive figure in the history of 18th-century opera.

The first Arcadian operas were created in Venice: *La forza della virtù* by Domenico David to a libretto by Zeno (1693), and *Gli inganni felici* (1695) and *Lucio Vero* (1700) by C.F. Pollarolo, also to librettos by Zeno. At



10. 'Self-portrait with Friends': portrait by Jacopo Amigoni, 1750–52 (National Gallery of Victoria, Melbourne); (from left to right) the librettist Pietro Metastasio, the soprano Teresa Castellini, the castrato Farinelli (holding his canzonet 'La Partenza'), the artist, and Farinelli's dog and page

first literary reform had little influence on the music: Alessandro Scarlatti, Giovanni and Antonio Bononcini and Gasparini continued the 17th-century legacy of contrapuntal writing, concertante instrumental parts, and arias accompanied only by basso continuo. The spread of Arcadian and rationalist opera coincided with Metastasio's first libretto (*Didone abbandonata*, 1724, Naples) and the first operas by the composers of his generation: the Neapolitans Porpora, Feo, Pergolesi, Leo, Hasse and Vinci (the first 'classical' composer, according to De Brosses, Algarotti, Burney and Grétry), and the Venetians Albinoni, Orlandini, Caldara and Vivaldi. The anti-Baroque reforms of Zeno and Metastasio covered a number of elements: the revival of the Aristotelian unities, the elimination of comic elements, marginal episodes and spectacular stage effects, and a reduction of the number of scenes from 60 or 70 to between 20 and 30. The composition followed the dramatic form, divided into repeated sequences of recitative (or multiple recitatives) and da capo aria. The recitatives, generally dialogues for up to five characters, set up the motivation for the subsequent aria, in which the character stepped outside the real time of the action for a personal, reflective reaction. At the end of the aria, the character left the stage. This recitative and aria structure remained dominant until 1770 and suited the 'tyranny of the text' over the music. Such a word-centred concept was in line with the classical idea of tragedy in which events did not take place on stage but were referred to by characters who brought their personal reactions on stage instead. The 19th century's charges against Metastasian opera derived in large part from an inability to understand these assumptions, which have their roots in the Enlightenment.

During the Metastasian period (by extension, from 1700 to 1770) only the drama was a work of art, the music having a simple auxiliary value. The 'author' was thus the dramatist, while it was the responsibility of the singer to create the performance; the composer had a subordinate role, vaguely comparable to that of the modern-day director. This is the reason why in 18th-century Italy it was the libretto, not the score, that was printed, and on the title-page, as on the theatre poster, the name of the composer was not given (in 1842 the title-page of the libretto of *Nabucco* still gave only Solera's name, not Verdi's). This also explains the practice of continual resetting of the same Metastasio librettos: *Didone abbandonata* was set to music about 60 times; *Olimpiade* about 50, *Achille in Sciro* about 30. *Opera seria*, at least until the last quarter of the century, was an established genre and the tendency was for each musical and dramatic realization to be a one-off, a costly undertaking incompatible with the emerging commercial nature of opera.

During the 1750s even faithful supporters of Metastasio such as Hasse and Jommelli reacted against the 'tyranny of the text'. At this time the text had a conservative function and a high prestige stemming from tradition, while the music had a contrasting evolutive function: arias broke free from the da capo form, the overture acquired greater interest (as in Piccinni's *Catone in Utica*), and accompanied recitative became predominant (Traetta, *Ifigenia in Tauride*). Sacchini, Traetta (*Antigona*) and Salieri (*L'Europa riconosciuta*) show in different ways the influence of French *tragédie lyrique* in the increasingly spectacular nature of opera and the greater use of chorus and orchestra. Another evolutionary impulse came from *opera buffa*, especially in the use of ensembles: in *Artaserse* (1749) Galuppi brings together in a final quartet what the Metastasio original had as a sequence of five separate arias. Dance became a source of new subjects: with Noverre and Angiolini in Milan from the 1770s onwards, the 'ballo pantomimo' proved more popular than opera, prompting lamentations from Metastasio. Of all the 18th-century trends in opera, only the reform of Gluck and Calzabigi had no great effect in Italy, except in those states with Habsburg connections.

In the last third of the century many new librettists (no longer autonomous playwrights like Metastasio) came to the fore, including Calzabigi, Da Ponte, Coltellini, De Gamerra, Sografi and Verazi. During this phase it was the composers who made operatic history: Anfossi, Sacchini, Paisiello, Cimarosa, Tritto, Zingarelli (the 'late Neapolitans'), Sarti, Salieri, Paer and Mayr. Metastasian opera was based on a range of conventions which were utterly clear to his contemporaries: the post-Metastasian phase (1770–1800) was multiform, sometimes experimental, but the tendency was towards an acceleration of the dramatic rhythm. New subjects and a new vocabulary implied new metres, with frequent breaks and a preference for lines with an even number of syllables. New types of scene were introduced (dungeons, oracles, executions, cemeteries, eerie forests, ghosts and skeletons), and there was greater dependence on spectacular effects and the use of the chorus even during arias (Traetta's *Ifigenia in Tauride*, Paisiello's *Elfrida* and Cimarosa's *Gli Orazi ed i Curiazi*). The orchestra acquired greater importance: in his *Nitteti* (1756) Metastasio had already imagined the 'din of tumultuous symphonies' in the battle scene. The number of arias was reduced and the scenes were extended: sequences of solo scenes were transformed into ensembles (like the final sextet of Cimarosa's *L'olimpiade*): this brought about a reduction of exit arias, and Paisiello, for example, wrote only four exit arias in *Elfrida* and none at all in *Elvira*. The same composer reached a new level in *Pirro* in 1787; contemporary periodicals (*Gazzetta Universale* and *Gazzetta Toscana*) and direct documentation (G.G. Ferrari, Hadrava) reveal how much the dramatization of the solo scenes and the elaborate ensemble finales were admired. Singers were asked to interpret with greater realism and fidelity, as Burney documented when he praised the Florentine Guarducci for his expressivity and because he 'adds but few notes' to the melody.

Comedy, which had been banished from opera by Zeno's reform, began a history of its own. The first comic operatic forms were the *commedia per musica* and the intermezzo, neither of them popular art forms – indeed, in some cases, they were quite erudite – and they shared in the same anti-Baroque reaction as Zeno's reforms. The intermezzo, which grew out of the comic scenes in 17th-century opera, sprang from collaborations between the librettist Pariati and Gasparini and Albinoni and the *buffo* bass G.B. Cavana in Venice (the first printed librettos date from 1707). Cavana is responsible for the intermezzo being exported from Venice to Naples, where it was taken up by Scarlatti, Leo, Sarro, Vinci, Hasse and Pergolesi. The most frequently performed intermezzo of the century was *Bacocco e Serpilla* by G.M. Orlandini (1715, Verona). But posterity remembers the intermezzo (suppressed in Naples by royal decree in 1736) only by Pergolesi's *La*

serva padrona (1733, Naples), which sparked the QUERELLE DES BOUFFONS when it was performed at the Académie Royale de Musique in Paris in 1752. There were some forward-looking elements in the style of a typical intermezzo: music which stays close to the text, short, unadorned vocal phrases, a simple plot with two or three characters, a recognition scene set as a duet, and middle-class, popular subject matter.

The *commedia per musica* had a more complex genesis: in Naples, after the private experiment of *La Cilla* (1706), the Teatro dei Fiorentini organized the first public season of *commedeje pe' museca*, all in Neapolitan dialect, in 1709. There were companies active in Rome performing Neapolitan *commedie*, and in 1717 Florence saw a scholarly attempt to revive the 17th-century 'civili e rusticali' operas of Moniglia and Villifranchi, while the librettist, impresario and composer G.M. Buini had a company working in Bologna and Venice. Only Neapolitan comedy, translated into Italian, went on to long-lasting success; the *buffo* bass Francesco Baglioni was responsible for the genre's decisive step forward in popularity, in Rome. Here in 1729 there were performances of *La costanza* (from Vinci's *Li zite 'ngalera*) and *La somiglianza* (from Leo's *Lo simmele*) at the Teatro Capranica; in 1738 *La finta cameriera* (Latilla) and *La commedia in commedia* (Rinaldo di Capua) were given at the Teatro Valle. *La finta cameriera* had been performed more than 20 times in northern Italy by 1750. Neapolitan *opera buffa* continued on its way in Florence, where it was performed by the singers Pertici, Laschi, Brogi and Querzoli. Goldoni was living in Florence until 1748; when he returned to Venice his collaboration with Galuppi produced the two examples of *dramma giocoso per musica*, *L'Arcadia in Brenta* (1749; fig.11) and *Il filosofo di campagna* (1754), the first pan-Italian comic operas.

The golden age of *opera buffa* lasted from 1770 until about 1820, significantly, from Piccinni to Rossini. Although more ambitious in scope, the genre has similarities with the intermezzo: the various characters are stylized in music that has a new, imitative quality; each text was set only once, and operas were frequently revived, but the text was not printed, as yet; ensembles are used and secco recitative retained in response to the need to present the action as succinctly as possible; multiple musical forms and linguistic registers are employed, from dialect to Latinate Italian for parody purposes, and a range of vocal writing from parlando to the decorative melismas of *opera seria*; many more voice types are used, and the leading role is always taken by a *buffo* bass (the famous performers were G.B. Cavana, Gioacchino Corrado, Filippo Laschi, Pietro Pertici, Francesco Baglioni and Antonio Lottini) while the higher voices are expected to be more actors than virtuoso singers. In 1760 *La buona figliuola* by Piccinni, to a libretto by Goldoni, marked the change to a pathetic, sentimental genre; the success of this work can be measured both in the influence it had on *opera seria* and in the dissemination of some of its techniques, such as the rondo finale.

Venice was the centre of the operatic market both for its high rate of consumption and because it provided the link to posts in northern Europe; Bologna was where the agencies that looked after the engagements of singers, composers and designers were concentrated, and Naples was the centre for the training of operatic composers. This division, already clear to De Brosses (1799) and Archenholz (1787), reflects the system of Italian opera production, based not on permanent service, as in the courts of northern Europe, but on itinerant singers, composers, designers and choreographers. The mobile work force was coordinated by the impresarios, who belonged to the urban middle class, and who directed the theatres with public and private money. The great cities had many theatres: usually the political authority controlled and financed the leading theatre, devoted to *opera seria* for celebrations and during the Carnival seasons (averaging two new operas a year), and occasionally a minor theatre, giving *commedie* or *opera buffa*; these two organizations had the characteristics of civic institutions. For example, in Naples the leading theatre of S Bartolomeo (S Carlo from 1737) was linked to the Fondo; in Milan the Ducale (La Scala from 1778) was associated with the Cannobiana; in Turin the connected theatres were the Regio and the Carignano, and other financed theatres were found in Rome, Genoa, Bologna, Florence, Parma



11. Scene from Carlo Goldoni's 'L'Arcadia in Brenta', set by Galuppi in 1749; engraving from 'Opere teatrale' (Venice: Zatta, 1788–95)

and Reggio nell'Emilia. Many smaller theatres were not subsidized and were in competition with one another: the Fiorentini and Nuovo theatres in Naples, for example, and many others in Venice, Rome, Bologna and Florence; smaller cities, finally, were connected to the dominant centres by the impresario network (in 1785 about 80 cities had a theatre). The private minor theatres favoured comic opera, which meant that impresarios could economize on the production and choose operas with a wider audience appeal. In these cases it was more economical to revive tried and tested scores. The smaller business corresponded to more moderate payment to the singers; *opera buffa* was performed by more or less stable companies when the market in *opera seria* was already operating on an individual basis (this could be a practical reason why there are more ensembles in comic opera). The business of the leading *opera seria* theatres involved greater outlay, but survival was guaranteed by government support: the business of the minor theatres was subject to the risks of the free market: this contrast reveals another aspect of the bourgeois nature of *opera buffa*.

In *opera seria* the long survival of castratos (Guadagni, Farinelli, Senesino, Caffariello and Gizziello) and the stardom of the great virtuosos (Bordoni, Gabrielli, Cuzzoni, Raaf and Carlani) meant that the profession never became one transmitted from generation to generation (in fact, singing was considered extremely specialized); in comic opera, in contrast, skills were passed down through entire family trees (descendants of the Laschi and Baglioni families appeared in the first performances of Mozart's *Le nozze di Figaro* and *Don Giovanni*). The abstract, idealized tone of *opera seria* allowed unnatural voice types to survive for quite some time; the realistic, middle-class tone of *opera buffa* required only natural voices and the entire range of voice types to differentiate between the characters.

When it first appeared, comic opera was musically and dramatically progressive, but the financial basis on which the opera house was organized meant that within 30 years the situation was reversed. Being less exposed to market forces, *opera seria* had greater freedom to experiment and develop, while *opera buffa*, subject to public approval, maintained its original features up to the 19th century; for this reason, the eclecticism of *opera seria* from the 1780s onwards (in the work of Paisiello, Sarti, Paer and Mayr) enabled it to develop continually, while the growing success of *opera buffa* meant that it became a conservative genre.

(iv) Sacred music. Foreign travellers such as De Brosses, Burney, Coyer, Lalande and Hadrava were struck by the amount of music performed in Italian churches. Burney, in particular, paints a picture of much sacred music, often of poor quality, being composed and performed for a non-class-specific audience. The principal causes for its weakness were the quasi-operatic character of the music, and the demands of composing quickly to order. Besides this 'consumer' output, the visitors also noted a rigorous 'Palestrina' style of strict counterpoint with or without instrumental accompaniment, unconnected with consumption or changing taste. Burney in 1770 indicates its use not only in Rome in the famous Cappella Sistina and Cappella Giulia and at the Chiesa Nuova, but also in Florence and Venice.

The stylistic colonization of sacred music, in particular of oratorio, by opera reflects the latter's economic dominance. The connection between the two is suggested by the title of Arcangelo Spagna's essay *Oratorii overo melodrammi sacri* (1706), in which he proposes that the lessons of contemporary opera should be taken on board to alleviate the monotony of oratorios. The oratorio of the early 18th century was divided into two sections with a total of 400 lines, split into recitatives and da capo arias. The most active librettists in Italian oratorio, apart from those who were also patrons, Benedetto Pamphili and Pietro Ottoboni, were Stampiglia, Zeno (from 1718) and Metastasio (from 1730).

Rome was the centre of oratorio: the Oratorio del Crocifisso, where Alessandro Scarlatti worked and Corelli was leader of the violins, was the home of oratorio in Latin until 1710; other locations were S Girolamo della Carità, S Maria in Vallicella, Chiesa Nuova, Seminario Romano Gesuita, Collegio Clementino, the Confraternita della Morte and the Confraternita della Pietà dei Fiorentini, as well as the many noble homes which hosted performances of oratorios and cantatas in Italian by Alessandro Scarlatti, Handel and Caldara. From 1720 Durante, Leo, Porpora, Jommelli, Piccinni, Cimarosa, Paisiello, Anfossi and Zingarelli worked at the Oratorio dei Girolamini, Naples; here a debate on sacred music saw the supporters of Durante ('durantisti'), who wanted to distinguish between modern composition and the style of Palestrina, line up against Leo's supporters ('leisti') who looked instead for a fusion between the two. In Venice oratorio continued to be in Latin, cultivated first by Lotti, Gasparini and Vivaldi, then by Bertoni, Sacchini and Galuppi. In Bologna, the second papal city, Vitali, the Predieri family, Perti and his pupil Giovanni Battista Martini provided works for the cathedral of S Petronio and the academies: degli Unanimi, degli Anziani and delle Belle Lettere. Sammartini and Marchi worked for Milan Cathedral, where in 1724 there was a performance of the composite oratorio *La calunnia delusa* by ten local composers, in the manner of the operatic pasticcio. There is documentation of the fashion for such composite oratorios in Florence as well.

In the mid-century the papacy also made concessions to the prevailing operatic style: Pope Benedict XIV's encyclical *Occasione imminenti Anni Sacri* (1749) hopes for a middle way 'inter cantum ecclesiasticum et scaenicas modulationes'. Teachers like Durante and scholars like Padre Martini safeguarded the strict Palestrina style. In his polemic with Eximeno, Martini takes Pergolesi's *Stabat mater* to task for paying little attention to sacred style, and in so doing Martini demonstrates an abstract idea of strict counterpoint that is at a remove from the actual music, and thus anachronistic.

(v) Instrumental music. For a long time instrumental music was also held to be a functional adornment which could be altered according to the occasion. The composer did not yet consider his own work to be an absolute 'text'. The evidence for this lies in the details of for whom, and for what occasions, sonatas or concertos were composed: Corelli for private celebrations of Roman patrons, Vivaldi to provide music for teaching, Tartini for the solemn functions at the basilica of S Antonio in Padua, Sammartini 'for the entertainment of those citizens who for amusement come to the ramparts [of the Castello Sforzesco in Milan] on summer evenings' (Carpani). In the middle of the century there was a reaction against the predominantly lightweight nature of instrumental music in the period:

Algarotti heard 'motives' and 'subjects' derived from Petrarch in Tartini's works; Tartini himself attributed to instrumental musical expression the natural imitation of 'characters' and 'affects', often clarified in short Metastasian verses placed at the head of the piece of music. Despite their differences, the two attitudes indicate the movement from a scientific concept of music (applied science) to the aesthetic idea (expressive fine art).

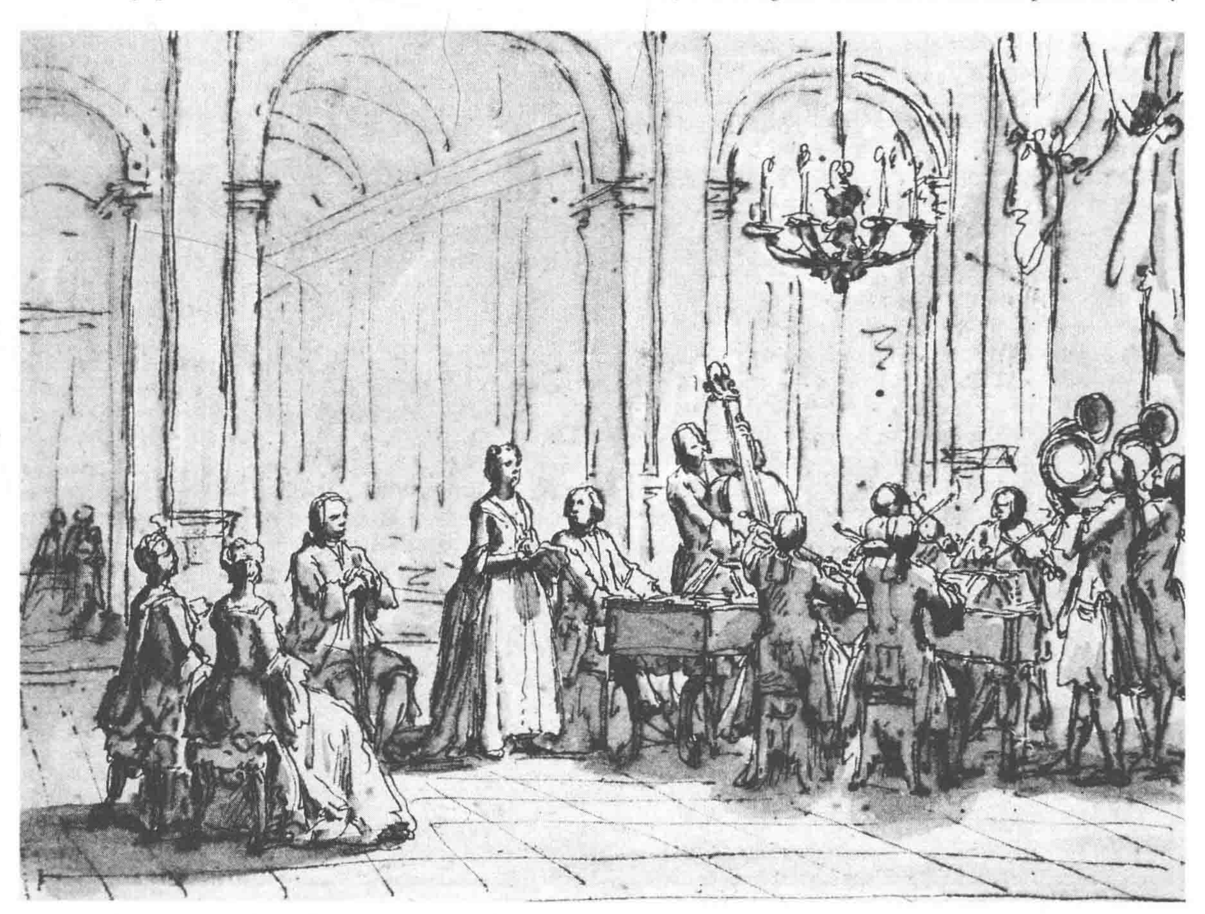
At the beginning of the century Rome and Venice were the leading centres: Burney saw in the Venetian school around Vivaldi (Albinoni, Alberti and Tessarini) 'a light and irregular troop'; on the other hand, the Roman school formed by Corelli (Locatelli, Geminiani and Valentini) provided 'the greatest performers and composers for the violin which Italy could boast during the first 50 years of the present century'. Historical distance, however, shows a proximity between the two, encouraged by the Borghese and Ottoboni families. In 1905 Schering established Corelli's thematic influence on Vivaldi; he saw Vivaldi's op.3, *L'estro armonico*, as an eclectic collection embracing both conventional Venetian elements and contemporary Roman elements taken from Corelli's pupil Valentini. There were two responses to Corelli's position as the archetype: for some his work was a model from which to develop according to the composer's own sensibilities: these include Vivaldi, Veracini and Tartini. Others took a more conservative approach and followed the Corellian forms of sonata and concerto to the letter; examples of this are his pupil Geminiani, Locatelli and Handel.

The basic compositional element for Corelli is variety, the juxtaposition of contrasting elements. The op.6 collection of concerti grossi brings together paratactic elements written at different times and on different occasions, assembled as constructional building-blocks according to the basic criterion of contrast (counterpoint–harmony, tutti–concertino, cantabile–virtuosity, slow–fast, *sonata da chiesa–sonata da camera*).

While the form of the Corelli sonata with a prelude and two or three movements spread quickly to the Venetian school (Caldara, op.2, 1699; Albinoni, op.3, 1701), there are some differences between the two schools when it comes to concerto writing: the make up of the ensembles is different and Vivaldi tended to establish a uniform style of writing in five parts (principal violin, first and second violin, viola and cello/basso continuo). The concerto for one or more soloists was developed much more in Venice, and the Venetians reduced the formal variety of the Roman concerto to the form Allegro–Adagio–Allegro.

The Corelli model was disseminated not only through his influence in Venice but also by his pupils: Locatelli and Geminiani brought the Italian concerto grosso to the Netherlands and England, Somis (in Rome from 1703) began the Turin school of violin playing which led to Giardini, Pugnani and Viotti, and lastly, for Tartini the starting-point was a Roman source in a Venetian manner.

It was Tartini, with his work after 1735, who exceeded the bounds of the Corelli tradition. In his concertos for violin and strings the three movements are planned tonally



12. Musical gathering in a palazzo: drawing by Giuseppe Zocchi, pen and ink with wash, mid-18th century (Galleria degli Uffizi, Florence)

and have four tutti sections alternating with three solo interventions. Tartini's sonatas, on the other hand, follow a scheme of increasingly fast tempos (Lento, Allegro, Vivace), and are in a two-part form: tonic-dominant and retransition. The slow movements demonstrate the 'instrumental cantabile which constitutes the real achievement of Tartini's art' (Petrobelli).

De Brosses (1799), while recognizing Tartini's eminence, had a high opinion of the Lombard instrumental school, which benefited from the region's political links with Vienna. There were many composers active in Milan, with G.B. Sammartini at their head, who wrote 'sinfonie' (works for four-part strings, also known as 'ouverture' or 'sonate'): Brioschi, Scaccia, Giulini and Lampugnani (who also composed operas). Sammartini's sinfonie, from the 1740s, constitute a model which J.C. Bach, Boccherini, Haydn and Mozart must have looked to. The key to Sammartini's mature symphonic style is rhythmic organization and his ability to maintain an intense musical flow giving rise to continuity of structure: this gives his style an eminently logical and dynamic structure which is also to be found in Tartini, distinct from the static-architectural conception of the late-Baroque concerto. In his *Dictionnaire de musique* (1768) Rousseau signals Tartini as an exemplary composer of Adagios, Sammartini of Andantes and Locatelli of Allegros.

With Boccherini the diaspora of Italian instrumentalists became evident. Boccherini sums up the history of Italian instrumental music: from the neo-classical composure of Corelli assimilated during his student year in Rome (1757), to the Tartini style which he came to know through his teacher G.B. Costanzi and his collaborators Nardini and Manfredi, all pupils of Tartini, and the symphonic style of Sammartini, with whom he collaborated in person in 1765. Boccherini unites this Italian legacy with an eclectic international experience that ranges from Gluck to Gossec to the Mannheim school. But his assimilation of such elements was consciously directed towards a 'stylistic originality' (Degrada) that would support his authoritative role and individual creativity ('I would not be Boccherini if I had written as you advised').

Keyboard composition shows less vitality. The harpsichord was used principally to realize basso continuo, as can be read in the treatise *L'armonico pratico al cimbalo* by Gasparini (1708) and in Burney's documentation (1771). While Zipoli, organist of the church of the Gesù in Rome in 1716, and Durante introduced a distinction of timbre and idiom between organ and harpsichord, this came to fruition only in Domenico Scarlatti's sonatas, a personal development which has few connections with the Italian experience.

In 1711 in the *Giornale de' Letterati d'Italia* Scipione Maffei announced the construction of the first pianoforte by Bartolomeo Cristofori, harpsichord builder to the grand ducal court of Tuscany; but the new instrument was slow to become established. Sonata composers in the Venice area, Pescetti, Platti, Alberti, Galuppi, Paganelli, remained tied to harpsichord thinking. Some melodic ideas, however, and a broad use of functional dynamic accompaniments to suit the new melodic manner (the 'Alberti bass') show some evidence of interest in the new instrument. Here we can see a model for that 'singing Allegro' which became widespread in Europe for several decades. The Neapolitan school shows individual features in keyboard music too: Rutini, Paradies and Vento became famous abroad in particular (in England especially) more as harpsichordists than as opera composers. One of the flood of Italian composers who travelled to London was Clementi, and it was due to him that the piano became completely independent from earlier instruments. His sonatas op.2 (1773) display a modern, independent thematic style while introducing a whole range of pianistic techniques which remained in use up until the time of Schubert.

6. 19TH CENTURY.

(i) Opera. The multifarious activities of the previous century slackened at the beginning of the 19th and concentrated on musical theatre, where a code of communication between the composer and the Italian audience was firmly established. Whereas in the rest of Europe Romantic aspirations were expressed through instrumental music, in Italy this spirit was entirely manifested in opera; in fact the *melodramma* mirrored the behaviour of Italian society, in the manner of the novel in France, England and Russia. The middle classes began to rule the country even at the level of musical life, and publishers (such as Ricordi in Milan) and impresarios (such as Barbaia, Jacovacci, Lanari and Merelli) were the arbiters of operatic life. There was no place in the new century for a learned scholar like Padre Martini; his heirs, Padre Mattei at Bologna, Bonifazio Asioli at Milan and G.B. Baini at Rome, were restricted to a narrower sphere of activity. Men of culture were less important, while the clever impresario (often of humble origins) and the efficient publishers grew in power as they began to employ the medium of newspapers or new industrial techniques. Revolutionary opera, with its contemporary social implications, had little following in Italy. In his preface to the libretto of *La congiura pisoniana* (1797, Milan), F.S. Salfi presented an opera that aimed at 'instruction', at 'the heart' as well as 'the ear'; but such purposes would have required a freer form like the *opéra comique* or the Singspiel, foreign to taste in Italy where opera sung from beginning to end was a deep-rooted tradition. The revolutionary storm shipwrecked many composers of the old school. Cimarosa and Paisiello led turbulent lives under revolutionary and Bourbon governments, and the peaceful life of the second half of the 18th century ended in a period of great confusion. Significantly, after starting conventional careers in Italy, the two greatest Italian composers of the age, Cherubini and Spontini, worked abroad and wrote operas in foreign languages. At the same time, at least in northern Italy, the scene was dominated by a foreigner, Simon Mayr, who introduced a type of serious, carefully orchestrated opera influenced by Gluck.

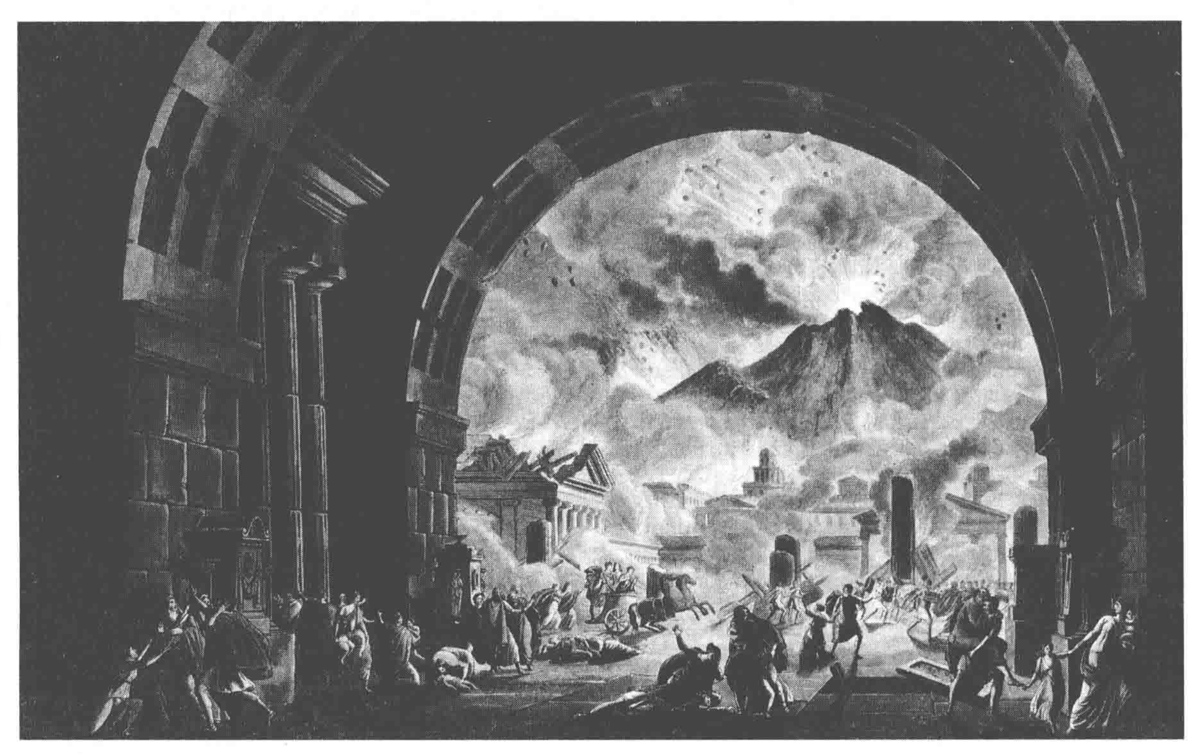
The Restoration period was brightly illuminated by Rossini, whose star rose in 1813 just as that of Napoleon was about to set. Rossini's comic operas perfectly mirror the 'average Italian', with his disillusioned view of existence and his refusal to accept extreme solutions; similarly, the distinction between the Neapolitan and Venetian schools, between south and north, ended after 1815, when Barbaia summoned Rossini to Naples for *Elisabetta, regina d'Inghilterra.* As his operas were produced throughout Italy, many composers such as Mayr, Pietro Generali and Nicola Vaccai, who a few decades earlier would have scored a deserved success in their respective centres, were eclipsed by Rossini; those

who, like Pacini and Mercadante, competed with Rossini, Bellini and Donizetti on the one hand, and Verdi on the other, suffered even more from the comparison.

The musical unification of the country achieved by Rossini soon bore fruit; Bellini, a Sicilian, triumphed in Milan, while Donizetti, a Lombard, conquered Naples and Rome. Italy seemed smaller and more united, its boundaries increasingly connected by modern means of transport, its roads travelled by political exiles from one end of the country to the other. The number of major theatres was smaller than in the 18th century, but their prestige grew in inverse proportion, and La Fenice at Venice, La Scala at Milan, the Pergola at Florence, the Apollo and Argentina at Rome and the S Carlo at Naples were renowned throughout Italy. The exportation of Italian music, checked by the flourishing Romantic movement at the beginning of the century, was revived by Rossini; connections with Paris were renewed, and Bellini, Donizetti and Verdi followed in Rossini's footsteps, while for nearly the whole of the century France acted as the channel through which English and German literature reached Italy.

Italian opera, though still based on the supremacy of the voice, was no longer a self-sufficient and united world. It had to adapt itself to Romantic ideals. One of the first results was the waning popularity of comic opera after the peak reached by Rossini. Works in the style continued to be written (for instance by Valentino and Vincenzo Fioravanti at Rome and Naples), but after Donizetti's *L'elisir d'amore* (1832) the next comic masterpiece in Italy was Verdi's *Falstaff* (1893). Meanwhile new sources were discovered in European fiction and literature and particularly in English history (after the downfall of Napoleon such subjects became very popular); they were treated with a modified form of Romanticism, as for instance in the librettos of Felice Romani, who remained faithful to classical rules of plot construction. However, a new feeling for specific environment and a new interest in the development of the emotions produced new forces in opera, directed essentially towards the creation of dramatic tensions by musical means. Principally in pursuance of this aim, the plots drawn from novels were reduced to stock situations, allowing the music to come into its own. Significantly, no major composer set Manzoni's *I promessi sposi*, the greatest Italian novel, whose complexity of events and non-tragic dénouement found no echo in operatic forms.

Though intrinsically less perfect than his comic works, Rossini's serious operas contained greater potential for development. A fine thread connects Piccinni's Cecchina and Paisiello's Nina to the Desdemona of Rossini's *Otello* and through her to the heroines of Bellini and Donizetti, in whose operas love – a love thwarted by outside circumstances – forms the nucleus of the plot. Rossini also pointed the way to action through music, by the regular transference of the ensemble from comic into tragic opera. All these composers aimed, in different ways, at dramatic consistency. Bellini's dramatic sense, particularly strong in *Norma*, was not allowed to prejudice the supremacy of bel canto but permeated and combined with the great voices of the epoch, Pasta, Malibran and above all Rubini, for whom Bellini wrote the first typical Romantic tenor roles (e.g. Gualtiero in *Il pirata*, 1827). Donizetti and Mercadante, from 1835 onwards, reflected their concern for action and consistency in trenchant and pithy thematic material and in a melodic line immediately responsive to expressive demands; they, rather than Bellini, were the direct precursors of early Verdi.



13. Final scene of Pacini's 'L'ultimo giorno di Pompei', La Scala, Milan, 1827: engraving by Carlo Sanquirico after design by Alessandro Sanquirico

The literary polemics between classical and romantic conceptions were also applied to music, dissolving into a series of artificial antitheses long current in Italian musical circles: melody (exclusively the heritage of Italy) and harmony (an *oltremontana*, i.e. German, quality), voice and orchestra, bel canto and *canto declamato*, idealized history and everyday reality. The debate between the traditionalists (who included men of letters such as Carlo Botta, Giuseppe Carpani and Felice Romani) and the innovators was still going on in 1836, when Giuseppe Mazzini published his *Filosofia della musica*, which proclaimed the 'emancipation from Rossini', the birth of a music-drama based on stronger moral principles, with greater chorus participation, and the decline of the typical situation drama with its soprano and tenor lovers separated by the baritone. The debate was echoed in 1847 by the poet Giuseppe Giusti, who advised Verdi, after the production of *Macbeth* at Florence (where the first Italian performances of *Robert le diable* and *Der Freischütz* had been given in 1840 and 1843 respectively) to leave such fantastic plots to northern artists.

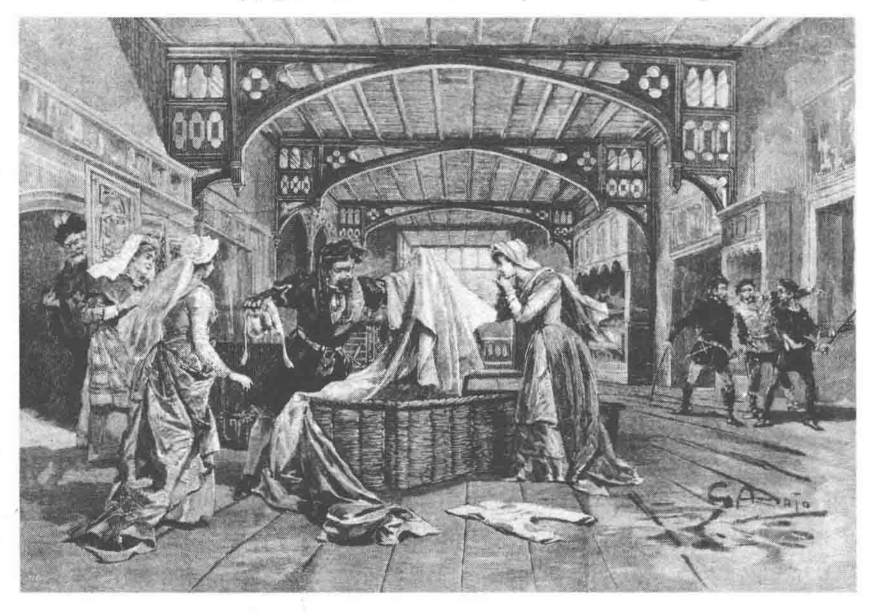
The renewal of musical theatre advocated by Mazzini was achieved in the art of Verdi, who perfectly expressed the ideals of the second half of the century. Verdi triumphed in Milan at a time when La Scala was dominated by Bartolomeo Merelli and the power of Ricordi was increasing through the absorption of smaller firms and the foundation (in 1842, the year of *Nabucco*) of the *Gazzetta musicale di Milano*. Verdi learnt from Rossini, in particular from the choral grandeur of *Mosè*, which in hastier style and with more pressing rhythms he transferred to the Risorgimento operas *Nabucco*, *I lombardi alla prima crociata* and *La battaglia di Legnano* (the last named was performed in 1849 at Rome, which had been abandoned by the pope and was governed by the republicans Mazzini, Armellini and Saffi).

The years 1848–9 were a watershed in 19th-century Italian music, and not only because of the death of Donizetti. The war against Austria produced a crisis in theatrical life; fewer people attended, the number of performances decreased, and celebrated singers like Erminia Frezzolini and Eugenia Tadolini either worked abroad or lost confidence in the managements. The failure of the national revolution led to a neglect of heroic themes in favour of individual dramas in which conflict raged in the soul and not on the battlefield. This tendency achieved perfection in Verdi's operas *Rigoletto*, *Il trovatore* and *La traviata*, produced at Venice and Rome between 1851 and 1853. The primacy of the individual seemed to herald a revival of the stories about individual characters such as had been treated by Bellini and Donizetti, but the ordering of events was no longer in the hands of a librettist such as Romani. The learned Salvadore Cammarano, librettist of *Lucia di Lammermoor*, could not understand the characterization of Azucena conceived by Verdi in *Il trovatore*; a librettist like F.M. Piave, willing to follow the composer's wishes in supplanting the aria with the scena, was more useful. This broadened conception is realized in all three operas, but the subject of *La traviata*, with its contemporary setting, best illustrates the spirit of the 1850s, although it was considered a bad influence by the leaders of the Risorgimento, who preferred high-minded subjects and saw a dangerously complacent sentimentality in the choice of a fashionably consumptive courtesan as heroine.

Verdi's ascendancy over Italy throughout the second half of the century is significantly based entirely on public acclaim; intellectual and cultural circles were not won over until much later (through the influence of Toscanini around 1920). The 'classicists' considered Verdi's early operas 'noisy' because of their abuse of the chorus and of martial rhythms. In the middle years of his career, the writers Giuseppe Rovani and Carlo Dossi, from the Milanese milieu that formed the cradle of Verdi's art, continued to prefer the operas of Rossini. The critic Basevi, who found Rigoletto's physical deformity unacceptable, showed that strong classicist prejudice remained even in 1859. After about 1860 Verdi aroused opposition less in the traditionalists than in the younger generation, interested in the novelties of European music and attracted to the cultural and technical ambitions of Meyerbeer, the elegant precision of Gounod and the dramatic ideals of Wagner (whose music was still little known in Italy, apart from the overtures to *Der fliegende Holländer* and *Tannhäuser*).

During its early years (1861–70), the newly formed kingdom of Italy had naturally to stand comparison with other European countries and to discover by how much it lagged behind in the cultural and artistic fields. In spite of Verdi, there was much talk of decadence in opera and of the reforms needed in the management of theatres and schools. Musical education became a national responsibility, developing from seeds planted in northern Italy by the short-lived Napoleonic governments at the beginning of the century. The Milan Conservatory, which maintained high standards, was instituted in 1807 and set the pattern for conservatories founded in mid-century in Florence, Turin, Rome, Palermo, Venice and Bologna. It was a difficult time financially; in 1867 theatrical subventions were curtailed and taxes imposed on contracts and profits; the following year Broglio, the minister for education, drew up a scheme for an association to administer and direct the conservatories, with Rossini, then in the last year of his life, in Paris, as president. A similar commission, with Verdi as president, was set up in 1871 to reform the musical institutions. Even so, many young people felt that Italy could not satisfy their thirst for knowledge, and in 1861 Arrigo Boito and Franco Faccio went abroad with scholarships – a significant reversal of the trend that since the Renaissance had led students and scholars towards Italy.

As the music schools multiplied, there was a growing interest in chamber and symphonic music, mostly German; Germany, the country of technical excellence, was much admired by Italy in the 1870s, while political events caused a growing coldness towards France. In 1870 the critic Filippo Filippi published six reports in *La perseveranza* on the Wagner operas he had seen at Weimar; the following year at Bologna Angelo Mariani conducted *Lohengrin*, the first Wagner opera heard in Italy, which immediately aroused enthusiastic and polemical reactions throughout the country. A long-standing rivalry between Verdi and Wagner ensued. Essentially it was an extension of the traditional rivalry between opera and music drama, between voice and orchestra, between Italian and German music; unlike the otherwise similar dispute between Piccinni and Gluck, it was not carried on with 18th-century chivalry but, especially in the case of the rivalry between the two publishing houses Ricordi (Verdi's publisher) and Lucca, with the insensitive hostility



14. Closing scene of Act 2 (a room in Ford's house) from Verdi's 'Falstaff', La Scala, Milan, 1893, with sets and costumes by Adolf Hohenstein: lithograph by Gennaro Amato from 'L'illustrazione italiana' (19 February 1893)

of modern business methods. The firm of Francesco Lucca, established in 1825, benefited greatly from the energies of Giovannina Strazza, wife of the founder. In opposition to Ricordi she too started (in 1847) a newspaper, *L'Italia musicale*; in an attempt to find an alternative to Verdi, she supported Mercadante, Pacini and other minor figures, including Salvi, Ricci and Petrella, and also zealously introduced into Italy the works of foreign composers, from Gounod, Halévy and Meyerbeer to Wagner.

Meanwhile, the more progressive of the generation of composers that followed Verdi and considered him outdated (though without specifically saying so), began to appear. The manifesto of this new movement, outlined by Boito in two articles that appeared in *La perseveranza* (1863–4), was succinctly summarized in four points: 'the complete elimination of formula; the creation of form; the realization of the largest possible tonal and rhythmic development; the total embodiment of drama'. The practical realization of these aims was more tame, as was exemplified by Faccio's *Amleto* (1865) and Boito's *Mefistofele* (1868). Boito was a man of wide culture, the first Italian composer who was also an intellectual, and an adherent of the 'Scapigliatura', a forward-looking literary movement active in Milan. But in musical matters the 'Scapigliati' were Rossinians, while Boito's modernism was largely intellectual; his covert antagonism to Verdi, therefore, changed quite naturally to sympathy and from 1881 to collaboration. Verdi, faced after 1860 with a transformation in Italian musical life, adopted two different attitudes – one a public resistance to innovation, the other a secret absorption of new ideas into his own operas, written at increasingly long intervals. After *La traviata* his choice of subjects, no longer confined to love, became much wider. *Don Carlos*, composed for Paris in 1867, is a more progressive work than either *Amleto* or *Mefistofele*, and its protagonist reflects more clearly than either of theirs the hectic excitement of the 'Scapigliati'. Later the *Messa da Requiem* won over the Wagnerians, through Bülow. In his final operas, *Otello* and *Falstaff*, both on texts by Boito, Verdi banished all traces of closed form; in them he again confronted the basic myth of Romanticism, Shakespeare.

Verdi had no pupils and no real imitators. The opera composers who attempted, during the first years of Italian unity, to establish themselves in the small area left free by Verdi, all achieved one dazzling success that had no sequel. Filippo Marchetti's *Ruy Blas* (1869) was produced at 60 theatres within two years; *Il Guarany* (1870), by the Brazilian composer Carlos Gomes, was admired by Verdi himself; after *I goti* (1873), Stefano Gobatti was for a short time hailed as 'the new Verdi'; and Ponchielli's *La Gioconda* (1876) was received, more justifiably, with exceptional enthusiasm that lasted longer. But none of these inaugurated a successful career for its composer, and all of them, despite a superficial similarity of dramatic content, differed from Verdi's works in their ostentatious, neo-Romantic style or in their insistently picturesque detail. Even further from Verdi's realism were those operas based on a different kind of plot: Antonio Bazzini's *Turanda* (1867), coloured by the fairy-tale surrealism of Carlo Gozzi; Luigi Mancinelli's *Isora di Provenza* (1884), produced at Bologna, the Wagnerian stronghold; and *Loreley* (1890) and *La Wally* (1892) by Alfredo Catalani, Bazzini's pupil at Milan. In all these, and particularly Catalani's, the spirit of northern fantasy crossed the Alps, and under the auspices of Wagnerian harmony it at last established a precarious foothold in Italian opera.

Wagner himself came to be better known; in 1883 the touring company managed by Angelo Neumann brought the *Ring* to Venice, Florence, Rome, Turin, Milan and Trieste. In 1888 the publishing house of Ricordi took over that of Lucca, and little by little the taste for novelty diminished. During the 1876–7 season Italian theatres still put on about 40 new operas, but public interest increasingly centred on successful works of the recent past, which were now the basis of the repertory. Innovation was regarded with scepticism, a sign of the decline of opera, at least in the sense of a common language uniting the musician and society, such as had prevailed at the beginning of the century. In the years immediately before the appearance of Puccini, the true face of the Italy of the time can be seen not in large-scale

operas on historical subjects (which continued to appear, however) but in the salon song, a genre cultivated by refined singing teachers like Gaetano Palloni and Filippo Marchetti at Rome, Gaetano Braga at Milan, and the greatest of them all, Paolo Tosti, the darling of Roman aristocratic society until he settled in London in 1880. In his songs Tosti caught the flexible intimacy, the sentimental sheen characteristic of the age of King Umberto I behind its façade of pomp and grandeur (which inspired, for instance, the building of the Teatro Costanzi at Rome in 1880).

(ii) Church music. Church music was the least popular genre for the 19th-century Italian composer. Certainly a large quantity was written, not only by minor composers, for use in worship, but also, less prolifically, by most of the major figures; but its prestige in Italian society reached a low level during the century, and began to rise again only with Perosi. The explanation lies partly in the 'religiosity' of Romanticism, hostile to codified systems and more sympathetic to secular forms such as opera, where monasteries, convents and religious choruses are frequent elements; and partly in the particular circumstances of Italy, where political and cultural progress, inspired by the laity, found an obstacle in the Church of Rome, no longer the symbol of a universal religion but a state within a state. This accentuated the growth of two different styles, both already apparent in the previous century: the academic and the theatrical. The stronghold of the academic style was still the Cappella Sistina, where first Baini and then Alfieri maintained the tradition. It continued in current practice for even longer, although increasingly as a means of learning composition, or as a student's exercise useful for winning a scholarship (as Catalani and Puccini did) to Milan, the capital of opera. Above this didactic level, the adoption of operatic language and vocal style was customary. The most prolific writers of church music were often opera composers who had withdrawn from the theatrical battlefield, like Generali, Vaccai or Carlo Coccia, who produced mainly masses with orchestral or organ accompaniment; while the sacred masterpieces of the century, including Cherubini's masses (in particular the two Requiem masses written in Paris), Rossini's *Stabat mater* and *Petite messe solennelle* and Verdi's Requiem, were all written by the leading opera composers.

It is symptomatic that in 1838 Pope Gregory XVI invited Spontini, rather than Baini or any other member of the Cappella Sistina, to compile a report on the decline of sacred music in Italy. The pervasive influence of the operatic style even penetrated the field most firmly closed to outside interference, namely that of organ music, as the works of Giacomo Davide of Bergamo and V.A. Petrali demonstrate. No consciousness of a need for reform or for the preservation of early church music was apparent until the last decades of the 19th century, when in 1877 G. Amelli, inspired by the CECILIAN MOVEMENT, founded the periodical *Musica sacra* and the Associazione Italiana di S Cecilia.

(iii) Instrumental music. Instrumental music, although to a lesser degree, also served primarily as a training ground for those composers aspiring to operatic success, while the instrument typifying 19th-century Romanticism, the piano, was the chief medium through which opera reached a large section of the public, in transcriptions, fantasias, variations and arrangements of the most popular numbers. The influence of operatic style was paramount here as well.

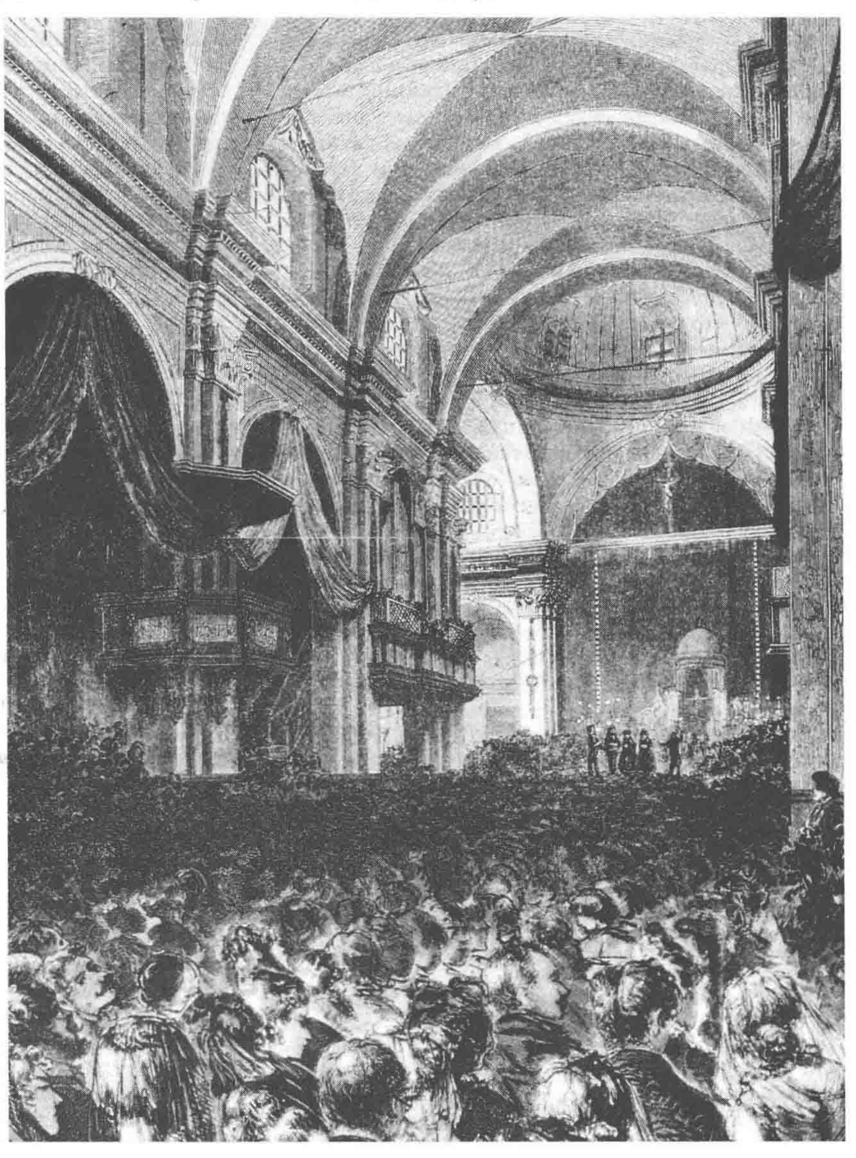
Until 1850 aspects of the 18th-century situation persisted to some extent, with the greatest composers working outside Italy. Milan was still a centre for instrumental music, but the only figure of international repute based in Italy was Paganini, who was self-taught and was a native of the north, where the traditions of violin-playing were strongest. While Paganini's activity led him all over Europe between 1828 and 1834, other violinists returned to work in Italy after the Napoleonic era; they were second-rate composers, who had benefited from an exposure to European culture during long periods abroad, and it was due also to F.A. Radicati (in Bologna), Ferdinando Giorgetti (in Florence) and G.B. Polledro (in Turin) that the taste for chamber music did not die out altogether.

The decade from 1850 was the emptiest as regards instrumental music, the revival of which from about 1860 thus seemed to start from nothing. The various Italian court *cappelle*, whose activity was already much reduced, were swept away soon after the proclamation of the Kingdom of Italy (1861). They were succeeded by the philharmonic societies and other private associations founded by members of the aristocracy or the middle class, which became the centres of an instrumental culture.

As if aware that a great deal of lost territory needed recovering, this culture began with the works of Beethoven, which did not become generally known throughout the country until the 1860s, a delay of 50 years that had far-reaching consequences. To meet the new demand, Ricordi published several major collections, including *La biblioteca del pianista* and *L'arte antica e moderna*. Meanwhile a network of quartet societies rapidly spread over Italy, reaching Florence in 1861 (after the Beethoven concerts promoted by Basevi), Milan and Turin in the 1860s, Palermo in 1871 and Bologna in 1879.

The growing interest in symphonic music (at Florence the publisher Guidi printed early pocket scores) led to the foundation of the Società Filarmonica at Naples in 1867, the Concerti Popolari at Turin in 1872 and the Società Orchestrale Romana in 1874. It was a natural, although over-simplified, consequence to ally this ferment of activity to the Wagnerian and progressive schools and to see it as an alternative to the Italian operatic tradition; so another rigid barrier, supported by the authoritative voice of Verdi, for whom Italian music was naturally 'vocal', was erected between operatic music, favoured by the vast majority, and instrumental (or 'classical') music, preferred only by a minority but associated with the qualities of culture and progress.

Celebrated soloists, including the violinist Camillo Sivori, the cellist Alfredo Piatti and the double bass player Giovanni Bottesini wrote chamber music or concertos for their own instruments in the intervals between concert tours abroad. Bazzini, after many years in Leipzig and Paris, settled in Milan; although he too chiefly composed music for the violin, or chamber music, he also attempted the symphonic style in the overtures *Saul* and *Re Lear*. Stefano Golinelli (at Bologna, from 1840), whose *Studi* op.15 were praised by Schumann, and the brothers Disma and Adolfo Fumagalli (at Milan), composers of many small pieces, as well as studies and operatic fantasies, all



15. First performance of Verdi's 'Messa da requiem', S Marco, Milan, 1874; engraving by Centenari after Pessina, from 'L'illustrazione universale' (14 June 1874)

concentrated on the piano; the two leading instrumental composers of the period, Giovanni Sgambati (in Rome) and Giuseppe Martucci (at Bologna and Naples), were also trained as pianists. Probably the first 19th-century Italians to eschew opera without exhibiting an inferiority complex, they attempted all forms of chamber and symphonic music, as well as songs; their works for solo piano in particular include, especially in the case of Martucci, pieces that surpass the dimensions of 'album leaves' and attempt extended forms. In spite of frequent references to the early Romantics (more than to Wagner and Brahms, whom they knew personally and intended to imitate), Sgambati and Martucci undoubtedly mark an important stage in the renascence of Italian instrumental music.

(iv) Musicology. The attempts to re-establish ties with European musical culture were also fruitful in historical studies. Basevi's critical activities at Florence; Angelo Catelani's research into Renaissance and Baroque music in the archives at Modena; the historical compilations by Francesco Florimo on the Neapolitan and by Francesco Caffi on the Venetian schools; the foundation, in 1894, of the *Rivista musicale italiana*; Oscar Chilesotti's editions of lute and guitar tablatures; Amintore Galli's *Estetica della musica*, an ambitious attempt to realize an Italian history of music through analyses of works; and the output of Gaetano Cesari, whose research on the origin of the madrigal was the first of a series of basic studies on Italian music and who was the leading figure behind Ricordi's publication of Istituzioni e Monumenti dell'Arte Musicale Italiana: all are signs that Italian culture had begun to observe its musical past in a new, historically conscious perspective.

(v) Cultural systems and aesthetics. In the age of Rossini the dominant musical aesthetic was neo-classicism, informing the writings of Gervasoni, Majer, Carpani, Asioli and Leopardi, and encapsulated by Rossini himself in 1868. At the root of this lay the concept of the *bello ideale*, the 'beautiful ideal', which embraced a number of ideas: the predominance of melody ('cantilena'); aesthetic

pleasure, with the composer's goal being to 'please in music' (Carpani); music as a 'moral atmosphere' in which the characters represented the action (Rossini) or as a generic expression of emotions, but not as a concrete expression of the drama; and 'symmetries' of forms (Asioli): the melodic line did not have the power to adapt to 'characteristics', 'moods', 'action' or 'concepts', but had an architectural value, serving as the principle that justified formal conventions.

The Romanticism of the Risorgimento and the era of Mazzini shattered this aesthetic edifice: from the 1830s onwards Victor Hugo's *Cromwell*, *Hernani* and *Le roi s'amuse* were interpreted as spurs to political redemption. In his *La filosofia della musica* (1836) Mazzini put forward a series of statements which summed up the historical moment: the 'committed' composer cannot restrict himself to writing 'notes and chords', but must 'understand the vast influence which [opera] could exercise on society ... not renounce the idea in favour of the form'; 'progressive' operatic music must abandon the rigid rules of the classicists, to take on characteristic *tinte* and 'historical reality'; the idea of opera as entertainment must change to one of opera as a mission; the chorus, which portrays the people, must be used more. Mazzini's *Filosofia* reflected the state of Italian opera in the 1830s: new subjects taken from Schiller, Hugo, Shakespeare, Byron and Dumas *père*; the expansion of formal conventions, replacing 'ideal singing' with 'declaimed singing'; and the contrast between the individual and the chorus.

According to Mazzini, Donizetti's *Maria Stuarda*, *Marin Faliero* and *Lucrezia Borgia* were the greatest examples of 'social opera'. In his preface to *Lucrezia Borgia*, the librettist Felice Romani provided a snapshot of the cultural conditions of the years before the appearance of Verdi: extremes ('physical [and] moral deformity ... dark subject matter'), violation of the Artistotelian unities, mixed genres, characteristic verbal (but not yet musical) language ('the Poet must conceal himself and let the characters speak their own language'), distortions of form and of versification in accordance with the musico-dramatic 'metre and outline'.

In the revised edition of his *Filosofia* (1861) Mazzini substituted Meyerbeer for Donizetti as the representative of 'social opera'. During the same period Basevi recognized in Meyerbeer 'the living expression of the new requirements'. In his *Studio sulle opere di Giuseppe Verdi* (1859) Basevi defined the new trend in Italian musical aesthetics as 'eclecticism': the fusion of foreign influences and national tradition, of which Verdi was the greatest exponent, despite his proclamations of self-sufficiency. In the years around 1860 musical criticism received a boost, with the trenchant writings of Boito, Basevi, Filippi, Biaggi, Mazzucato, D'Arcais and Depanis actively influencing composers in their search for a 'new ideal'.

After the 1860s this eclecticism was linked to the desire for a greater knowledge of musical history and of music from abroad: the effect was a multiplication of styles and techniques in opera, from the comic to the tragic, great public scenes to the intimate display of private passions, from Meyerbeer's technique of recurring themes to Berlioz's *réunion des thèmes* and techniques derived from Wagner and Massenet. Linked to this diversity of styles were plots with an all-embracing, epic sweep: the greatest example is *La forza del destino*, but the same tendencies can be seen in *Mefistofele*, *La Gioconda* and Carlos Gomes's *Il Guarany*. The inclusion of scenes incidental to the main plot has suggested a parallel with the discursiveness characteristic of the 19th-century novel.

A contemporary of Italian grand opera in the 1860s and 70s was the Scapigliatura movement in Milan, to which Boito, Faccio, Ghislanzoni and Giulio Ricordi were all linked. To Boito goes the credit for having established an openness to European culture and a new historical awareness, but one can also see in him the reaction of a cultivated man to the popularizing trends typical of the new Italy. In this phase new artistic and intellectual currents did not always run in parallel with the tastes of the broader public, dedicated to the consumption of repertory opera. Cultural exclusivity, the distance from an audience to which the artist no longer feels instinctively bound, gave rise to the idea of the 'avant garde'; this is the source of Boito's denial of traditional 'formulas'.

In the last three decades of the century musical taste seems to have been led by the increasingly affluent middle class. But those who really set new trends belonged to a small professional élite, in particular the 'Milanese monopoly' of the publisher Ricordi who in 1888 took over his rival publisher Lucca. Newspapers of the day contrasted the 'mass success' of Meyerbeer against the 'élite success' of Wagner; Verdi's operas from *Ernani* to *Aida* were popular successes, while *Otello* did not escape the charge of intellectualism (which in part reflects Verdi's own desire). Works of value were not directly subject to public judgment, as Verdi, with false ingenuousness, wished, but were now selected by a new professional class made up of intellectuals (Boita, Filippi and others) and businessmen (Ricordi, Sonzogno).

Popularization and specialization: this aesthetic duality was seen, on the one hand, in the growth of bands, of amateur choirs, the advent of operetta (after 1870) and grandiose stage productions; and, on the other, in the increase in concert-giving and the aestheticism of cultural fashions. The difficulty of bridging this dichotomy has condemned many works created in the last 30 years of the century to oblivion: it is not surprising that between *Aida* and *Otello* the only two operas to have remained in the repertory are *Mefistofele* and *La Gioconda*, representing the outer limits of the symbiosis between the two; the first tending towards intellectualism, the second towards popular appeal. The Giovane Scuola and so-called *verismo* opera were a success because of this aesthetic eclecticism and not as a popular reaction against it: while its components can still be identified as symbols of an Italian musical nature, their success rests on an intensive assimilation of foreign influences. The 'international' Puccini is the interpreter of the profound weakness of the Italian educated classes, who unconsciously found themselves dependent on foreign cultures. The reconstruction of an Italian cultural and musical identity, never before really questioned, was the principal goal of the earliest musicologists (Torchi, Chilesotti, Torrefranca) and the composers of the Generazione dell'Ottanta – the generation of the 1880s.

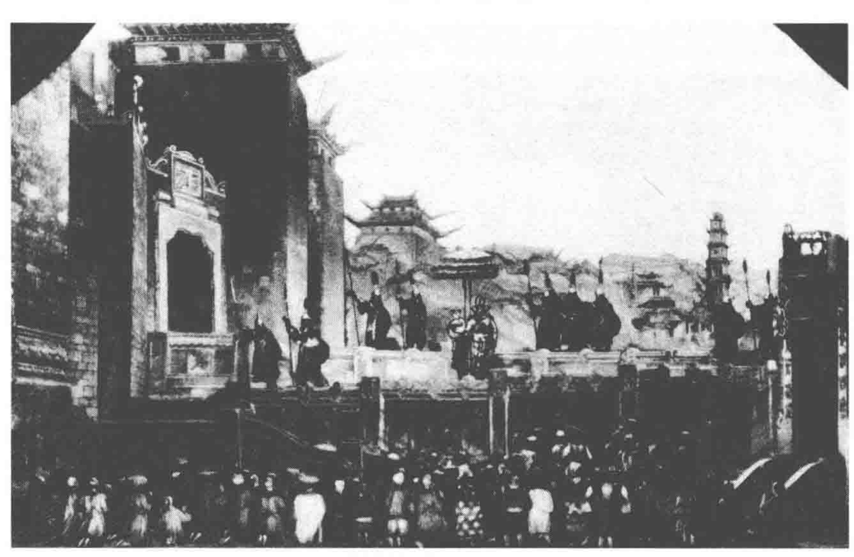
7. 20TH CENTURY. The development of Italian opera around the turn of the 20th century was affected by continued rivalries between influential publishers. After the absorption of Lucca in 1888, Sonzogno quickly became the new rival of Ricordi, especially after Mascagni's spectacular success with *Cavalleria rusticana* (1890). Other young Italian composers taken up by Sonzogno

included Leoncavallo, Giordano and Cilea, and the firm also brought important new foreign operas to Italy, starting with the Italian première of *Carmen* (1879). Ricordi responded not only by competing for the works of Sonzogno's 'discoveries' (publishing, for example, Mascagni's *Iris*) but above all by launching and supporting Puccini. All these composers were influenced by their publishers' rivalries, and there were others less fortunate who, by failing to win adequate support from either firm, were deprived of the opportunity for operatic success in Italy: victims of such ostracism included Smareglia (a gifted Wagnerian) and Wolf-Ferrari, whose vivacious comic operas became far better known in Germany.

The opera composers supported at this time by Ricordi and Sonzogno are often referred to as the *veristi*. But relatively few of their works in fact followed the fashion for *verismo* subjects set by *Cavalleria rusticana*: even Mascagni's own subsequent output, in its search for variety of subject matter at all costs, typifies, instead, that 'poetica del diverso' reflected also in the strong contrasts between successive Puccini operas. In Luigi Baldacci's words, 'for Donizetti and the young Verdi the idea of opera corresponded to a precise and direct demand from society. In Mascagni's time, however, the demand no longer came directly from society but from the publicity business, which had to astound the public with a continuous series of theatrical 'sensations' – thus combating audiences' tendency to rest content with successful operas from the recent past. Puccini, alone among the Italian opera composers who became prominent in the 1890s, had enough imagination and personality to turn the situation to his advantage: the others did not adequately follow up their early successes, but he continued to develop creatively and receptively until his death.

There were no unifying features in Italian opera in the decade before World War I. While naturalism and *verismo* were in decline, there emerged a spirit of pluralism that embraced the later works of Puccini (*La fanciulla del West*, 1910; *Il trittico*, 1918), Giordarno's *Mese Mariano* (1910) and *Madame Sans-Gêne* (1915), the restless eclecticism of Mascagni (*Le maschere*, 1901; *Lodoletta*, 1917) and the Goldoni-based regionalism of Wolf-Ferrari (*Le donne curiose*, 1903; *I quatro rusteghi*, 1906). Through the pervasive influence of Gabriele D'Annunzio, elements of French decadence (sensualism, aestheticism, exoticism and archaism) gained broad currency in Italian opera of the period. The D'Annunzian taste for archaism influenced the revival of pre-19th-century Italian instrumental music and stimulated the growth of Italian musicology. The first Italian chair in the history of music was created at Rome University in 1913. The nationalist ideology underpinning the view of Italy's musical past was also revealed in Torrefranca's anti-Puccini pamphlet *Giacomo Puccini e l'opera internazionale* (1912) and in the series Classica della musica italiana (1917), established with the participation of G.F. Malipiero and D'Annunzio.

Meanwhile Italian instrumental music was still gaining in importance after being marginalized in the 19th century, and was relatively free from the commercialization that affected opera, since it addressed mainly the select audiences of the orchestral and chamber music societies. By 1900 the composing careers of Sgambati and Martucci were almost over, culminating in Martucci's Second Symphony (1904), which G.F. Malipiero called 'the starting point of the renascence of non-operatic Italian music'. Before the composers of the 'generazione dell'ottanta' (the generation born around 1880) became established, various other instrumental composers were active. Marco Enrico Bossi drew on both the contrapuntal traditions of his native Bologna and the 19th-century German symphonic tradition, while Leone Sinigaglia wrote the earliest significant Italian works systematically based on folk music. Notable, too, are the orchestral and chamber works of Giacomo Orefice, Amilcare Zanella, Francesco Paolo Neglia and Alessandro Longo. The most widely successful non-operatic compositions during these years were, however, Perosi's naive and eclectic oratorios. More progressive trends usually met with apathy or open hostility in Italy, and few Italian musicians born before 1875 shared Puccini's receptivity to new ideas. Symptomatic of the situation was the predicament of Busoni, by far the most adventurous Italian composer of the time: in 1913, after many years abroad, he became director of the Bologna Liceo Musicale, hoping to lead a revolution in Italian music; but he found himself surrounded by indifference and obstructive bureaucracy and soon gave up the struggle, resigning himself to permanent exile.



16. Execution of the Prince of Persia from Act 1 of Puccini's 'Turandot', La Scala, Milan, 1926: from the 'Illustrated London News' (1 May 1926)



17. A Futurist night in Milan: caricature by Umberto Boccioni from 'Uno due e ... tre' (17 June 1911)

By then, however, a new generation of Italian artists was already groping towards new ideals, some of which were foreshadowed in the many-sided activities and interests of D'Annunzio. The most aggressive and notorious of these newcomers were the futurists, who achieved more in literature and (especially) the visual arts than in music, though Luigi Russolo's 'noise machines' have a notable place in the prehistory of *musique concrète*. The innovatory trends centring on the Florentine cultural periodical *La voce* (1908–16), with which Pizzetti and Giannotto Bastianelli were associated, were less barren where music is concerned. But the main sparking-point for new musical developments came in 1915, with the return to Italy from France of Alfredo Casella, who then for over two decades remained the leading figure (though not the most important composer) in the modernization of Italian music. Casella's Società Italiana di Musica Moderna (1917–19) provided a platform for young composers of widely varying aims, including most of the main members of the 'generazione dell'ottanta': Pizzetti, Respighi, G.F. Malipiero, Castelnuovo-Tedesco, Gui and even the seemingly traditional Zandonai (regarded by Ricordi as Puccini's heir-apparent), were all members of the society, although they never in the full sense formed a 'school'. Later, indeed, they tended to drift apart until, on 17 December 1932, Pizzetti, Respighi and Zandonai joined with various lesser composers in signing the notorious 'Manifesto dei dieci' attacking the progressive trends of the time. Meanwhile, undeterred by the break-up of his first circle of collaborators, Casella (together with Malipiero and Labroca, with enthusiastic encouragement from D'Annunzio) founded the Corporazione delle Nuove Musiche (1923–8), which aimed to bring to Italy 'the latest expressions and the most recent researches of contemporary musical art' – promoting performances of, for example, *Pierrot lunaire* (conducted by Schoenberg) and Stravinsky's *The Wedding* in many Italian cities. It was appropriate that the organization soon became closely bound up with the ISCM.

The creative results of this ferment of new developments range from the archaic nobility of Pizzetti's choral pieces and the picturesque orchestration of Respighi's tone poems to Casella's aggressively dissonant 'second manner' and Malipiero's hauntingly idiosyncratic theatrical experiments. It becomes increasingly clear, with historical perspective, that Malipiero was the most original of these composers, for all his unevenness (Dallapiccola even called him 'the most important personality that Italy has had since the death of Verdi'). Moreover, his close involvement with early Italian music, which bore musicological fruit in his complete edition of Monteverdi (1926–42) as well as influencing his style, is the most conspicuous example of that preoccupation with the remoter past which also affected other composers of the time. This growing awareness, thanks to the recent research of musicologists, that Italian music had once been far more versatile, and less dominated by a frankly popular opera tradition, than it had become by the 19th century, was an important stimulus to the 'generazione dell'ottanta' in reacting against their immediate predecessors.

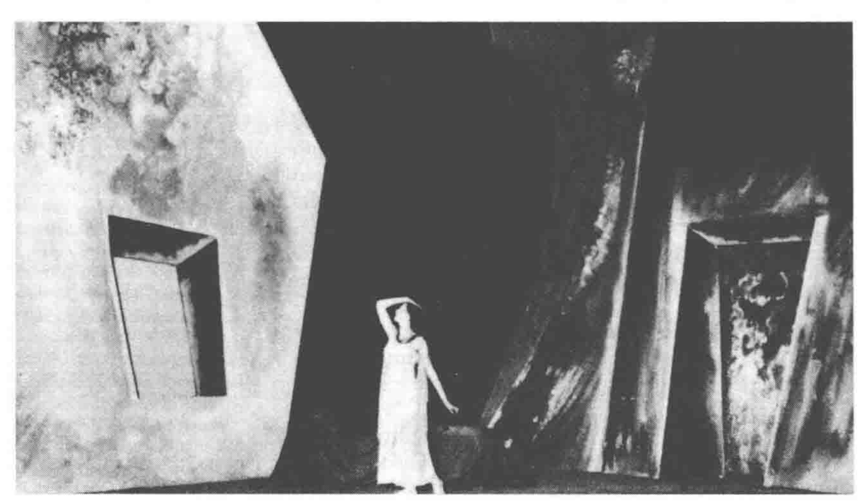
Under fascism the modernization of Italian music was to some extent held back by political pressures. But there was never a systematic censorship of the arts on Nazi lines (apart from the banning of works by Jews when Mussolini adopted Hitler's race policies in 1938); and the press was as likely to attack music for being insufficiently Italian as for being radical in idiom. More new organizations were created to promote new works and to revive early music; notable among these were the Teatro di Torino (1925–31; established by G.M. Gatti), the Venice Festival Internazionale di Musica Contemporanea (1930), the Maggio Musicale Fiorentino (1933) and the Teatro delle Novità in Bergamo (1937). Italy's relative cultural freedom, even in the very year of the Pact of Steel, is well illustrated by the fact that Casella, though a naively convinced fascist himself, could prominently feature Schoenberg's music at the 1937 Venice Festival. Moreover, an exceptionally open-minded and informative periodical, founded in 1920 by Gatti as *Il pianoforte* and renamed *La rassegna musicale* in 1928, provided a crucially important antidote to narrow-minded provincialism. Nevertheless, a recognizably *mussoliniano* spirit of assertive, rather bombastic optimism, which represents

a retrograde step after the promising developments of a few years earlier, undeniably found expression in certain works of the time, including Casella's *Concerto romano* (1926) and Malipiero's *Inni* (1932). In the 1920s a strain of *petit-bourgeois* sentimentality contributed to the popularity of operettas by such composers as Mario Costa, Giuseppe Petri and Virgilio Ranzato.

Public responses to this rapidly changing scene were variable: as in most countries, the mass of the musical population turned its back on modern developments and continued to support established favourites. In the 1930s opera declined in popularity as audiences turned to the cinema for entertainment. The progressive musical idiom and dramaturgy of works such as Malipiero's *Torneo notturno* (1929) and Casella's *La donna serpente* (1932) had no lasting influence, and the majority of operas, including Respighi's *La fiamma* (1934) and works by Franco Alfano, Giuseppe Mulé, Adriano Lualdi, Luigi Ferrari Trecate, Felice Lattuada, Licinio Refice and Ludovico Rocca, adhered to traditional styles and techniques. But a new, more cultivated and receptive audience was growing up, and the extreme hostility which had surrounded the activities of the Società Italiana di Musica Moderna gradually subsided, though the audience for modern music, and for serious music of any kind other than opera, remains smaller in Italy than in some other countries. (Here a persistent reluctance, by the devisers of school and even university curricula, to give music an adequate place in a normal education outside the conservatories has much to answer for.) Among music publishers, Ricordi has retained a dominating position in Italian musical life; but the firm's former overwhelming preoccupation with popular operatic success had by the 1930s given place to a more open-minded policy. Meanwhile relatively new publishing houses like Carisch and (especially) Suvini Zerboni became increasingly associated with contemporary music; and the growing importance of the radio as an outlet for music of all kinds helped to put Italian composers into a situation very different from that of their predecessors at the turn of the century. However, a great disadvantage, impeding their progress on the international scene, has been the limited resources and extreme caution of Italian record companies: the exceptional paucity of Italian commercial recordings of modern music, and a seemingly incurable dilatoriness in their distribution (even at home, let alone abroad), has been one of the most important reasons why so many recent Italian composers have failed to win world reputations commensurate with their stature.

The generation of composers who appeared in the 1930s reaped many benefits from the achievements (both creative and practical) of the 'generazione dell'ottanta'. Composers who made their mark at this period included Vittorio Rieti, Antonio Veretti, Virgilio Mortari, Mario Pilati and Sandro Fuga. Much the most important of these newcomers were Dallapiccola and Petrassi, though Salviucci might have risen to comparable eminence but for his early death, and the rather older Ghedini reached a belated, highly individual maturity in his best music of the 1940s. Dallapiccola has won greater international renown than Petrassi, thanks partly to the powerful human appeal of 'protest' works like the *Canti di prigionia* (1941) and *Il prigioniero* (1948) and partly to his outstandingly sensitive adaptation of 12-note technique in terms of Italian sensibility. Petrassi, however, has in the long run proved the more adventurous composer: after 1955 drastic stylistic developments brought him unexpectedly close to the post-war avant garde.

As the 1940s progressed, several slightly younger composers, including Riccardo Nielsen, Riccardo Malipiero, Roman Vlad, Gino Contilli and the former disciple of Zandonai, Mario Peragallo, turned with varying strictness to 12-note technique, as did other, still younger men (Togni, Nono, Maderna) who were to become prominent post-war radicals. In turning to dodecaphony, these composers were inspired partly by Dallapiccola's example and partly by a need to reject the more parochial aspects of the music of the fascist period. An important milestone in Italy's reception of 12-note technique was the first Congresso Internazionale per la Musica Dodecafonica, held in Milan in 1949. From this time thoroughgoing post-Webern and other avant-garde trends attracted growing followings among Italian musicians. Encouraged by an exhilarating sense of release, after the constrictions of the fascist and war years, many young composers visited, or drew inspiration from, such centres of new musical enterprise as Cologne and Darmstadt, and before long comparable ventures were launched in Italy. In 1955 Berio and Maderna founded the Studio di Fonologia Musicale attached to the Milan branch of RAI, and Maderna in particular played a major part (as teacher and conductor as well as composer) in making new



18. Scene from the first production of Malipiero's 'Pantea' for solo dancer, offstage voices and orchestra, Teatro Goldoni, Venice, September 1932

methods and creative attitudes known south of the Alps. The development of electronic music in Italy began with the work of the RAI Studio di Fonologia Musicale in Milan. In 1960 the composer Pietro Grossi founded the S2FN sound studio in Florence; and computer music centres, generally within universities, subsequently appeared in Pisa (CNUCE, 1969), Milan (IJM, 1975), Padua (Centro di Sonologia Computazionale, 1979), where the composer Alvise Vidolin, among others, has worked, and Naples (ACEL, 1979), where the physicist Giuseppe di Giugno, who has worked at IRCAM in Paris, and the composer Fausto Razzi have been active. Berio founded the Tempo Reale centre in Florence in 1987, while the AGON laboratory was established by Luca Francesconi in Milan in 1990. A new festival (the Settimana Internazionale di Nuova Musica), which specialized more specifically in avant-garde music than Venice did, was held at irregular intervals at Palermo from 1960 to 1968; and the Nuova Consonanza performances at Rome, presided over by Evangelisti from 1961, were another important platform for adventurous composers, both Italian and foreign.

Only a very small number of works of the new Italian avant garde of the 1950s and 60s has entered the repertory of the concert-giving institutions, which remain rooted in the music of the past. Those that have done so include Berio's *Folksongs* (1964), *Sinfonia* (1969) and some of his *Sequenzas* (from 1958). Scores like Nono's *Il canto sospeso* (1956), Maderna's *Serenata no.2* (1957), Clementi's *Informels* (1961–3), Donatoni's *Puppenspiel* (1961) and theatrical works such as Berio's *Passaggio* (1962), Nono's *Intolleranza 1960*, Manzoni's *Atontod* (1965), Bussotti's *La passion selon Sade* (1965–6), Evangelisti's *Die Schachtel* (1966) and Guaccero's *Rappresentazione et esercizio* (1968) remain important examples of a phase in Italian music that has been largely neglected by the country's muscial institutions.

Like their predecessors, the leading members of this new generation are individualists, who have never in any full sense formed a 'school', despite certain shared techniques and attitudes. Their total achievement ranges wide, from the colourful, very Italian lyricism of Maderna and the restless, dynamic textures of Franco Donatoni to the kaleidoscopic capriciousness of Niccolò Castiglioni, the provocative, idiosyncratic extravaganzas of Bussotti and the outwardly static yet subtly shifting 'continuum' techniques of Aldo Clementi.

The new musical avant garde has required new performers. From this point of view Italian composers have benefited from the work done by performers interested in and sensitive to new music such as Pietro Scarpini, Sergio Panazzi, Cathy Berberian, Severino Gazzelloni, Bruno Canino, Antonio Ballista, Maurizio Pollini and Giancarlo Cardini. After the student revolts and social protests of 1968, the 1970s saw the encouragement of the new avant garde, linked to the growth of the PCI (Italian Communist Party), which supported its development.

New ventures and festivals dedicated to contemporary music were founded in the 1970s and 80s, among them Musica nel Nostro Tempo in Milan (1975), the Settembre Musica and Festival Antidogma in Turin, the Festival Pontino in Latina (1977), the Festival Nuovi Spazi Musicali in Rome (1978), the Festival G.A.M.O. in Florence (1980) and the Festival Spaziomusica in Cagliari (1982). The RAI supported the output of new music through its four symphony orchestras (Turin, Milan, Rome, Naples) and the Third Programme on the radio. Composers who emerged at this period include Francesco Pennisi (*La lune offensée*, 1971–2; *Carteggio*, 1976), Armando Gentilucci (*Canti di Majakovskij*, 1970; *Trama*, 1977), Salvatore Sciarrinio (*... da un divertimento*, 1970; *Amore e Psiche*, 1973) and Adriano Guarnieri (*Mystère*, 1978; *Poesia in forma di rosa*, 1979).

The 1980s saw a renewed interest in opera and the creation of theatrical works by leading figures such as Aldo Clementi (*Es*, 1981), Berio (*Un re in ascolto*, 1984) and Nono (*Prometeo*, 1984), in addition to operas by composers born in the 1950s such as Lorenzo Ferrero (*Mare nostro*, 1985) and Marco Tutino (*Cirano*, 1987). The latter represented a postmodern neo-Romantic outlook, violently opposed to the values of the avant garde and committed to re-establishing communication between composer and audience and to the fertilization of art music by popular music.

In the 1980s and 90s the public sector in Italy progressively retreated from involvement in contemporary music, with the closure of the RAI choirs and orchestras in Naples, Rome and Milan, a reduced amount of new music in RAI programming and the closure of many local ventures. After Casa Ricordi was taken over by BMG (1994) and reorganized, the company's commitment to contemporary music was much diminished. Despite this negative picture, however, Italian music at the start of the 21st century is represented by a lively group of composers with an international reputation, foremost among them Giorgio Battistelli, Mauro Cardi, Marco Di Bari, Stefano Gervasoni, Ivan Fedele, Luca Francesconi, Giuseppe Soccio, Alessandro Solbiati and Marco Stroppa.

See also Ancona, Aquileia, Assisi, Bari, Bergamo, Bologna, Brescia, Cagliari, Casale Monferrato, Catania, Cividale del Friuli, Cremona (i), Faenza, Ferrara, Florence, Genoa, Livorno, Lucca, Mantua, Messina, Milan, Modena, Naples, Padua, Palermo, Parma, Perugia, Pesaro, Piacenza, Pisa, Pistoia, Rome, Savoy (i), Siena, Spoleto, Trent, Treviso, Trieste, Turin, Udine, Urbino, Venice, Verona and Vicenza.

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II. Traditional music

1. General features. 2. Narrative singing. 3. Lyrical singing. 4. Other vocal repertories: (i) Children's songs (ii) Work songs (iii) Other polyphonic practices. 5. Music in ritual. 6. Dances and instruments.

1. General features. Oral musical traditions were first studied in Italy in the 19th century. The earliest scholars to approach this repertory were folklorists (including Costantino Nigra, Alessandro D'Ancona, Antonio Casetti, Vittorio Imbriani and Giuseppe Ferraro) who made extensive collections of song-texts, suggested the first classifications of genres and prevalent metrical forms and occasionally provided some musical examples. The first half of the 20th century saw the appearance of some noteworthy studies of specific musical repertories by Alberto Favara, Giulio Fara, Luigi Colacicchi, Giorgio Nataletti and Alfredo Bonaccorsi, among others, but it was only after World War II that comprehensive documentation of the oral musical tradition got under way. Fieldwork initiated in 1954 by Alan Lomax and Diego Carpitella and carried out throughout the entire country by several scholars during the following decades has led to the production of about 200 LPs and CDs since 1954. In the 1950s Ernesto De Martino undertook important research into the rituals of funeral mourning in Lucania and tarantism in Puglia, which marked the establishment of musical anthropology in Italy. But it was only from the 1970s that a body of scientific literature developed in Italy exploring various aspects of the traditional repertory and musical life.

It goes without saying that while the research was being undertaken, profound changes in musical life were taking place in tandem with fundamental changes in the country's social and economic conditions. Growing industrialization led to the abandoning of many traditional farming and pastoral activities and an increase in urbanization; more recently immigration from other European countries, North Africa and Asia has occurred. Many traditional music practices became obsolete, entire repertories fell into disuse, and where music was preserved, it was often associated with the shoring up of cultural identity in individual communities and the need to hold on to alternatives to mass-produced music. Unlike other European countries, Italy saw the appearance of no broad initiatives, either in the mass media or under state auspices, to promote oral musical traditions, nor is there any folk music genre or idiom that is felt to express national identity. The musical picture is one of great diversity and creative independence; there is a rich variety of types of expression, which generally highlight specific regional quality. In summarizing these conditions it is worth examining the main elements of the various musical practices, keeping in mind that under discussion here are

the principal repertories for which there is documentation, regardless of their current state of survival.

First of all, vocal repertories are differentiated in linguistic terms by their texts. Three different linguistic levels are used in songs: Italian (a highly literary, courtly version, far removed from the current spoken language, as evidenced in printed publications from the end of the 15th century), and generally reserved for public repertories, such as *canto in ottava rima* or the *Maggio drammatico*; dialect (generally not the local dialect, but an artificial language which draws elements of the regional dialect into the local version), and mainly used for private pieces such as lullabies and dirges; and a mixed Italian-dialect language, used in many repertories. Still on a textual level, many types of metre are in use, with lines of 11 syllables prevalent in central-southern Italy, and the epic-lyric metre (with a variable number of syllables organized in two hemistiches, one plain, and the other truncated) in the northern ballad repertory. Poetic forms are generally strophic, and display a wide variety of different ways of elaborating the text, many of them highly sophisticated, with the occasional inclusion of added elements (refrains, nonsense syllables).

As to the relationship between the verbal and musical text and the processes of production and performance, two different systems can be observed. The first is based on the composition, transmission and performance of poetic-musical entities which can be defined as 'songs' in the strictest sense, possessing an identity and completeness that is both verbal and melodic. These 'songs' are not tied to a place and a distinct group of performers, but can be found in different areas and among different communities; performers who absorb them into their own repertory can elaborate them and create variant forms. In contrast, the second system does not recognize identifiable poetic-musical entities that can be circulated as such; instead it is based on creative actions that make an impromptu union of text and music, using a 'way of singing' specific to a social group or geographical zone, or both, whose realization is based on principles shared by the whole community. A wide variety of texts can be performed according to such 'ways of singing', which are improvisatory in character. Neither system is specific to a single song genre, and each can be employed alternately by the same performers, but in general the first is prevalent in the north, the second in the south. As to instrumental music, a further division can be observed between a musical idiom based on closed forms and organized into more or less regular harmonic and melodic phrases (typical of northern Italian violin music, for example), and one based on open, improvisatory forms, where the musical discourse uses a series of processes including repetition, variation and the connection of elements which may have no phrase-like character (as can often be found in southern instrumental music and, in particular, in the repertory of the *launneddas*).

Several scholars have attempted to classify Italian folk music by area, from the point of view of vocal style and musical idiom (Lomax 1955–6; Leydi 1973, 1980, 1990), but as knowledge has increased of the many vocal styles, instrumental traditions, musical idioms and vocal polyphonic practices to be found in the country, it has become more and more difficult to define areas of substantially similar characteristics. For this reason material is treated here according to genre, stressing the content, use and function of musical practices, with some indications of musical characteristics and geographical location. The distinctive music of SARDINIA, however, is treated separately.
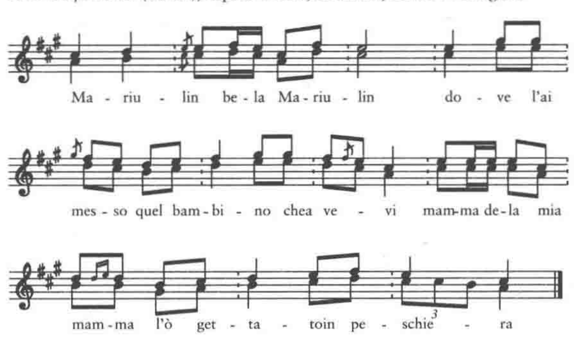
2. NARRATIVE SINGING. Several principal narrative repertories can be identified: the *ballad* in the oral tradition, traditionally a major presence in the north, becoming increasingly rare towards the south; the *broadside ballad* (found in the north and centre); the narrative song in *ottava rima* (in central Italy); and the southern *storia*. Some types of religious songs, like the *orazioni* and Sicilian *orbi* songs, are also narrative pieces.

The repertory which has received the most attention, starting with Nigra's classic *Canti popolari del Piemonte* (1888) is that of the ballad, whose links to the great European repertory extend even to the inclusion of some examples in variant forms. The Italian ballad is cast in epic-lyric metre (unusually, in central to southern Italy, in lines of 11 syllables), it is strophic (using many different forms), specific texts and melodies are closely linked, and there are variant versions. Ballad narratives have the following main features: the action is stripped to its essentials, concentrating only on the most salient episodes with details omitted, the approach is emotionally detached, there is a non-linear presentation of time, action is dramatized (sometimes giving rise to theatrical presentation, in the Pavia Apennines, Canavese and Loranzè), much use is made of dialogue and the focus is on a number of principal themes, dealing with relationships between men and women.

In Italy ballads have been documented as an essentially female repertory, and the very circulation of ballads and creation of variants can be linked to the mobility of women under the virilocal system found in the north, the fact that women lived together within multiple family households in the old peasant society, and the practice of singing during women's collective work. Ballads can thus be considered the product of a totally female way of representing and interpreting reality, expressing women's perceptions of themselves and how they relate to the world. In peasant society in the past, ballads both had a strong educational role in transmitting models of values and behaviour, and helped to develop imaginative activity. Italian ballads essentially present women's stories, and through these symbolic tales they represent the woman's world view in past peasant society, which stresses female weakness in the face of strength, violence and authority of men, honour as the main socially recognized value of women, death as the likely consequence of legal and moral transgressions. The narratives concentrate on a small number of principal themes: 1. Violence done by a man to a woman (e.g. *Gli anelli*, Nigra 6); 2. Women betrayed by men (e.g. *Cecilia*, Nigra 3); 3. Forbidden love (e.g. *Fior di tomba*, Nigra 19); 4. Virtuous girls (e.g. *La prova*, Nigra 54); 5. Women who break the law (e.g. *Donna lombarda*, Nigra 1, the most famous of all Italian ballads).

Musical analysis suggests that in the past the ballad repertory was dominated by the practice of two-voice singing; the music examples given by Nigra in 1888 suggest that this was already commonplace in the 19th century. Not only have ballads sung by two voices in parallel 3rds been documented (ex.1), but a large repertory exists of melodies that derive from singing in 3rds where only the lower part, ending on the tonic, or the upper

Ex.1 *L'infanticida* (ballad), Ripalta nouva, Cremona, transcr. T Magrini
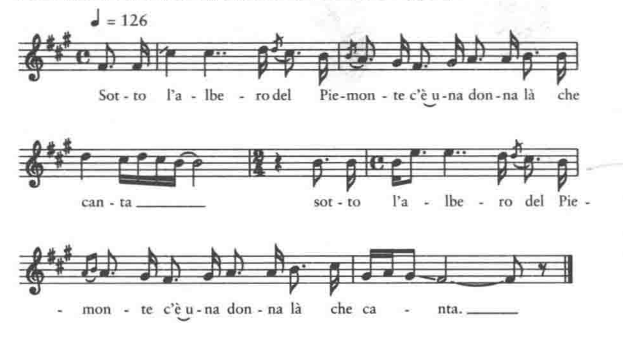


part, ending on the third degree of a major scale, has been retained. As well as this repertory, linked to collective performing practice, there are also ballads that are clearly monodic, often based on a minor scale, or, in rare cases, on a different mode (ex.2). Monodic and polyphonic ballads also differ in vocal style. Monodic ballads use a contained delivery in the central register and a declamatory style of singing that focusses on communicating the text; in polyphonic ballads the voice is louder, the melody often moves in a higher register, and the performers are clearly more interested in singing in itself. In both cases, however, the ballad retains its character as an identifiable poetic and musical entity, belonging to the first system of music production and transmission outlined above.

From the 1950s, women's ballads saw a progressive decline in the wake of massive migration from the countryside into cities and the disintegration of multiple families into scattered families; this marked the end of collective occasions for singing and exchanges among women. Moreover, from the end of the 19th century, peasant women in the north became increasingly involved in the new form of seasonal work as rice-weeders. This brought profound changes as much to their lives and the imagery they commanded – they were living apart from their families for the first time, had freer relations with men and could earn an income of their own – as to their repertory of songs and style of singing (linked to choral performance, tense and high-pitched). A repertory of rice-weeders' songs came into existence, preserving only a few of the old ballads (sometimes in altered versions), but giving rise to new songs that bore directly on the women's work experience.
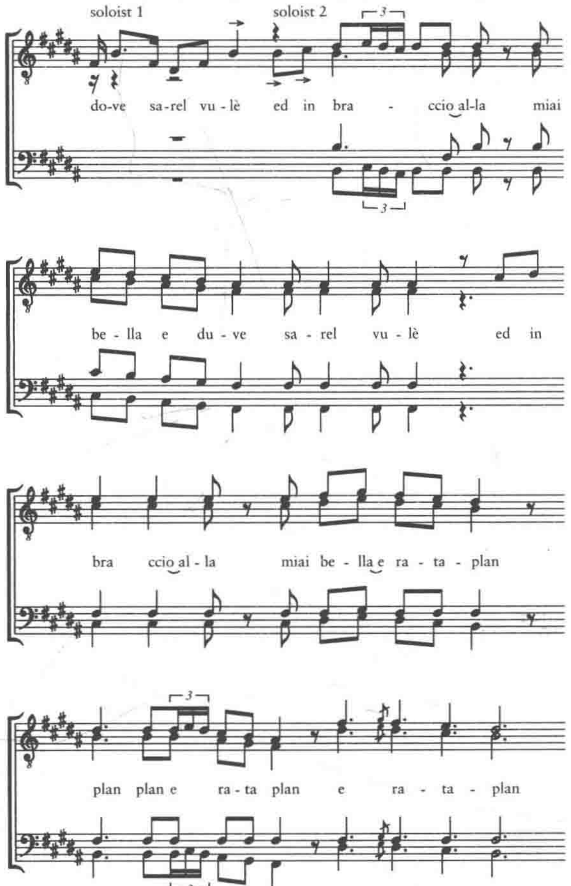
A male song practice, which shares points of contact and exchange with the female practice of ballad singing, has also been documented. Men's songs are predominantly choral and associated with musical entertainment in the classic male gathering-places, chiefly the inn. The male choral repertory is mixed, and may include social, Alpine, comic and risqué songs, as well as some ballads. The unifying element of this repertory is the style of singing, a two-voice, parallel third structure, enriched by octave doublings, drones or additional harmony notes. Generally there is a solo opening before the entry of the chorus, which is loud, emphatic and slow (ex.3). Since this style is very taxing, men often tend to shorten ballad texts, preferring to focus on the cohesion of the group and the musical activity itself rather than the narrative. This may be related to the different function that singing has for a male chorus: as an event it has a looser connection with the textual content of the songs and is more directed towards emphasizing the social and cohesive value of the simple act of singing together. There are interesting examples of this type of male choral singing in the Po valley and the Ligurian hinterland.

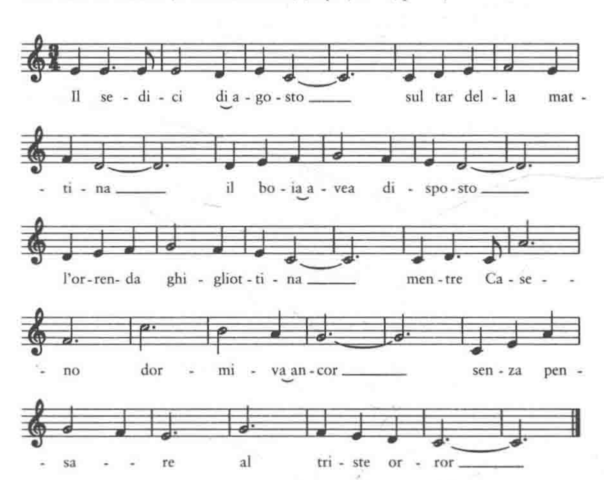
Broadside ballads are quite different from the ballads of the oral tradition, both in terms of the way they are produced and their content. They are the creation of folk-music professionals, *cantastorie* (street singers), active in northern and central Italy, and form part of the performances they give in town piazzas, where instrumental pieces and other types of songs are also heard. The songs are a part of the show which is sold to the audience and paid for by the acquisition of various objects, including broadsheets with the song texts (in the past) or pre-recorded cassettes (today). The narrative songs that ballad singers produce are quite different in character from

Ex.2 *Ratto al ballo* (ballad), Carbonizzo (Conati, 1976, p.76)



Ex.3 *Bel ucelin del bosc* (ballad), Farneta, Bologna, transcr. T. Magrini





Ex.4 *Aria di Caserio* (broadside ballad) (Leydi, 1990, p.148)
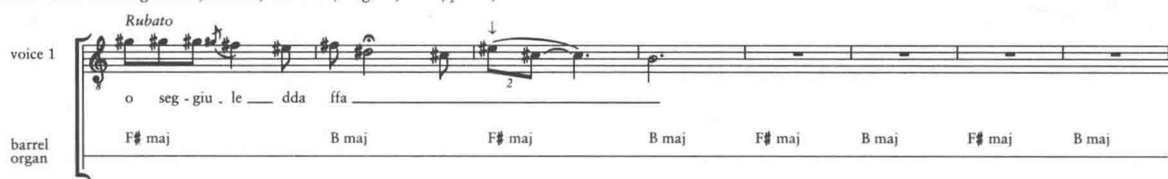
ballads belonging to the oral tradition: they use a variety of poetic metres, different from epic-lyric verse, employ recurrent musical motifs (as in ex.4) and often have an instrumental accompaniment. With topics drawn mainly from recent crime stories, dealt with in a sensationalist manner, their highly detailed narrative style is directed towards the emotional involvement of the spectators. These songs have also entered the repertory of the oral tradition, but they are easy to distinguish from traditional ballads. The exchange has not been one way: ballad singers have also taken over traditional ballads, re-elaborated in the style of broadside ballads, like *Donna lombarda* or *Cecilia*.
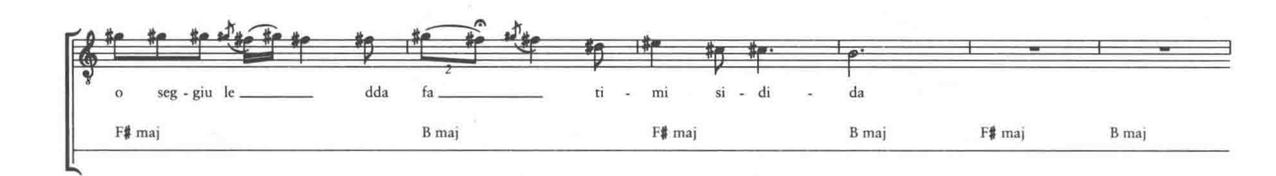
As well as the broadside ballads, the *storie* of southern *cantastorie* are worthy of note. Traditionally, the *storia* is quite a long piece, with a particularly elaborate narrative and a wealth of detail, employing a strict strophic form, with a preference for 11-syllable lines. Lengthy *storie*, concerned with matters of honour and blood, have been documented by folklorists in the past, the most famous being *La baronessa di Carini*, but there are also *storie* concerned with political events, such as *La storia di Muratti* (ex.5), which recounts the historical tale of Gioacchino Murat, the former King of Naples who was shot dead in 1815. In the 20th century Sicilian ballad singers have often collaborated with poets (including Ignazio Buttitta) for their texts. Their performances in
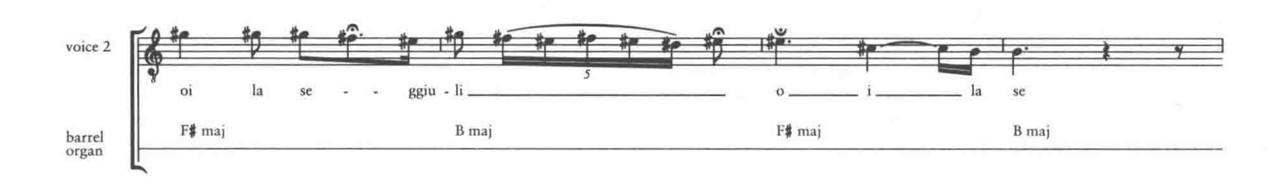
Ex.5 *Storia di Muratti* (Favara, 1957, i, p.283)
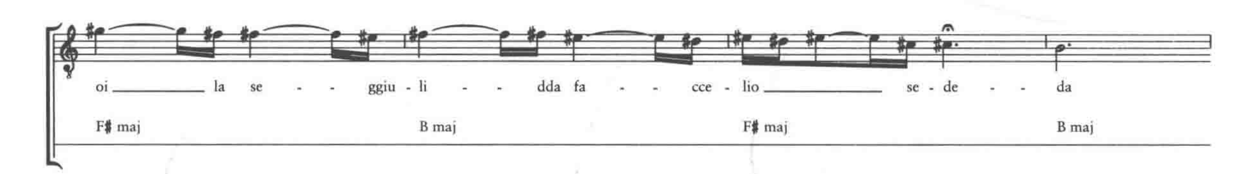
E al - l'i - - - so - la e di Cor - - si - a ri - fi - gi - ria - tu sta - va,
La per - di - ta di Na - - pu - li e Mu - rat - ti la - - gri - ma - va.
Er o a - mu - ru - si a - cu - li a - cu - la di stu re - gnu
Ca lu so' frun - ti na - vi - ca di lu so' ___ bo - nu di - si - gnu
Er o 'nsan gui - nu - sa spa - ta, tu le - va - mi di st'af - fan - ni
Ca di no - vu iu tor - nu a Na - pu - li, pic - chi all'Au - stria è Fir - di - nan - du.
Nun chian - ciu, no, l'im - pri - - sa di Cic - ciu e di Ma - ri - a.
La Si - ci - lia è la chiù for - - ti, o bel - la Tru - ia - na mia!
Ma chain - ci Pa - rig - gi, Mar - sig - ghia e Tu - lu - ni Ca ca - pu ri - bel -
- lu è lu so' cam - pi - u - ni E ___ sen - za di - mu - ra l'im - pre - sa - va

Ex.6 *Canto alla mageraiota*, Maiera, Cosenza (Magrini, 1986, p.218)









town piazzas, accompanied by guitar, use the traditional visual aid of the *cartellone*, a placard depicting the key events of the tale.

The long *storie* in *ottava rima* found in central Italy are also narrative in content, and are traditionally sung at *veglie*, social gatherings with music; a famous example is the *storia* of *Pia de' Tolomei*, which exists in different popular printed versions. More typical of the work of poets in *ottava rima*, who, in contrast to the *cantastorie*, are not professionals, but specialist interpreters of a song tradition, are re-elaborations of narratives mainly drawn from published classical and Renaissance epic literature. These are heard at competitions in which two performers confront one another, improvising verses according to a specific musical practice, which allows for subjective elaboration of the melodies (as happens in lyrical singing).

Lastly, mention should be made of religious narrative compositions, the *orazioni* that recount Christ's Passion or the lives of saints. Often performed in the past by mendicants, the religious narrative song in Sicily has been the prerogative of the *orbi*, a congregation of blind musicians in existence since 1600 in Palermo, who are the trustees of a wealth of *novene* and *triunfi*, songs commissioned by a believer in honour of a saint who has bestowed a grace.

3. Lyrical singing. This term refers to a system of improvised music-making prevalent in southern and central Italy, but also to be found in the north. The basis of lyrical singing is a creative act, whereby words and music are combined extemporarily. A variety of musical practices are used, by men and women, individually or together. They form an essential part of local culture, often being taken as a potent symbol of local identity. The texts do not recount stories, but express feelings (in most cases addressed to an imaginary female figure), and are subjective in character. They are widely circulated and have given rise to innumerable variants, but are not tied to specific melodies. The principal metre is the 11-syllable line, organized into different poetic forms, and variously elaborated in the course of the song, even with fragmentations and the insertion of verses in contrasting metres. The singing practices are normally local in character and adopt a 'way of singing' peculiar to the community which each interpreter is free to elaborate on individually. There are also specific ways of elaborating the text and organizing a group of performers to participate in the singing and the various forms of accompaniment. Since these singing practices are highly diversified, this overview is limited to the observation of some of the elements that differentiate them.

In some traditions the performance is based on a single, consistent text, a 'continuous discourse' performed as a solo (such as Sicilian carters' songs) or by a group of performers who follow strict rules of alternation. For example, the first performer may sing a couplet, repeated by the others in turn, and elaborated in a particular manner, as in songs *alla verbicarese* or *alla lonnuvucchisa*, or else the singers will alternate, taking single verses and using a technique of fragmentation and repetition which has echoes in 14th-century Italian music. An example of



19. Singing 'alla verbicarese' to the accompaniment of the diatonic accordion

this type is provided by songs 'alla mageraiota' (ex.6). In other traditions, the performance will use several song texts (either complete or in part) in sequence, possibly adding verses of contrasting character or nonsense. Such pieces are generally performed by several singers in turn, and the performance is characterized by the notion of 'interrupted discourse', in that texts on different themes follow on from each other. Lastly, the performance can be organized as a dialogue between two singers alternately using a precise musico-poetic form for each entry (*contrasti*, *stornelli*, *dispetti*, etc.).
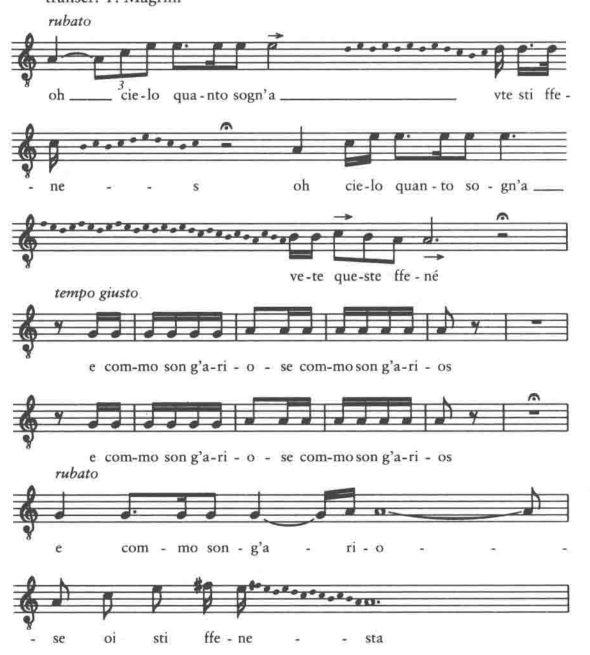
The types of lyrical singing discussed so far are all monodic and are performed employing either purely vocal melodies or dance tunes. In the former case, the rhythm is free, the vocal style is often very tense, the singer uses a high register, and the melody is organized in descending segments, frequently moving by step; there is a great deal of melismatic decoration, the melody is often modal, sometimes characterized by modal mobility, and there may be instrumental accompaniment. When a song is performed to an instrumental dance-tune, the singers can still use the same 'gestural' style, or they may adopt less articulated melodies, with a fixed rhythm and a less emphatic vocal style more concerned with communicating the often very dense text. They may even mix the two singing styles, as in ex.7. At any rate, making music within the system of lyrical singing provides ways for participants to test their own creative skill and degree of competence in giving a musical performance, within shared guidelines that determine the possibility of reciprocal communication, interaction and exchange between performers.

Lyrical singing serves many functions. One practice of great interest which has now disappeared is the *serenata* which a man addresses to his beloved; this fulfilled the social function of monitoring pre-marital relations, and in some parts of southern Italy could take the forms of a 'song of love' and 'song of contempt'. The performance of 'songs of love' publicly announced the relationship, while 'songs of contempt' either informed the community that an engagement had been broken off, or else provoked the break by directing highly offensive comments to the woman. The same repertory can be sung today as a form of entertainment within a male group; the function here is to socialize certain subject-matter of an emotional nature, and realize particular models of interpersonal interaction. In some traditions, the performance of lyrical songs may be part of devotional behaviour during religious festivals. In the past there was also frequent recourse to lyrical singing during agricultural work, at social occasions or competitions, where verbal communication and competitive improvisation predominated.
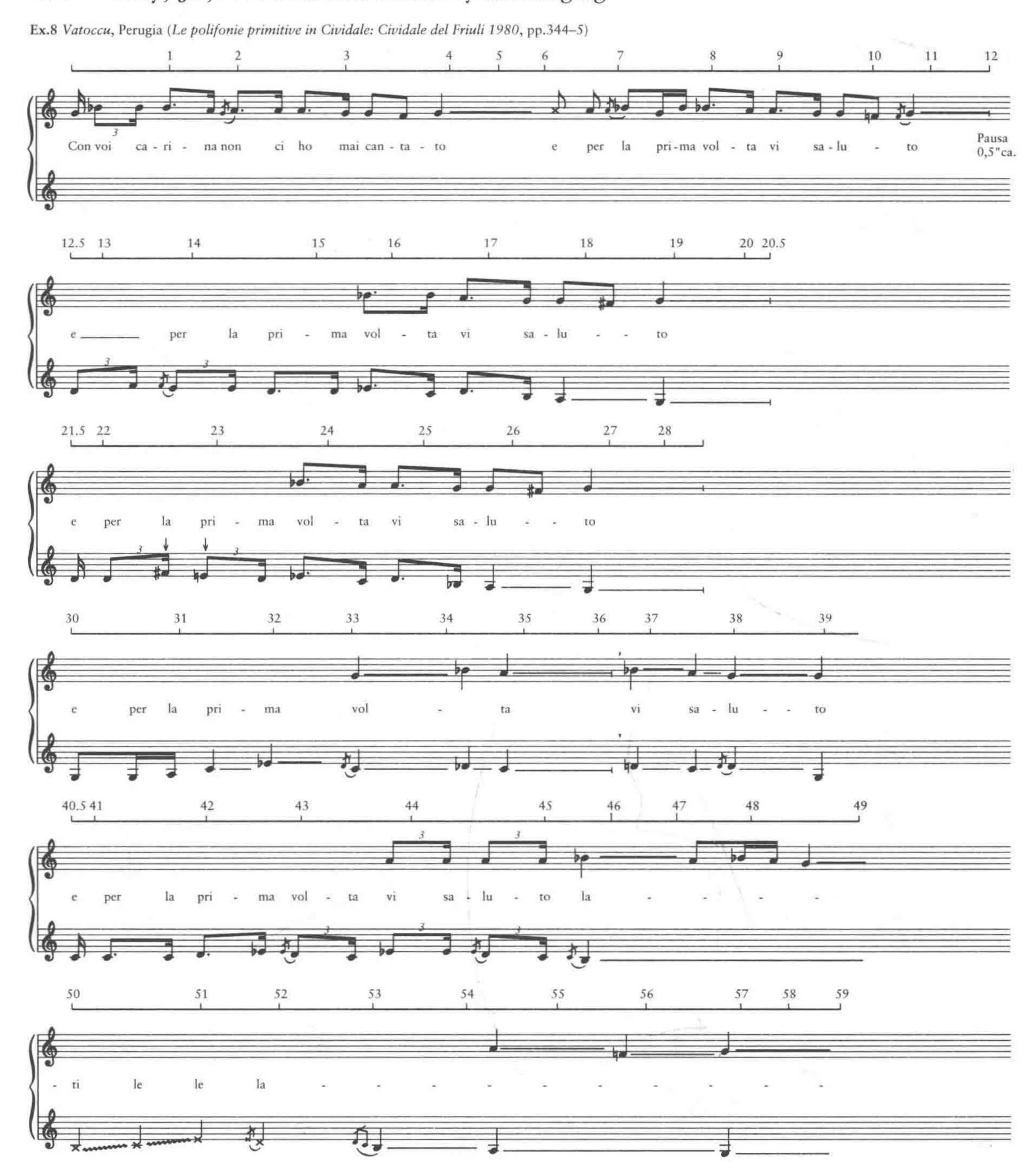
Agricultural work and entertainment are also associated with polyphonic renditions of lyrical songs, and while these are to be found in many regions of Italy, different regional traditions generally display no connections. In the north, the *villotta* (a type of lyrical song in verses of 8 or 11 syllables, now rare in either monodic or polyphonic performance) can be sung in parallel 3rds, while in the Italian communities of Istria it gives way to various types of two-voice, non-parallel discant known as *canto a pera* or *a la longa* in Gallesano, *basso* in Dignano, *mantignada* in Sissano and *butunada* in Rovigno. In central Italy the most significant form is the *vatoccu*, found in Umbria, the Marches and the Abruzzi. This type of discant performed by two voices (either both male or mixed), used to perform lyrical satirical songs with verses of 11-syllable lines, whose chief point of interest lies in the non-parallel movement of the lines (ex.8). Other forms of two-part singing in central Italy, in many respects similar to the *vatoccu*, are known locally by names such as *canto a coppia*, *a recchia*, *alla metitora*, *alla pennese*.

There are also traditions of polyphonic singing in the extreme south accompanied by a drone (ex.9). In SARDINIA forms of lyrical singing show individual aspects when compared to those on mainland Italy, including the monodic 'song with guitar', and the polyphonic *tenore*

Ex.7 Singing for the dance for Madonna dell'Arco, Giugliano, Naples, transcr. T. Magrini



Ex.8 *Vatoccu*, Perugia (*Le polifonie primitive in Cividale: Cividale del Friuli 1980*, pp.344–5)



singing. Mention should lastly be made of the *vjersh* of the Albanian communities in Calabria, a form of great contrapuntal interest, where a brief sequence of verses is interpreted by two and three voices according to a variety of polyphonic models.

4. Other vocal repertories.

(i) Children's songs. The best-known songs for children are lullabies, an enormous repertory with great variations throughout Italy. This repertory is identified not by form or poetic metre nor by a given musical idiom, but uniquely by the occasion for the song – an important moment in the relationship between mother and child. Different functions can be expressed inside this relationship, beyond the mere inducement to sleep through repeated, rocking melodies. Lullabies display a wide range of imagery, with references to everyday life or religion, and as some of them derive from lyrical songs, they make up a repertory in which women create a world of fantasy that goes beyond the dimension of the relationship with the baby. The very melodic articulation of the song and the loud nature of the vocal style are evidence that the lullaby has often been the instrument for women to express them-

Ex.9 *Viddi 'na bella* (work song), Calamonaci, Agrigento (*Le polifonie primitive in Cividale: Cividale del Friuli 1980*, pp.340–41)
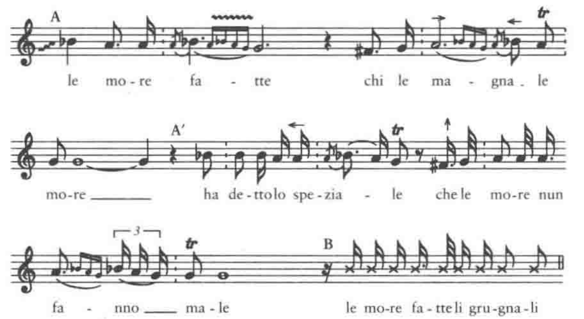
selves musically, and that has developed beyond the traits generally associated with the occasion of its use.
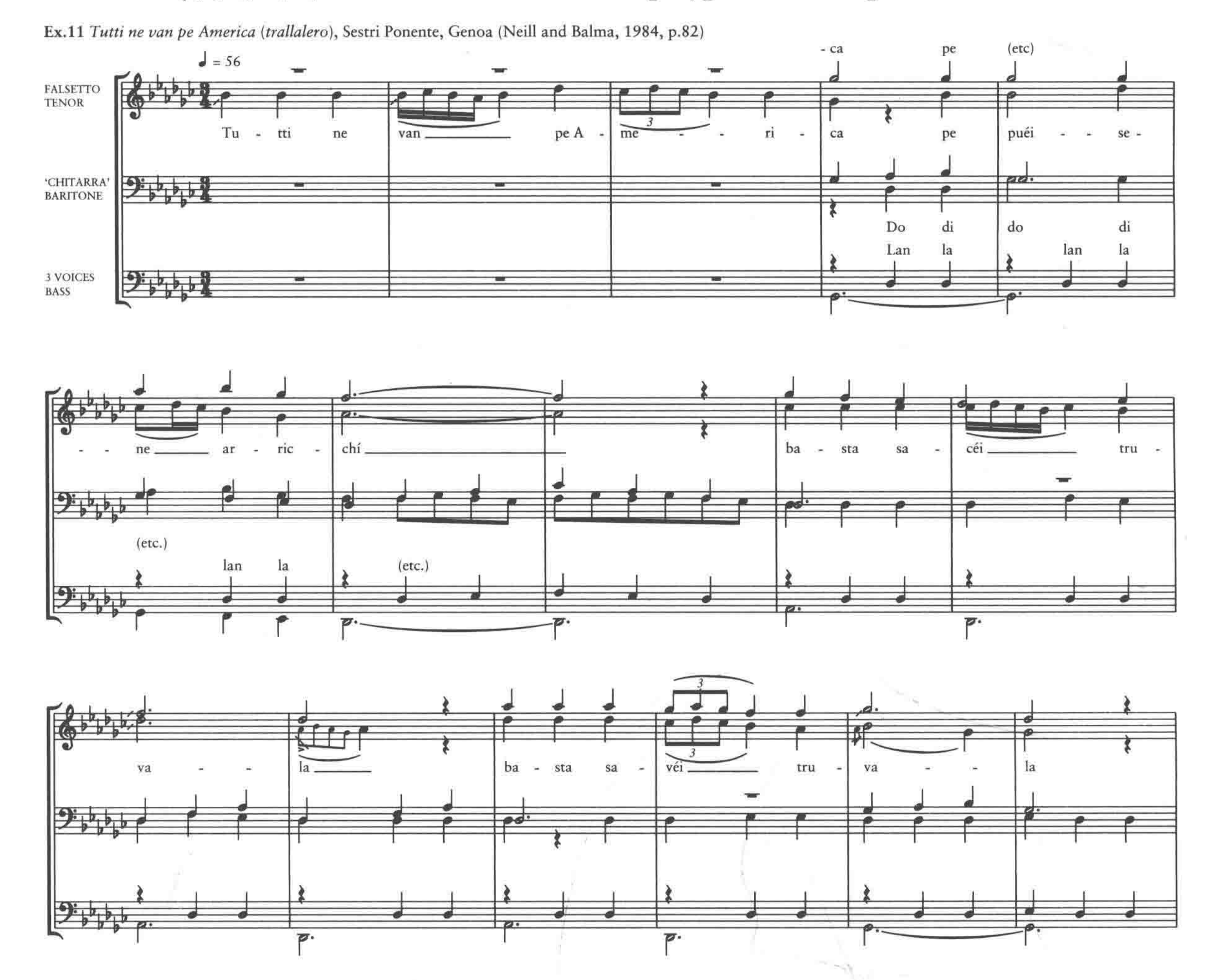
There is also a rich repertory of rhymes and counting songs for children, often using simple melodies and linked to games which, together with tongue-twisters and riddles, traditionally constitute instruments of the child's physical and mental training. Less well known are the songs that children use for their own games, and which may include pieces from adult repertories, like ballads, or, as in Brianza, the medieval *Visitatio Sepulchri*, reworked as children's games.

(ii) Work songs. It has already been observed that there are multiple song traditions, many of them lyrical, that performers relate to agricultural work. They take on a variety of names in different locations: *canti alla mietitora* (harvesting songs), *boare*, *canti alla falciatora* (scything songs), carters' or waggoners' songs, *canto alla monnarella*, *vatoccu*, *canto a pennese*, etc. In most cases the singing style is quite taxing, both in terms of vocal production and, for polyphony, in the coordination of voices, a style traditionally sung not while working but during breaks or after the work was done. Other repertories more closely related to work have now generally disappeared, like that of tuna fishers in Sicily, who used sound to coordinate various points in the work of fishing. For salt-workers the principal element lay in counting the boxes of salt transported, while pedlars sang to attract clients and advertise their wares (ex.10). The piledrivers of the Venetian lagoon had work songs, and work was also the context of the repertory of rice-weeders (songs recounting moments of life in the rice-fields or expressing social protest), spinners (working in silk mills) and with other songs of social protest associated, among other things, with labouring and emigration.

(iii) Other polyphonic practices. Besides the polyphonic practices described above, which are associated with specific occasions (such as work or ritual) or repertories (ballads, lyrical singing), the main function of some other singing practices is collective entertainment. Such practices are characterized more by style than by repertory. Among these are several styles of male polyphony in the north of Italy (including that of the Alpine chorus, which is partly connected to folk repertories), which vary in their particular musical choices. In urban Genoa a complex type of five-voice polyphony has developed,

Ex.10 *More* ('Mulberries'), pedlar's song, Rome (Biagiola, 1994, p.21)





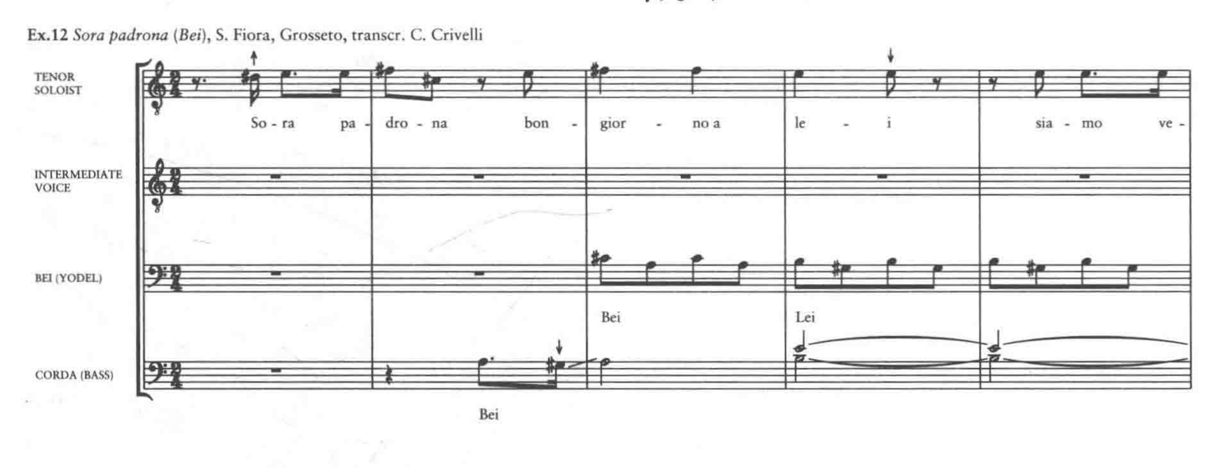
Ex.11 *Tutti ne van pe America (trallalero)*, Sestri Ponente, Genoa (Neill and Balma, 1984, p.82)

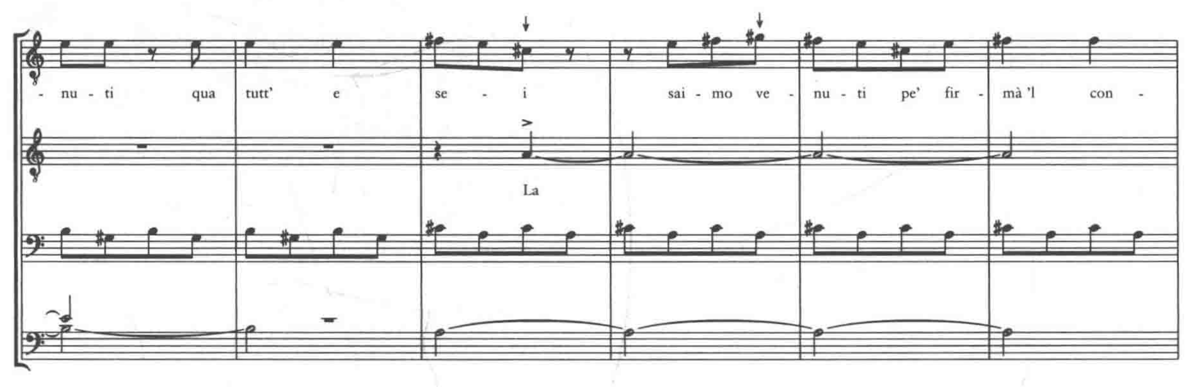
known as *trallalero*: its characteristics are the use of a falsetto voice (*cuntrètu*), and a voice that imitates a guitar and takes that name (*chitarra*), with the addition of a tenor voice (the soloist who begins the song), a baritone and a bass, the last part being taken by at least three singers (ex.11). *Trallalero* was already documented in the 19th century, but it started to develop from the 1920s particularly. Its musical structure is solidly tonal, most of the texts are very short, it offers no particular message and often resembles nonsense. A singing practice that is similar in many respects is the *bei-bei* of Monte Amiata in Tuscany. This is characterized by a solo voice (tenor), who sings the song text to the accompaniment of the *bei* (a voice that performs a kind of yodel moving in intervals of a 3rd or 6th) and the *corda* (a bass who sings the fundamental notes of the harmony), and sometimes an intermediate voice which fills out the harmonic texture or provides a rhythmic support (ex.12).
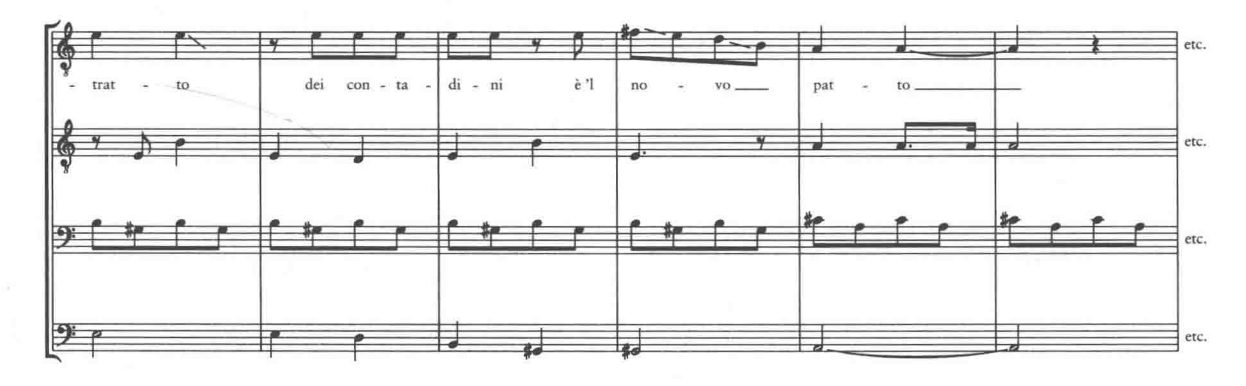
A further form of polyphonic song in which voices imitate an instrumental accompaniment (like the *trallalero* and the *bei*) is found in Rovigno in Istria. This is the *bitinada*, a singing style for three male voices: the upper voice takes the melody and sings the text, while the two lower voices perform an accompaniment of nonsense syllables (*lulu*, *tin tin*, etc.), based respectively on an arpeggio and a rhythmic motif on a repeated pitch. Another category of polyphonic song in Rovigno is the *aria da nuoto*, night song. This is for three voices in choral style (ex.13); as in the other examples, the texts are of varied provenance and are no more than a pretext for collective singing. A further style is the *tiir* of Premana in the province of Como, which aims for maximum socialization during the singing, with no distinction between singers and audience. Men and women together create a complex musical texture in which there are no predetermined roles and great harmonic richness is achieved spontaneously.

5. MUSIC IN RITUAL. Of the principal life-cycle events, birth is not connected in Italy to any specific musical repertory, but marriage was often accompanied by songs and music for the bridal pair. Among the different traditions is the *sonata per la sposa* performed in the pastoral communities of Alta Sabina. This includes three pieces played on the *ciaramella* (here a bagpipe with two chanters and no drone): the *piagnereccia*, played while waiting for the bride outside her father's house, and expressing in music the bride's grief at leaving her family (ex.14), the *camminareccia*, which accompanies the bride's journey to the church, and the *crellareccia*, a dance performed by the newly-weds as they leave the church. Death has traditionally been an occasion of ritual mourning (ex.15) in the south and in Sardinia. Ernesto De Martino devoted one of his greatest works to this

Ex.12 *Sora padrona* (*Bei*), S. Fiora, Grosseto, transcr. C. Crivelli
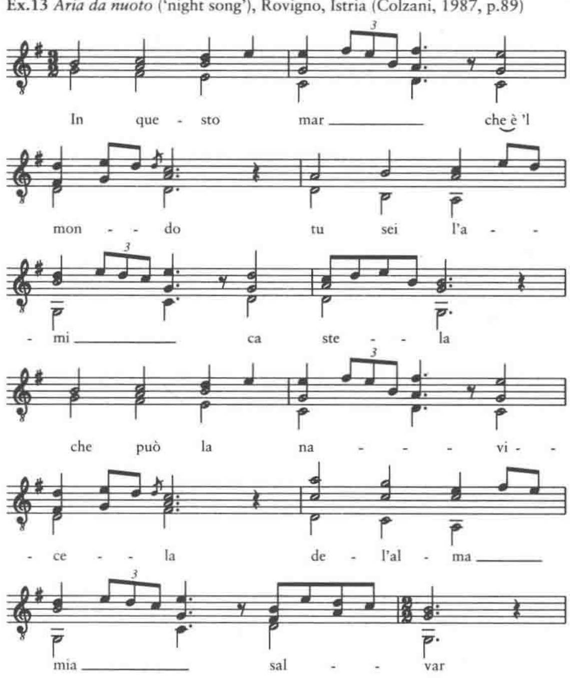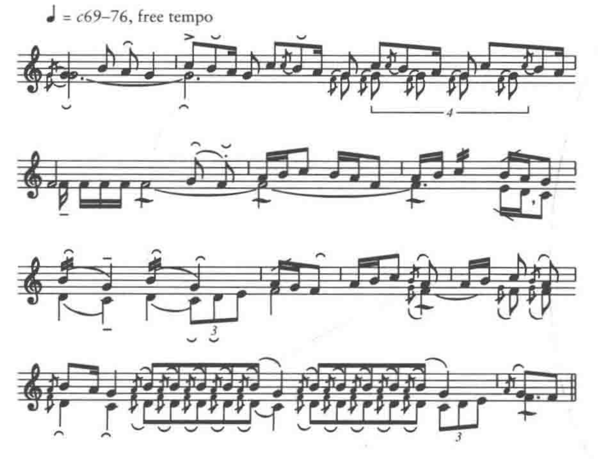






practice (D1958), examining the rites connected with death in Lucania and, for comparison, in other Mediterranean areas of Europe. He describes ritual mourning as 'protected speech' (D1958, pp.89–103), that is, a cultural model that offers the protection of organized behaviour for the expression of grief. He thus interprets the lament as a technique for weeping (including particular verbal, musical and gestural behaviour) established in order to control and overcome the psychological risks connected to the experience of death, undergone by individuals and the community as a whole.

De Martino devoted his most famous work (D1961) to another rite, therapeutic in character, which is found in Puglia. His analysis again concerns a situation of physical and psychological crisis, called tarantism. Traditional culture in Puglia considered tarantism to be poisoning caused by a tarantula bite, which could be cured only through a symbolic rite, featuring music, dance and colour. According to De Martino's interpretation, tarantism aims at symbolically representing and acting out a critical situation (a psychological struggle that cannot be remembered, thus leading to neurosis) that affects all women during the age of sexual development. His study (including an article by the ethnomusicologist Diego Carpitella) reveals the large part played by music during the therapy of tarantism, since music represents the only instrument that can provoke a reaction to the state of complete apathy of those affected, inviting them to dance and thus to represent and overcome the conflict. Towards the end of his life De Martino began studying a phenomenon parallel to tarantism, the Sardinian *argia*.

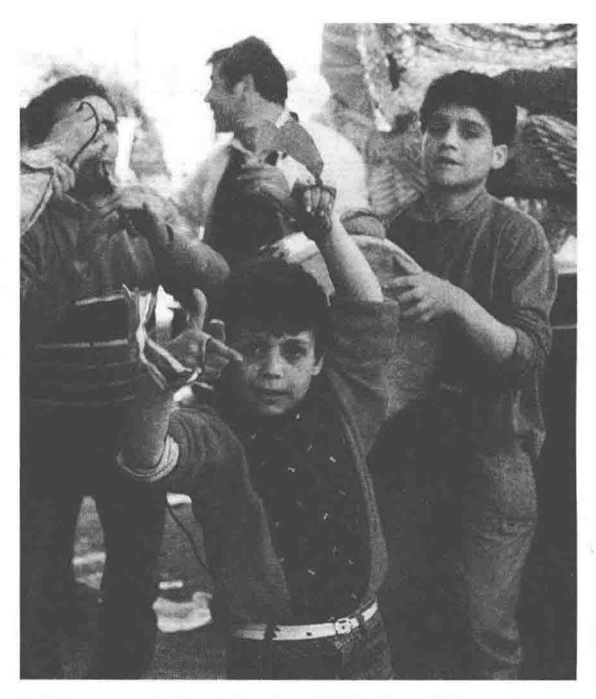
Ex.13 *Aria da nuoto* ('night song'), Rovigno, Istria (Colzani, 1987, p.89)



Ex.14 *Piagnereccia* (bagpipe melody), Cavagnano di Montereale, L'Aquila (Arcangeli and Palombini, 1984, p.180)



Music plays an important role in a large number of rites that may be either religious or seasonal, or both, varying by region. The cycle of festivals of the winter solstice is the occasion for instrumental performances (the *pastorale* performed on the bagpipe is common in the south), narrative songs relating to Christmas, lullabies for the baby Jesus, songs for Epiphany (such as the *Pasquella* in Romagna and the *Stella* in the eastern Alps) and Christmas novenas. Strictly speaking, the term novena signifies a narrative song in nine sections, corresponding to the nine days preceding the feast day: a widely known piece in Sicily is the *Viaggiu dulurusu*, a narration in nine parts traditionally performed by the *orbi*, that begins at the point where Joseph learns of the imperial decree ordering the census and ends with the Nativity. Carnival was traditionally the period for *veglie* (when songs would be sung and stories told), dances (Bagolino in the province of Brescia has a particularly famous repertory) and rites

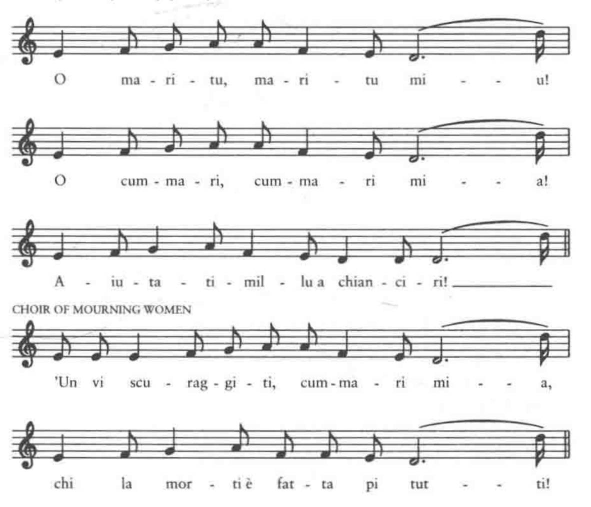


20. Devotional dancing in honour of the Madonna dell'Arco, Naples

which are widely found in many parts of Italy. Often the subject is the death and resurrection of a symbolic figure (the Carnevale, the Vecchia) or the representation of 'the world turned upside-down', and there may be an element of dressing-up (a famous example being the masked *mamutones* of Mamoiada in Sardinia, who form a procession, playing cow-bells and rattles). Sometimes the rites take on an explicitly theatrical dimension (for example, the *Zeza* and the representation of the months in Campania, and the *Befanate* in Tuscany).

In many parts of the country Easter is the occasion for ritual and representational events which culminate in the rites of Good Friday, and many important song traditions are connected to these. In addition to the numerous songs narrating the Passion found in many regions, mention

Ex.15 *Repitu* (ritual mourning), Montedoro, Caltanisetta (Favara, 1957, i, 327)
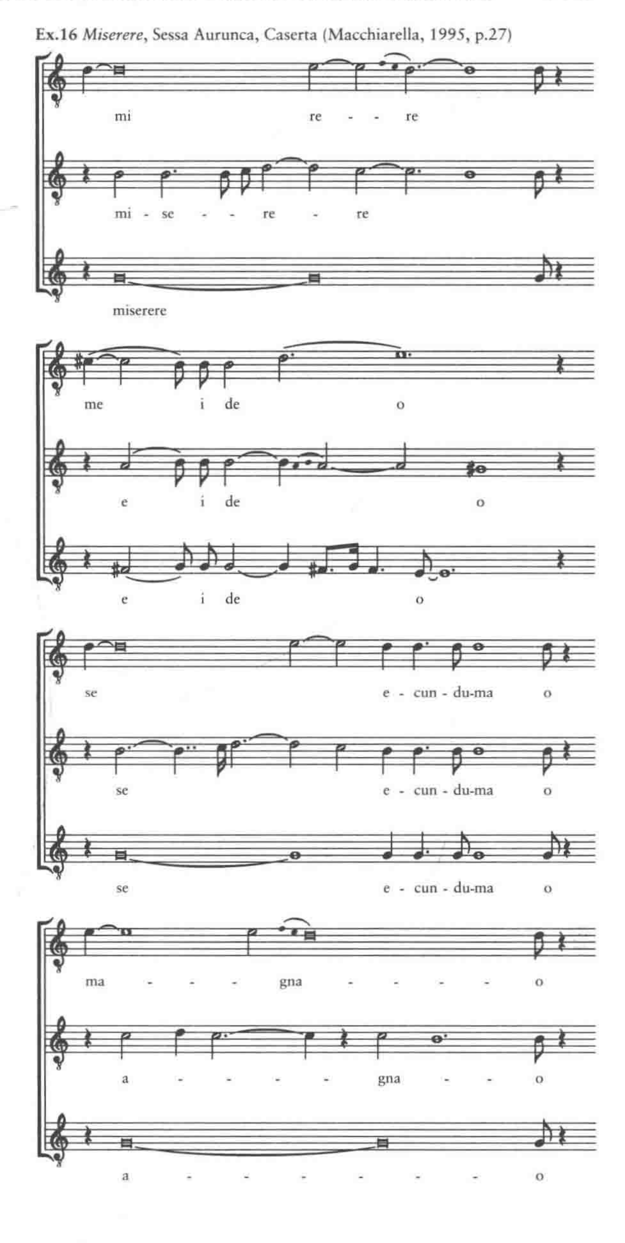


should also be made of polyphonic songs, often liturgical in character and sung in Latin, traditionally sung by groups of men (although recently women's voices have been introduced in some cases) who belong to lay confraternities. There are particularly interesting examples in Emilia, Liguria, Umbria, Campania (ex.16), Sicily and SARDINIA. Particularly in the south, spring and summer see numerous festivals dedicated to the Virgin Mary or to saints, each of which calls for ritual behaviour and involves much singing and dancing (fig.20). Roberto De Simone's recordings of religious festivals in Campania, issued in 1977, are an important piece of documentation.

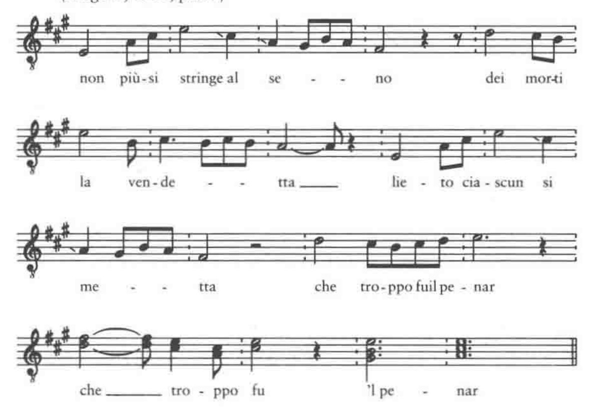
In many central and northern regions the arrival of summer is celebrated in the May (*Maggio*) festival, which, in Emilia and Tuscany takes the form of a proper music-theatre performance, whose origins seem to be traceable to the late 18th century. The *Maggio drammatico* is one of the most important expressions of folk music-theatre in Europe, and while it retains an explicit connection with a seasonal theme (the triumph of summer over winter), it has developed into a complex piece of work, all of it sung. The subject matter is freely drawn from medieval and Renaissance literature, the Bible and other sources, and elaborated by local writers who adapt the material to a recurring dramatic scheme: through a series of adventures a group of heroes (generally Christians) is formed, and they fight an enemy group (generally pagans), until the eventual triumph of the heroes. The dramatic composition is framed by the procession of the *maggerini* (or *maggianti*) followed by a prologue (a series of opening verses often referring to the seasonal theme and introducing the subject-matter), and the final chorus (ex.17), the only polyphonic piece in the presentation, which signals the return to the stage of all the characters who have appeared in the action, representing a communal concluding rite. The drama presented between the prologue and final chorus often has a cyclical structure and is frequently characterized by a number of synchronized actions. The acting style is 'alienated' and in some traditions gestures are used to explain particular words of the text. The musical and poetic structures are closely linked: four lines (or sometimes five in Tuscany) of eight syllables – the dominant metre, related to the flowing action – are intoned on a fluid melodic pattern, articulated in four sections, similar to local forms of lyrical singing. An eight-line stanza (*ottava*) of 11 syllables, intoned on a melody repeated with variations at every couplet, is reserved for the key moments in the drama (death, imprisonment, separation); the *sonetto* (four lines of seven syllables) is used mainly for lyrical scenes and for the final chorus. As well as the singing there are short instrumental episodes (fragments of *liscio* dance tunes performed by violin, guitar and accordion) whose principal role is to divide the scenes and underline dramatic moments. The *Maggio drammatico* is still found in local variants in the Emilian Apennines and in Tuscany.

6. DANCES AND INSTRUMENTS. The principal instrumental music traditions found in Italy are mostly of dance music. Both in terms of dance and of music, the repertories are often profoundly different in the northern and central-southern regions. In northern Italy, the most important dance repertories, prominent in Emilia, Bagolino and Resia, are played by a small instrumental group, based around the violin (whose playing technique retains many elements from Baroque practice). In Emilia these *concertini* have often changed in composition depending on the

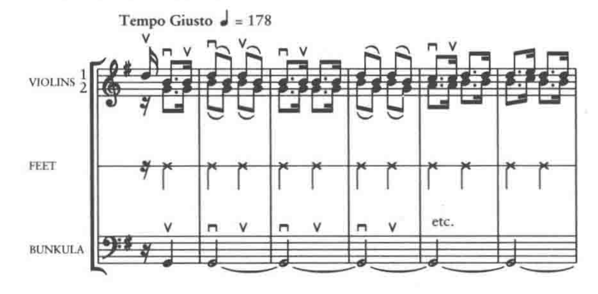
Ex.16 *Miserere*, Sessa Aurunca, Caserta (Macchiarella, 1995, p.27)

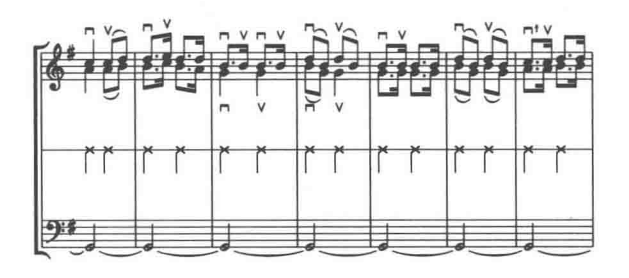


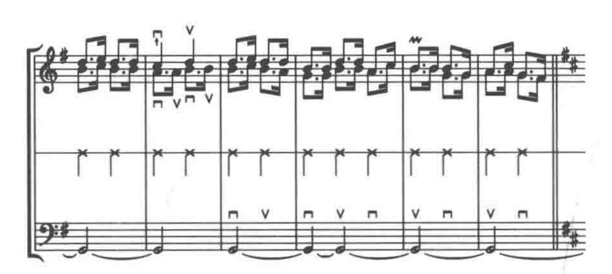
Ex.17 *Maggio drammatico* (final *sonetto*, choir), Frassinoro, Modena (Magrini, 1992, p.137)

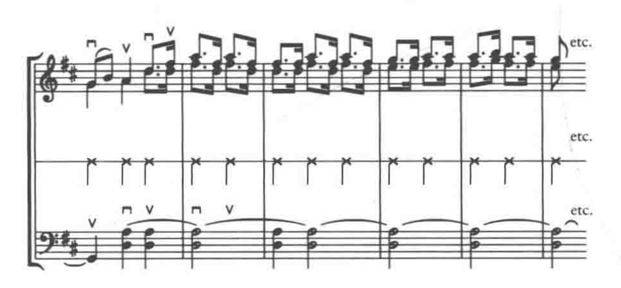


Ex.18 Dance for two violins and *bunkula*, S Giorgio di Resia, Udine (Straijnar, 1975, p.58)









availability of players, but the classic formation in the early 20th century was two violins (the first having a solo function while the second provided a rhythmic-harmonic accompaniment), guitar (accompanying), a bowed bass instrument (such as a violone, three-string bassett, cello or bass) and whatever other instruments might be available to double the melody and in some cases perform a counter-melody (such as another violin or a viola). The repertory consisted of skipping dances (*ruggero*, *saltarello*, *ballo di Mantova*, *roncastalda*, *monferrina*, etc.), dances with ritual aspects (*ballo di baraben*) and waltzes, polkas and mazurkas, known as *liscio* ('smooth') to differentiate them from skipping dances.

In contrast, the repertory of instrumental groups in Bagolino is tied exclusively to Carnival. These groups consist of two violins, playing the main melody and a doubling or a counter-melody, two guitars (for accompaniment), a bass and a mandolin. The dances (*ariosa*, *bal frances*, *bas de tach*, *muleta*, *pas in amur*, *rose e fiori*, etc.), reserved for the last Monday and Tuesday of Carnival, are complex and sophisticated, and are performed by specially trained dancers from the village. Instrumental groups of the Val di Resia in Istria are made up of a violin (*citira*) which performs the melody alternately in two keys a fifth apart, an optional second violin doubling the melody in 3rds, a cello (*bunkula*) which holds the alternating tonics as a drone, and the stamping of the players, providing rhythmic support (ex.18). The dance repertory (such as the *ta palacowa*, *ta matianowa*, *ta panawa*, *rezianka zagatina*) is performed for the departure of conscripts (young conscripted soldiers), at Carnival or for festivals, and sometimes has vocal accompaniment.

Although the violin is predominant in the north, it is also used in Puglia in the context of tarantism rites: accompanied by a tambourine (taking the rhythmic function essential to the rite), guitar and sometimes accordion, the violin plays an essential role in the music and dance therapy of tarantism. Still in the north, in the Oltrepò pavese region around Pavia a further repertory of skipping dances can be found; examples are *alessandrina*, *monferrina*, *piana*, *giga*, *perigurdino*, *sposina* (dance for a bride), and *povera donna*, a Carnival dance that represents a rite of death and resurrection. The latter repertory is played by a *piffero*, a double-reed instrument belonging to the oboe family, and formerly accompanied by the *müsa* (a bagpipe with a single chanter for the melody and a one single-reed drone), now replaced by the accordion. Today besides the traditional dances many



21. Zampogna (bagpipe)



22. *Ciaramella (shawm), Cilento, Campania*

such groups perform a more recent repertory of *liscio* dances, also used by band groups (the Concerto Cantoni band in Emilia is famous for its repertory).
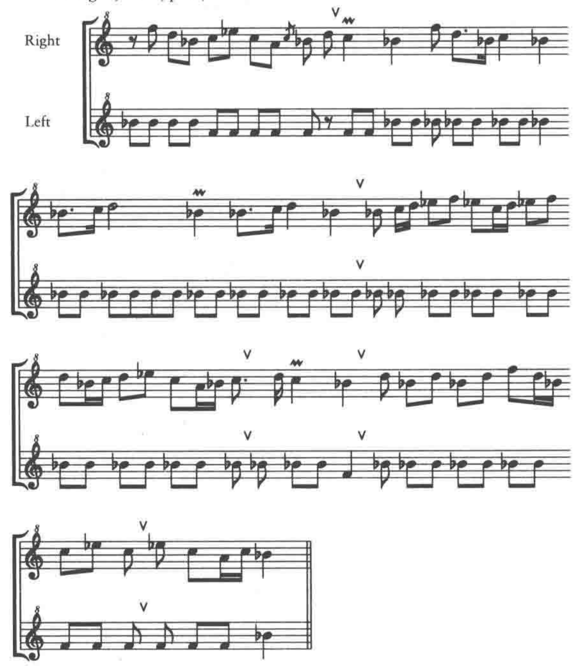
Many instruments are used in folk traditions, often deriving from art music. Idiophones include castanets, bells and cow-bells, crotales, cymbals, rattles, Jew's harps, setaccio, traccola and triangle. Of the membranophones, tambourines of different sizes are played (which may incorporate various types of idiophones, like small cymbals or bells), as well as double-sided drums and friction drums. Aerophones include end-blown, transverse or vessel flutes, panpipes, clarinets, oboes with or without pirouettes, shells, mouth organs, accordions and band instruments. Apart from the chordophones already mentioned, guitar and mandolin are common, and in the past the harp was found in Viggiano, Basilicata, and the zither in the Tyrol.

Formerly one of the most widely found instruments in various forms throughout Italy was the *zampogna* or BAGPIPE (fig.21). In the north, where apart from the *müsa* mentioned above, types such as the Alpine and Apennine *piva* were formerly played, today it has completely died out except for the Istrian *piva*, which has two single-reed chanters and no drone. The *piva* was once used to accompany singing as well as to play dance tunes (*furlana*, *balùn*, *liscio* dances) to the accompaniment of a tambourine, *simbalo*. The *zampogna* is now most widely found in central-southern Italy and Sicily. The instruments found in this area share a common structural characteristic: they have two chanters played with separate hands, and the drone pipes are mounted together with the chanters in a single block of wood, placed in a goatskin bag. In other respects, the central-southern bagpipes display profound differences. Some have chanters of equal length (the *surdulina* of Basilicata and northern Calabria, the Calabrian and Sicilian *zampogna a paro*, which generally has single reeds and two or three drone pipes), some have chanters of unequal length (*zampogna zoppa* with one, two or no drone pipes, mainly with double reeds, found in central Italy). Some have a key mechanism for the longest pipe to facilitate access to the complete system, presumably taken from the Renaissance SHAWM, such as the *zampogna a chiave* found from Lazio down to Sicily, generally with two drone pipes and double reeds. There is also the Calabrian '*a'moderna*' bagpipe, with chanters of unequal length, three drone pipes and single reeds.

Given the widespread presence of the bagpipe in Italy, its repertories are naturally diverse, using different musical idioms which have yet to be examined in depth. The instrument is used in ritual performance (processions, music for a saint, novenas), for dance (in southern Italy and Sicily the *tarantella* predominates, displaying a variety of choreographic and musical aspects) and to accompany singing. In many cases the bagpipe is accompanied by other instruments, especially the tambourine, different forms of which are found wherever the bagpipe appears in central-southern Italy, and the *ciaramella* (shawm; fig.22). The bagpipe is absent from Sardinia, but a triple clarinet of reed pipes called *launeddas* (played using circular breathing) is found throughout the southern area of the island.

The music played by the *launeddas* is the most refined example of the open, improvisatory forms mentioned earlier and is widespread in the instrumental music of southern Italy. The general structure of the dances (*ballo tondo*) played by professional musicians is completely dominated by the aesthetic notion of thematic continuity (*sonai a iskala*). In practice, the dance is made up of a series of *nodas* or *pikkiades* (short elements endowed with a characteristic tripartite form), each of which is developed in a series of variants that together form a group. The passage from a group based on one *noda* to a new *noda* has to be effected without a perceptible modification in the musical discourse, something that is achieved through a sophisticated variation technique. Similarly, techniques of improvisation based on the

Ex.19 *Ciaramiddata* for double flute, Gialipieri Superiore, Messina (F. Cleopatra and M. Sarica: *Ricerca sul doppio flauto in Italia*, Bologna, 1985, p.33)



connection and variation of short musical elements may be found, for instance in the repertory of the southern bagpipes and diatonic accordion.

The instruments mentioned above are the most important to be found in the panorama of Italian music, both in terms of diffusion and size of repertory. But the country also has many other instrumental traditions, often limited but nevertheless of great interest, such as that of the *chitarra battente* (in Puglia, Campania and Calabria), the *lyra* (found almost uniquely among the Greek-descended communities of southern Calabria), the double flute (in Campania, Calabria and Sicily; ex.19), and simple, double and triple clarinets (such as the Sardinian *benas*).

See also SARDINIA.

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NINO PIRROTTA/PIERLUIGI PETROBELLI, (I, 1–4), ANTONIO ROSTAGNO (I, 5, 6(v)), GIORGIO PESTELLI (I, 6(i–iv)), JOHN C.G. WATERHOUSE/RAFFAELE POZZI (I, 7), TULLIA MAGRINI (II)

Ite missa est. The formal dismissal of the Mass consisting of the words 'Ite missa est' ('Go, you are dismissed') answered by 'Deo gratias' ('Thanks be to God'). The use of 'missa' in the sense of dismissal is quite ancient: by the early Middle Ages this meaning had been lost. Jungmann was thus of the opinion that 'this formula is as old as the Latin Mass itself'; it certainly dates from at least the 4th century. In fact the very term 'Mass' (*missa*), which replaced the earlier 'eucharistia', is taken from this phrase. The *Ite missa est* is an element of the Ordinary and was originally sung or chanted at the end of every Mass. In the 11th century, however, a change took place that resulted in the inclusion of the *Ite* only in masses with a Gloria; on other occasions the BENEDICAMUS DOMINO replaced it.

A number of melodies have survived (see Robertson for those in the service books of the abbey of St Denis), and there are 28 troped forms of the *Ite* in manuscripts from St Gallen and St Martial. The first source in which the *Ite missa est* is grouped with the other Ordinary chants is the 14th-century manuscript *F-TLm* 94, containing a collection of cyclic mass Ordinaries as well as a polyphonic mass, the so-called Mass of Toulouse; of the nine cycles, seven include the *Ite missa est* and two the *Benedicamus Domino*. With regard to the cycles of the *Edition vaticana*, Apel remarked that most of the *Ite* chants are identical to the Kyries in each cycle 'thus bestowing upon the cycle a noteworthy trait of musical unity'. Apparently, there was a tradition of adopting Kyrie melodies for the *Ite*, although other chants were also used, both for the *Ite missa est* and for the *Benedicamus Domino* (see Hiley). There is, however, no evidence of an older tradition of such unified cycles; only two of the *Ite* chants in *TLm* 94 are like their associated Kyries. An interesting observation concerning *Ite* melodies was offered by Fischer who showed that the 'Ite missa est V. toni' is in fact a contrafactum of the *Abgesang* of the Minnesang *Meie hât wünnechlîche entsproszen* formerly ascribed to Neidhart von Reuental.

There are very few polyphonic settings, possibly because composers considered the *Ite missa est* a postlude and not really part of the Ordinary. The extant settings are all 14th-century, the most famous being that of Machaut's *Messe de Nostre Dame*. Two other settings, in the Mass of Tournai and the Mass of Toulouse, are in fact motets with an 'Ite missa est' as tenor.

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RICHARD SHERR

Iten [Itten], **Wolfgang** [Vital] (*b* Unter-Ägeri, nr Zug, 18 Dec 1712; *d* Auw, Aargau, 2 Jan 1769). Swiss composer. He entered the school of the Benedictine monastery at Engelberg in 1725 and took his monastic vows on 20 February 1729. He was probably taught music by Ildephons Straumeyer, *phonascus* and choir director at Engelberg, and by the composer Benedikt Deuring between 1733 and 1736. Deuring's sacred works were almost entirely lost in a fire at the monastery on 29 August 1729, together with works by Italian and south German composers (including Corelli, Steffani and J.V. Rathgeber), and after the fire Iten composed a new repertory. His first dated works are from December 1735. In 1737 he was made principal Kapellmeister at the monastery; he also played the trumpet.

The majority of Iten's 149 extant works (most in *CH-EN*; some in *E*) are motets, offertories and Marian antiphons for soloists and choir, usually with two violins and organ; two works include parts for the TRUMPET MARINE: *Pastorella*, 1738, and *Aria de S.P.N. Benedicto*, 1751. A *Missa brevis solemnis* (*CH-E* Eis.Mb.Th.199,36), dated 2 February 1739, has also been ascribed to him; it is for four voices and instruments (including two trumpets and timpani). Iten's music exemplifies the prevailing, Neapolitan-influenced concertante style, including recitatives and arias. It is not without a certain elegance, though marred by the occasional clumsiness. He also provided Latin contrafacta for the 40 Italian arias op.1 by his friend Franz Joseph Leonti Meyer von Schauensee (1720–89) and wrote two German Passion plays. For one of these, intended for use on Good Friday 1757 by his congregation in Auw, where he had become parish priest in 1754, he also supplied songs (*CH-EN* Cod.294).

For a full account of Iten's life and activities see J. Willimann: 'Pater Wolfgang Iten (1712–1769), Mönch und Komponist des Klosters Engelberg', *Zuger Neujahrsblatt 1987*, 83–111.

JOSEPH WILLIMANN

Itiberê, Brasílio (da Cunha Luz) (*b* Curitiba, 17 May 1896; *d* Rio de Janeiro, 10 Dec 1967). Brazilian composer. Although he had had music lessons with Leo Kessler in his native city, he studied engineering in Rio de Janeiro and was self-taught in composition. In 1934 he settled in Rio, where he became intimately acquainted with popular music, studying the samba schools and using popular material in such works as *O cravo tropical* for two pianos (1944), some of whose rhythmic figures recall Nazareth's tangos. His investigations of folk music were stimulated by his friendship with Villa-Lobos, who appointed him to teach folk music at the Conservatorio Nacional de Canto Orfeônico in 1942 (he had occupied a similar position at the Universidade do Distrito Federal from 1938). Itiberê's small output was produced between 1934 and 1954. In the early works the characteristics of folk and popular music are clearly evident, but later they were transformed. His best music is in the choral works and the piano pieces, of which the *Estudos* have a high place in the Brazilian keyboard literature. The first is a study in syncopation, the fifth has the typical accompaniment figures of the popular *chôro*, and the sixth is in *embolada* style, with its repeated notes and octaves. Another major piano work is the *Suite litúrgica negra*, based on the ritual *macumba* music.

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GERARD BÉHAGUE

Itier, Bernardus (*b* 1163; *d* 27 Jan 1225). French chronicler of St Martial of Limoges and monk. Received as a boy scholar at St Martial in 1177, Itier held a succession of important offices, culminating in appointments as librarian (1204) and precentor (by 1211), posts he evidently held concurrently. Annotations in Itier's hand, scattered through surviving remnants of the St Martial library, testify to his interest in preserving the monastery books. One manuscript that he had bound includes a collection of early polyphonic music. Other musical manuscripts from the St Martial collection very probably owe their survival to his care.

Although not himself a professional scribe, Itier had charge of the monastery scriptorium and knew how to notate music. One composition in his hand, a Parisian motet based on the duplum of Perotinus's four-voice organum *Sederunt* (*F-Pn* lat.2208, f.1), shows a musical connection between Paris and St Martial in Itier's lifetime. The chronicle written by Itier is a central source of information on the monastery.

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SARAH FULLER

Iturbi, José (*b* Valencia, 28 Nov 1895; *d* Hollywood, CA, 28 June 1980). Spanish pianist and conductor. He studied at the Valencia Conservatory and then with Victor Staub at the Paris Conservatoire, where he gained a *premier prix* in piano in 1913. During World War I he played in Swiss cafés, then taught at the Geneva Conservatoire, 1919–23. Extensive tours followed. He first played in the USA (where he settled) in 1928; in 1930 he gave 77 concerts on one American tour. In 1936 he was appointed conductor of the Rochester PO, a post he held for several seasons. His connection with films began when his fingers impersonated Chopin's in *A Song to Remember*; he then appeared in several more films. He was the most famous Spanish pianist of his day, with a large popular following; in 1950 he became the first classical musician whose sales

of a single record exceeded a million copies. Some critics held reservations about his Beethoven and Chopin, but his playing of the music of his native land was idiomatic, ebullient and vital. Iturbi composed a number of pieces in a Spanish idiom, including the *Pequeña danza española* for piano and a *Seguidillas* for orchestra. His sister Amparo (1898–1969), with whom he often performed, was also a pianist.

FRANK DAWES

Iturriaga, Enrique (*b* Lima, 3 April 1918). Peruvian composer and teacher. He studied the piano with Lily Rosa and harmony with Sas (1934–9), and then composition with Holzmann at the National Conservatory of Music (1946–50); his studies were completed in Paris (1950–51) with Simone Plé-Caussade and Honegger. He was awarded the Duncker-Lavalle prize twice, the first time in 1947 for *Canción y muerte de Rolando*, the second for *Homenaje a Stravinsky*, and, in 1957, the Landaeta prize in Caracas for his Suite no.1 for orchestra. Appointed professor of composition and harmony at the National Conservatory in 1957, he also taught at the San Marcos University (1964–82), later becoming emeritus professor there, and at the Catholic University (1970–82). In addition, he has collaborated with UNESCO on many regional projects to train music teachers.

Each work in Iturriaga's relatively small output addresses anew the problem of finding a personal style which at the same time expresses the multi-culturalism of Peru. In the early *Pequeña suite*, *Preludio y danza* and *Obertura para una comedia*, he stylizes popular genres, occasionally resorting to irony. In the Suite (1957) the references are more fragmented and dramatic, the rhythm more pronounced and the orchestration characterized by sudden shifts and contrasts. The *Homenaje a Stravinsky* for orchestra without upper strings and *cajón* (1971) is an example of Iturriaga's interest in building textures out of multiple instrumental planes; while the *Llamada y fuga para un santiago* (1990) shows him still employing popular materials in an individual fashion, using an objective and analytical fugal form to arrive at a traditional three-part melody. Iturriaga's musical language has remained, for the most part, one of extended tonality – displaying the use of 'Arequipa 3rds', major and minor 3rds superimposed or juxtaposed to produce bimodal passages – or polytonality. The sober Webern-like serialism of *Vivencias I–IV* (1965), notable for its invention and expressivity, is an isolated example. Throughout his career his vocal writing has remained an important element, in particular in the *Ejercicios poéticos* (1951) and the *Cuatro poemas de Javier Heraud* (1977).

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Orch: Preludio y danza, 1954; Suite no.1, 1957; Obertura para una comedia, 1964, arr. as Tango, 2 pf, 1966; Vivencias I–IV, 1965; Homenaje a Stravinsky, cajón, orch, 1971; Sinfonía Junín-Ayacucho, 1974

Vocal: Canción y muerte de Rolando (J. Eielson), S, orch, 1947; 4 canciones sobre temas tradicionales infantiles (trad.), chorus, 1950; 2 ejercicios poéticos (Eielson), S, pf, 1951; 3 canciones (trad., trans. J.M. Arguedas), chorus, orch, 1956, rev. 1971; Las cumbres (S. Salazar Bondy), chorus, 1960; 4 poemas de Javier Heraud, Mez, pf, 1977; 3 adivinanzas (trad.), chorus (Lima, 1989); De la lírica campesina (trad.), Mez, orch, 1994; Disiertos (Hopkins), chorus, 1996

Chbr and solo inst: Pequeña suite, vn, vc, 1947; Pregón y danza, pf, 1953; 4 expresiones, vn, 1970; Llamada y fuga para un santiago, brass qt, 1990

Incid music: Dos viejas van por la calle (Salazar Bondy); Ifigenia en el mercado (Salazar Bondy); Santiago, el pajarero (Ribeyro)

Film scores: La ciudad y los perros (dir. F.J. Lombardi), 1985; Atusparia (dir. J.L. Rouillón); Las botellas y los hombres (dir. J. Huayhuaca); El Ichikolo; José Maria Eguren, pintor (dir. Rouillón)

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J. CARLOS ESTENSSORO

Ivanoff [Ivanov], **Nicola** [Nikolay] **(Kuz'mich)** (*b* Poltava, 10/22 Oct 1810; *d* Bologna, 7 July 1880). Russian tenor. A singer in the imperial chapel, St Petersburg, he was given leave of absence to accompany Glinka to Italy in 1830, and never returned to Russia. He studied with Eliodorn Bianchi, Andrea Nozzari and Panofka, making his début at the S Carlo on 6 July 1832 as Percy in *Anna Bolena*. He first sang in Paris at the Théâtre Italien in 1833 as Gianetto in *La gazza ladra* and made his London début on 15 April 1834 as Percy at the King's Theatre.

Ivanoff passed the remaining years of his career mainly in Italy. In 1840 he sang in *Guillaume Tell* (given as *Rodolfo di Sterlinga*) at Bologna, where on 19 March 1841 he took part in a performance of Rossini's *Stabat mater* conducted by Donizetti. Engaged at Palermo, he sang Riccardo in the première of Pacini's *Maria, regina d'Inghilterra* (11 February 1843), and made his début at La Scala in the same opera (26 December). In the summer of 1844 he appeared at the Kärntnertortheater, Vienna, in two Donizetti operas, *Maria di Rohan* and *Roberto Devereux*. At Parma the same year he sang the title role of *Ernani*, with an extra aria, commissioned from Verdi and paid for by Rossini, who had adopted the tenor as his protégé. He repeated *Ernani* at the Teatro Apollo, Rome, in 1845. In 1846 at Trieste he sang Foresto in *Attila*, again with an extra aria commissioned from Verdi by Rossini. He returned to Rome (1847–8), Paris (1850) and to Palermo (1852), but by then his voice had nearly gone, and he had to be replaced after two performances.

At the beginning of his career Ivanoff had, to quote Chorley, 'the sweetest voice, as a gentle tenor, that ever sang in Italian or Muscovite throat. Nothing could be more delicious as to tone – more neat as to execution: nothing, assuredly, ever so closely approached an automaton not wound up, as did he, on the stage, by his insignificance of aspect, and his nullity of demeanour'. When later he attempted heavier roles, his voice lost its bloom, but he gained in stage experience and dramatic conviction.

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ELIZABETH FORBES

Ivanov, Georgi. *See* TUTEV, GEORGI.

Ivanov, Lev Ivanovich (*b* St Petersburg, 18 Feb/2 March 1834; *d* St Petersburg, 11/24 Dec 1901). Russian choreographer. *See* BALLET, §2(iv).

Ivanov, Mikhail Mikhaylovich (i) (*b* Moscow, 23 Sept 1849; *d* Rome, 20 Oct 1927). Russian critic and composer. He graduated from the Institute of Technology in St Petersburg in 1869 and then studied for a year at the Moscow Conservatory, where he attended Tchaikovsky's composition classes and took piano lessons from Dubuque. From 1870 to 1875 he studied with Sgambati in Rome; during these years he associated with Liszt and his circle of pupils and admirers. On his return to St Petersburg, he began to submit articles on musical topics to the St Petersburg press. In 1879 he edited the musical journal *Voskresnïy listok muzïki i ob'yavieniy*, but the following year he was engaged as permanent music critic on the *Novoye vremya*. His lively and informed articles appeared regularly in that paper until 1918. Conservative in his outlook on music, he adopted a hostile attitude towards the so-called National School. His often ironic and scathing reviews of new music earned him the dislike of many composers.

Ivanov wrote four operas (three of which were performed with some success), several competent if uninspired orchestral works, some choral pieces and some songs. His compositional style has been described as a pale imitation of that of Tchaikovsky. He wrote a history of music in Russia, *Istoriya muzïkal'novo razvitiya v Rossii* (St Petersburg, 1910–12), and articles on Italian literature, and translated into Russian Hanslick's *Vom Musikallsch-Schönen* (a work which had a profound influence on him as a critic) and Nohl's *Die geschichtliche Entwicklung der Kammermusik*. After the Revolution he emigrated to Italy, where he lived quietly until his death.

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selective list

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JENNIFER SPENCER

Ivanov, Mikhail Mikhaylovich (ii). *See* IPPOLITOV-IVANOV, MIKHAIL MIKHAYLOVICH.

Ivanov-Boretsky, Mikhail Vladimirovich (*b* Moscow, 4/16 June 1874; *d* Moscow, 1 April 1936). Russian music historian and composer. He studied law at St Petersburg University, graduating in 1896, and music at the St Petersburg Conservatory, where his teachers included Rimsky-Korsakov. In 1901 he went to Italy to study at the Florence Conservatory; this fired in him an interest in Italian music and inspired him to write his first book, a short monograph on Palestrina. In 1905 he returned to Russia, where he undertook teaching commitments in Moscow and was a council member of the music theory department at the Institute for the History of the Arts in Petrograd. At about the same time he produced a number of compositions; almost all have remained in manuscript, and include a Symphonic Suite (1893), the operas *Adol'fina* (1908) and *Koldun'ya* ('The Sorceress', 1913; performed St Petersburg, 1918), chamber music, piano pieces, choral works and songs. In 1922 he was appointed dean of the faculty of theory and composition at the Moscow Conservatory, and under his supervision the research department was founded (1923).

Ivanov-Boretsky is considered to be the founder of the Moscow school of music historians; he taught many well-known Russian musicologists, including Livanova and Tumanina, who later became professors at the conservatory. He was the first Russian musicologist to write extensively on Western music, and early in his career produced a number of popular pamphlets on Mendelssohn, Schumann, Josquin and others. He followed these with more generalized studies of music history, which formed the foundation of the teaching courses he established at the conservatory.

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'I.V. Nest'yev', in I.V. Nest'yev: *Vek nïneshniy i vek minuvshiy: sbornik statey* (Moscow, 1986), 316–20

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IGOR BĖLZA

Ivanovich, Cristoforo (*b* Budva, Dalmatia, 1628; *d* Venice, before 6 Jan 1689). Italian librettist and theatre chronicler of Dalmatian birth. He went to Italy in the mid-1650s to escape the war over Crete. He settled first at Verona, where he was a member of the Accademia Filarmonica and the Accademia dei Temperati, which organized opera and theatre performances there. From 1657 he lived in Venice, where he became a member of the influential Accademia Delfica. Soon after moving there he became secretary to Leonardo Pesaro, one of the procurators of S Marco, where in 1676 he obtained the position of *sottocanonico* and in 1681 that of *canonico*. He wrote librettos for Venice, Vienna and Piacenza; he also adapted Moniglia's Florentine extravaganza *Ipermestra* to Venetian taste as *La costanza trionfante*. His exchange of letters with Pagliardi (*Poesie*, Venice, 1675) contains an interesting and rare description of that taste: 'The character of this city likes the heroic to be serious but lively, the pathetic not excessively languid, and the comic full of vigour but easy-going'. His principal contribution to musical theatre is a catalogue of Venetian opera performances from 1637 to 1681 (continued, in a second edition, to 1687), 'Le memorie teatrali di Venezia', published as an appendix to his *Minerva al tavolino* (Venice, 1681, 2/1688). Although it contains many inaccuracies (see Walker), it is a valuable source of information about 17th-century operatic repertory and is the basis for all subsequent catalogues; it also contains an extensive discussion of contemporary theatre practice. Ivanovich's will was proved on 6 January 1689.

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THOMAS WALKER/NORBERT DUBOWY

Ivanovici, Iosif (*b* ?1845; *d* Bucharest, 28 Sept 1902). Romanian composer and conductor. He studied in Galaţi with Alois Riedl and in Iaşi with Emil Lehr, and became director of the military bands of Galaţi and Bucharest. He composed fanfares, marches, waltzes and potpourris of folk melodies, and in 1889 was awarded a composition prize at the International Exhibition in Paris. His piano and vocal pieces became popular at the soirées of the day, and his fanfare *Valurile Dunării* ('The Danube waves'), also arranged for piano, has become widely known.

WORKS

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ROMEO GHIRCOIAŞIU

Ivanov-Kramskoy, Aleksandr (Mikhaylovich) (*b* Moscow, 26 Aug 1912; *d* Minsk, 11 April 1973). Russian guitarist and composer. He studied the guitar with Agafoshin, a student of Segovia, composition with Rechmensky and conducting with Saradzhev. His concert career began in 1933, but he toured very little outside the USSR. He made several recordings and composed over 500 works, including two concertos and other works for the guitar, which reveal him as an excellent musician and an accomplished technician. He was a leading figure in the establishment of the classical guitar in Russia, and his self-study method (1948) is still used there. His daughter, Nataliya Ivanova-Kramskaya, described his life in *Zhizn' posvyatil gitare: Vospominaniya ob otse* [A life dedicated to the guitar: memories of my father] (Moscow, 1995).

JOHN W. DUARTE

Ivanovs, Jānis (*b* Preiļi, nr Daugavpils, 9 Oct 1906; *d* Riga, 27 March 1983). Latvian composer. He graduated in 1931 from Vītols's composition class and Schnéevoigt's orchestral conducting class at the Latvian State Conservatory, where he remained until 1933 in Vītols's practical composition class. From 1931 he worked for Latvian radio, and from 1945 to 1963 he was artistic director of the Latvian radio committee. He was appointed to teach composition at the conservatory in 1944, was made professor in 1955 and continued to teach there until 1983. He was president of the committee of the Soviet Latvian Composers' Union, 1950–51.

Ivanovs worked primarily in symphonic genres, the 21 symphonies standing at the core of his oeuvre. Deeply humanistic thought is evident in his orchestral works, where the language is characterized by broad melodies frequently rooted in the old scales of Latvian folk music, a lyrically dramatic expressiveness and rich textures. In his early works, those of the 1930s, he was to a certain extent subject to Impressionist influences and wrote programme works on the natural features and people of his native province of Latgale, occasionally using folksong melodies. His first three symphonies are also from this

period, though the first two were lost in the war years. With his Fourth Symphony 'Atlantīda' (1941), he arrived at an innovatory monumental concept of symphonism which marked a new stage in the development of Latvian symphonic music. His Fifth Symphony (1945) reflects the experiences of the war years. As a result of the communist party's decree against formalistic music in 1948, performances of Ivanovs's fourth and fifth symphonies were for many years prohibited. The Sixth, 'Latgales' (1949), illustrates scenes of the sufferings and final freedom of his native land; for this he was awarded the USSR State Prize in 1950. Power, energy and lyricism characterize the Seventh (1953) and Eighth (1956). In the Ninth, Tenth and Eleventh, Ivanovs became more deeply involved with psychological and philosophical concepts, and his musical language evolved towards a more complex harmony, making use of polytonality and linear polyphony. His next symphonies deal with wider social themes, the Thirteenth, *Symphonia humana* (1969), being dedicated to Lenin. Nos.14–16, however, reveal a tendency towards simpler forms and are in more of a chamber style. The music of the final symphonies synthesizes dramatic style with sophisticated, lyrical scenes and reminiscences transformed from his early works. Ivanovs's chamber music is characterized by weighty musical ideas, a vivid dramatic quality and laconic form.

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Chbr and solo inst: 3 str qts, 1933, 1946, 1961; Variations, e, pf, 1948; Variations-études, pf, 1959; Sonata brevis, pf, 1962; 24 Sketches, pf, 1967–72; Pf Trio, 1976

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JĒKABS VĪTOLIŅŠ

Ivanschiz [Ivanschitz, Ivanschütz, Ivanscics, Ivančić, Ivančič], **Amandus** (*fl* mid-18th century). Austrian composer of south Slav extraction. Only fragmentary information about his life is available. A Pauline monk, he was a member of the Maria Trost monastery near Graz by 1755. He was evidently a prolific and popular composer: there survive about 100 works by him in manuscripts, dating mostly from 1762 to 1772 and scattered throughout the Habsburg Empire and in south Germany. His music is characteristic of the transition from late Baroque to early Classical style, and his best works are his masses and symphonies. The masses are mostly scored for four soloists, four-part choir, two violins and bass and a pair of trumpets; some are of considerable dimensions, and they show distinct Neapolitan traits. The symphonies, many of which have four movements, are scored for strings, sometimes with a pair of trumpets or horns. The trios, entitled variously 'Divertimento', 'Nocturno', 'Sinfonia', 'Sonata' and 'Parthia', are mostly in three movements in the same key; Ivanschiz's frequent use of the viola as the second solo instrument is a forward-looking trait.

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(*selective list*)

principal sources: A-Gd, KR; CZ-Bm, Pnm; D-KA; H-Bn, PH; SK-BRnm, J

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D. Pokorn: 'Amandus Ivančič (Ivanschiz): prispevek k poznavanju glasbe zgodnjega klasicizma' [Ivanschiz: a contribution to our knowledge of early Classical music], *Evropski glasbeni klasicizem in njegov odmev na Slovenskem/Der eruopäische Musikklassizismus und sein Widerhall in Slowenien: Ljubljana 1988*, 63–73 [with Ger. summary]

DANILO POKORN

Iversen, Henri. *See* SCHULTZE, NORBERT.

Ives, Charles (Edward) (*b* Danbury, CT, 20 Oct 1874; *d* New York, 19 May 1954). American composer. His music is marked by an integration of American and European musical traditions, innovations in rhythm, harmony and form, and an unparalleled ability to evoke the sounds and feelings of American life. He is regarded as the leading American composer of art music of the 20th century.

1. Unusual aspects of Ives's career. 2. Youth, 1874–94. 3. Apprenticeship, 1894–1902. 4. Innovation and synthesis, 1902–8. 5. Maturity, 1908–18. 6. Last works, 1918–27. 7. Revisions and premières, 1927–54.

1. UNUSUAL ASPECTS OF IVES'S CAREER. Ives had an extraordinary working life. After professional training as an organist and composer, he worked in insurance for 30 years, composing in his free time. He used a wide variety of styles, from tonal Romanticism to radical experimentation, even in pieces written during the same period. His major works often took years from first sketch to final revisions, and most pieces lay unperformed for decades. His self-publications in the early 1920s brought a small group of admirers who worked to promote his music. He soon ceased to compose new works, focussing instead on revising and preparing for performance the works he had already drafted. By his death he had received many performances and honours, and much of his music had been published. His reputation continued to grow posthumously, and by his centenary in 1974 he was recognized worldwide as the first composer to create a distinctively American art music. Since then his music has been

frequently performed and recorded and his reputation has broadened further, resting less on his innovations and nationality and more on the intrinsic merits of his music.

The unique circumstances of Ives's career have bred misunderstandings. His work in insurance, combined with the diversity of his output and the small number of performances during his composing years, led to an image of Ives as an amateur. Yet he had a 14-year career as a professional organist and thorough formal training in composition. Since he developed as a composer out of the public eye, his mature works seemed radical and unconnected to the past when they were first published and performed. However, as his earlier music has become known, his deep roots in 19th-century European Romanticism and his gradual development of a highly personal modern idiom have become clear. The first of Ives's major works to appear in performance and publication, such as *Orchestral Set no.1: Three Places in New England*, the *Concord Sonata*, and movements of the Symphony no.4 and *A Symphony: New England Holidays*, were highly complex, incorporated diverse musical styles and made frequent use of musical borrowing. These characteristics led some to conclude that Ives's music could be understood only through the programmatic explanations he offered and was not organized on specifically musical principles. Yet by tracing the evolution of his techniques through his earlier works, scholars have demonstrated the craft that underlies even seemingly chaotic scores and have shown the close relationship of his procedures to those of his European predecessors and contemporaries.

One result of Ives's unusual path is that the chronology of his music is difficult to establish beyond general outlines. His practice of composing and reworking pieces over many years often makes it impossible to assign a piece a single date. That he worked on many compositions and in many idioms simultaneously makes the chronological relationships between works still more complex. There is often no independent verification of the dates Ives assigned to his works, which can be years or decades before the first performance or publication. It has been suggested, too, that he dated many pieces too early and concealed significant revisions in order to claim priority over European composers who used similar techniques (Solomon, C1987) or to hide from his business associates how much time he was spending on music in the 1920s (Swafford, C1996). Recent scholarship, however, has established firmer dates for the types of music paper Ives used and refined estimated dates for various forms of his handwriting, allowing most manuscripts to be placed within a brief span of years (Sherwood, C1994 and E1995, building on Kirkpatrick, A1960, and Baron, C1990). These methods have often come to support Ives's dates, confirming that he did indeed develop numerous innovative techniques before his European counterparts, including polytonality, tone-clusters, chords based on 4ths or 5ths, atonality and polyrhythm. Where a discrepancy exists – in the case of several longer works for example – this may well result from his practice of dating pieces by their initial conception, the first ideas worked out at the keyboard or in sketches now lost. The dates provided here are, then, estimates based on the manuscripts when extant, supplemented by contemporary documents and Ives's testimony.

2. Youth, 1874–94. The Iveses were one of Danbury's leading families, and they were prominent in business and civic improvement and active in social causes, such as the abolition of slavery. Ives's father George E. Ives (1845–94) was exceptional in making music a career. He took lessons in the flute, violin, piano and cornet, following which, during 1860–62, he studied harmony, counterpoint and orchestration with the German-born musician Carl Foeppl in New York. After Civil War service as the youngest bandmaster in the Union Army and two more years in New York, he returned to Danbury and pursued a variety of musical activities, performing, teaching and leading bands, orchestras and choirs in and near Danbury, and sometimes touring with travelling shows. He also worked in businesses connected to the Ives family. He married Mary ('Mollie') Elizabeth Parmalee (1849–1929) on 1 January 1874, and Charles was born late the same year, followed by J. Moss (1876–1939), who became a lawyer and judge in Danbury.

Through his father, Ives was exposed to the entire range of music-making in Danbury. He studied the piano and organ from a young age with a series of teachers and was playing in recitals by his early teens. He became an accomplished performer and composer in two musical traditions, American vernacular music and Protestant church music, and gained his first exposure to a third, European classical music. Additionally, he was an avid athlete and was captain of several baseball and football teams. Ives played the drums with his father's band, and the spirit of band performance echoes in many works of his maturity. He wrote marches for piano, band and theatre orchestra, several of which adopt the then common practice of setting a popular song in one section of the march. His first publicly performed piece may have been the march *Holiday Quickstep*, written when he was 13; the review in the *Danbury Evening News* of the January 1888 première called him 'certainly a musical genius' and declared 'we shall expect more from this talented youngster in the future'.

At the age of 14 he became the youngest salaried church organist in the state, and he worked regularly as one until 1902. He wrote anthems and sacred songs for church services, at first using hymn texts and a hymn-like style (as in *Psalm 42*), and then from about 1893 (in works such as *Crossing the Bar*) adopting the more elaborate and chromatic style of Dudley Buck, with whom he briefly studied the organ around 1895. The hymns he knew from church and from camp-meeting revivals, where his father sometimes led the singing with his cornet, he later regularly borrowed or reworked as themes in sonatas, quartets and symphonies. He heard some classical music in concert performances in both Danbury and New York and learnt rather more through his own study and performance of works by Bach, Handel, Beethoven, Rossini, Schubert, Mendelssohn, Wagner, John Knowles Paine and others on the piano or organ, including many transcriptions. His virtuoso *Variations on 'America'* (1891–2) shows just how skilled an organist Ives was while still in his late teens.

Although he had many teachers for performance, his father taught him harmony and counterpoint and guided his first compositions. Several of these take existing works as models, following the traditional practice of learning through imitation, such as the *Polonaise* for two cornets and piano (*c*1887–9), modelled on the sextet from Donizetti's *Lucia di Lammermoor*. At the same time, Ives's father had an open mind about musical theory and

practice and encouraged his son's experimentation. Bitonal harmonizations of *London Bridge*, polytonal canons and fugues, and experiments with whole-tone pieces, triads in parallel motion and chromatic lines moving in contrary motion to create expanding or contracting wedges, all dating from the early 1890s, show Ives's interest in testing the rules of traditional music by trying out alternative systems. At the time, however, Ives apparently conceived of this merely as playing with music theory, a private activity shared primarily with his father, rather than regarding these new systems as a serious basis for composing concert music. On still another musical plane, it was his father whom he credited with teaching him the songs of Stephen Foster, whose tunes he would later borrow and whose simple diatonic lyricism informs many of Ives's own melodies.

Ives moved to New Haven in early 1893 to attend Hopkins Grammar School and prepare for entrance examinations at Yale (fig.1). He was the organist at St Thomas's Episcopal Church for a year, and then moved to Center Church on the Green in September 1894, the same month he matriculated at Yale. Just six weeks later, on 4 November, his father died suddenly of a stroke. Leaving home, starting university, and especially the death of his principal teacher and supporter marked a sharp break from the past and the end of his youth.

3. Apprenticeship, 1894–1902. Ives began his time at Yale as a virtuoso organist and an experienced composer of popular and church music but with limited exposure to classical music. He continued to compose vernacular works including songs, marches, and glee club and fraternity-show numbers. Several works were published, including an 1896 campaign song for William McKinley. His church music also grew in maturity, as he gradually adopted the elevated choral style of his teacher at Yale, Horatio Parker, in works such as *All-Forgiving, look on me*. The choirmaster at Center Church, John Cornelius Griggs, became a supportive colleague and lifelong friend. But it was in classical music that he learnt the most. For the first time, he had regular access to chamber and orchestral concerts. He apparently audited Parker's courses in harmony and music history during his first two years, and then studied counterpoint, strict composition and instrumentation, sometimes as the only registered student. Comparison of his earlier exercises with the works of his last term shows how much he learnt from Parker. Like Ives's father, Parker encouraged mastering styles and genres through imitation. Ives assimilated the German lied by resetting texts from well-known examples, typically incorporating some aspects of the model's structure or contour while seeking a different figuration and mood. He later recalled that his *Feldeinsamkeit* (*c*1897–8) earned the praise of Parker's teacher George Chadwick for taking 'a more difficult and almost opposite approach' that was 'in its way almost as good as Brahms' and 'as good a song as [Parker] could write'.



1. Charles Ives (left) and Franklin Hobart Miles, pitcher and catcher of the Hopkins Grammar School baseball team, 1894

Ives began his Symphony no.1 under Parker, and later recalled that the second and fourth movements were accepted as his final thesis. In this work there are strong echoes of the symphonic masterpieces he used as models, especially Schubert's 'Unfinished' in the first movement, Dvořák's 'New World' in the slow movement and the work as a whole, Beethoven's Ninth Symphony in the scherzo, and Tchaikovsky's 'Pathétique' in the finale, yet even the most direct references are reworked in fresh and interesting ways. Ives owed to Parker his new-found skills in counterpoint, thematic development, orchestration and composing large forms, along with the concept, foreign to the utilitarian music of Danbury, of music as an experience to be savoured for its own sake. The simultaneous citation of the familiar and assertion of an individual personality is a distinguishing Ives trait, evident even in the music he wrote in a late-Romantic style. This work also set the pattern for Ives's later symphonies and for many of his sonatas in linking movements through the cyclic repetition of themes.

Although he studied music diligently, Ives may not have intended to make music his career. He took the usual round of Greek, Latin, German, French, mathematics, history and political science, and remembered especially fondly his English and American literature courses with William Lyon Phelps, who helped to form Ives's taste in poetry. A Yale education was seen as a preparation for success in business, and much of the social life on the all-male campus was organized around groups through which one could develop friendships and potentially useful connections. Ives was no great scholar outside his music courses, but he was well-regarded and socially successful, chosen as a member of the Delta Kappa Epsilon fraternity and of Wolf's Head, one of the most prestigious of Yale's secret senior societies. Songs of both groups figure in later works recalling his college days, such as in *Calcium Light Night* and the middle movement of the Trio for Violin, Violoncello and Piano. One of his best friends was David Twichell, who invited him to Keene
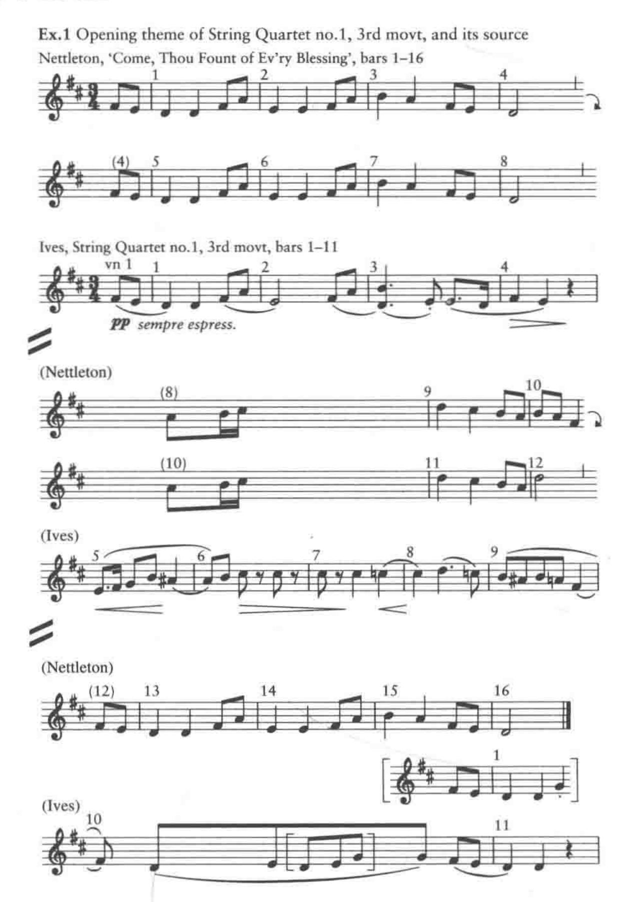
Valley in the Adirondacks for a family vacation in August 1896; there Ives met his future wife, David's sister Harmony (1876–1969). After graduation in 1898, he moved to New York, living for the next decade in a series of apartments, all wryly dubbed Poverty Flat, with other bachelors with Yale connections. Through his father's cousin, Ives gained a position in the actuarial department of the Mutual Insurance Company. In early 1899 he moved to Charles H. Raymond and Co., agents for Mutual, where he worked with sales agents and developed ways to present the idea of insurance. There he met Julian Myrick (1880–1969), who would later become his partner.

While working in insurance, Ives did not give up all hope of a musical career. He continued to serve as an organist, first in Bloomfield, New Jersey (where for the first time he was also choirmaster), and then from 1900 at the Central Presbyterian Church in New York, a prestigious post. After university, he ceased writing vernacular music and sought to consolidate his training as a composer of art music in the Parker mould. He continued to write lieder to established texts and composed a seven-movement cantata, *The Celestial Country*, modelled on Parker's oratorio *Hora novissima*, whose 1893 première had established Parker's reputation.

He also pursued some new avenues. Parker had focussed on German music; now Ives wrote French chansons, modelled on those of composers such as Massenet. He reworked some of the German songs with new English texts; it would become characteristic of him to reshape older pieces into newer ones, often in different media. In similar fashion, he developed what may have been church service music from his Yale years into a string quartet that used paraphrased hymn tunes as themes. The opening theme of the First Symphony had used elements of two hymns, but the String Quartet no.1 established the pattern for many later works in that it grew out of music he had written for the church, and derived virtually every one of its themes from a hymn tune source. Unaltered hymn tunes were too predictable and repetitive in rhythm, melody and harmony to serve well as themes for movements in classical forms, so Ives ingeniously reshaped them into irregular, Brahmsian themes ripe for development, while preserving a hymn-like, American character. Ex.1 shows the derivation of the opening theme of the third movement from its source, the hymn-tune *Nettleton* ('Come, Thou Fount of Ev'ry Blessing'). With this work Ives began to integrate the different traditions he had learnt, bringing the spirit and sound of Protestant hymnody into the realm of art music.

Most remarkably, Ives's experimentation took on a new seriousness. Armed with techniques learnt from Parker and perhaps inspired by the compositional systems of the Middle Ages and the Renaissance that Parker described in his music history lectures, such as organum, counterpoint and rhythmic stratification (Scott, D1994), Ives began to produce, not mere sketches or improvised 'stunts', but finished pieces that explore new procedures. Most significant is a series of sacred choral works, mainly psalm-settings, that Ives may have tried out with singers where he was organist, although no performances are registered. *Psalm 67* uses transformations of a five-note chord (arranged to create the impression of bitonality) to harmonize a simple melody in a style resembling Anglican chant. *Psalm 150* features parallel triads that are dissonant

Ex.1 Opening theme of String Quartet no.1, 3rd movt, and its source



against sustained triads. *Psalm 25* deploys angular, dissonant two-voice canons over pedal points and includes a whole-tone passage that expands from a unison to a whole-tone cluster spanning almost three octaves. In *Psalm 24* the outer voices move in contrary motion, expanding from a unison in each successive phrase and moving first by semitones (often displaced by octaves), then by whole tones, 3rds, 4ths, 4ths and tritones, and finally 5ths; after the golden section of the work, there is a contraction, phrase by phrase, using the same intervals in reverse order, to make an approximate palindrome.

Each piece finds new ways to establish a tonal centre, create harmonic motion and resolution, and regulate counterpoint. The technique chosen often responds to the text; for example, the central image of *Processional: Let There Be Light* is perfectly conveyed by the procession of chords formed of 2nds, 3rds, 4ths and 5ths, through increasingly dissonant chords of 6ths and 7ths, to pure octaves. In these systematic experiments in compositional method, Ives established what was to become a 20th-century tradition of experimental composition, one that included the work of Cowell, Charles Seeger, Ruth Crawford Seeger, Cage, and many later composers. These experimental works remained distinct from his concert music, which continued to use the language of European Romanticism.

The climax of Ives's apprenticeship was the première of *The Celestial Country* at the Central Presbyterian Church in April 1902, his most ambitious piece to be performed up to that point. It received pleasant, if mild, reviews from the *New York Times* and *Musical Courier*.

Yet soon after, Ives resigned as organist, the last professional position in music he was to hold. He left behind much of his church music, later discarded by the church, so that what survives of his anthems, songs and organ music for services is only part of what may have been a much larger body of work. Ives apparently concluded that he did not want or would not achieve a career like that of Parker, who survived as a composer by serving as a church organist and teaching at Yale. He would later ironically describe this as the time he 'resigned as a nice organist and gave up music'.

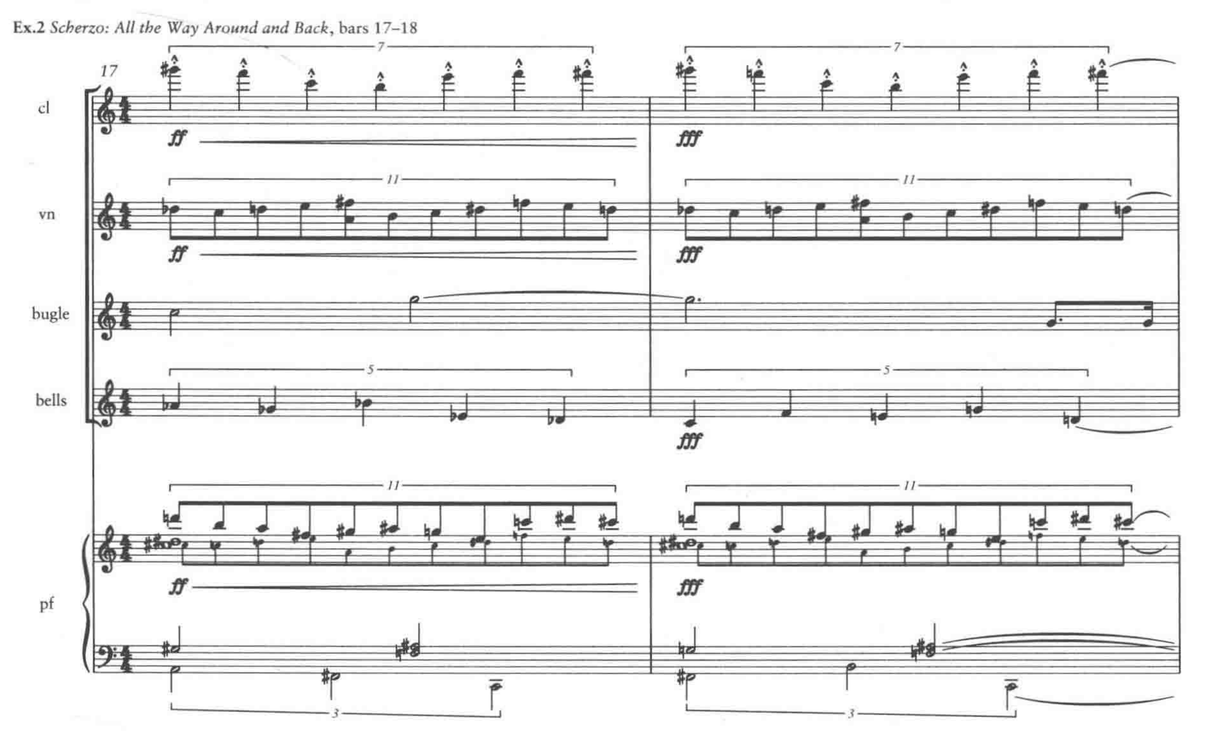
4. Innovation and synthesis, 1902–8. Leaving his church position freed evenings and weekends for composition, and forgoing regular performance allowed Ives freedom to explore without having to please anyone but himself. No longer a Parker apprentice, nor a composer of popular or sacred music, Ives entered a period of innovation and synthesis.

He continued experimenting, especially now in chamber music, whose greater range of sonorities allowed him to extend traditional counterpoint and increase the independence between the parts to create an effect of separate layers. Works such as the *Fugue in Four Keys on 'The Shining Shore'*, *From the Steeples and the Mountains*, *Largo risoluto* nos.1 and 2, and *The Unanswered Question* display polytonal and atonal canons, multiple layers distinguished by rhythm, pitch content and sonority, and the combination of atonal and tonal planes, often with a programme to explain the unusual musical procedures. For example, *Scherzo: All the Way Around and Back* gradually builds up six distinct layers, subdividing each bar into 1, 2, 3, 5, 7, and 11 equal divisions respectively, over which a bugle plays fanfares in common time (ex.2); the piece is palindromic, swelling to a climax and returning in an exact retrograde, a musical analogue to 'a foul ball [in baseball] – and the base runner on 3rd has to go all the way back to 1st'.

Ives now sought increasingly to integrate vernacular and church style into his concert music. In his Second Symphony, the major work of this period, he introduced for the first time both hymn tunes and American popular songs into a piece in the classical tradition. The framework is still European, a cyclic five-movement symphony in late Romantic style with direct borrowings from Bach, Brahms, Wagner, Dvořák and Tchaikovsky; the final two movements are modelled on the finale of Brahms's First Symphony. But the themes are all paraphrased from American melodies, including hymns, fiddle tunes and Stephen Foster songs, reshaped to suit sonata and ternary forms. Like many symphonies which employ national material, the work celebrates the nation's music while conforming to an international style. In other pieces, such as the improvisations and sketches that became the *Ragtime Dances*, Ives began to evolve a more modern and individual idiom that drew on American melodic and rhythmic characteristics, including ragtime, the currently popular style. The many guises the *Ragtime Dances* would eventually assume – from a set of dances for theatre orchestra to movements in his Piano Sonata no.1, *Set for Theatre Orchestra* and *Orchestral Set no.2*, and passages in his second Quarter-Tone Piece for two pianos – illustrate again his penchant for reworking his own music into new forms.

Having abandoned music as a career, Ives cast his lot with insurance. However, in 1905 the New York state legislature launched an investigation of scandals in the insurance business, with Mutual and the Raymond agency as particular targets. Although Ives was not implicated, higher executives were, and the agency was ultimately dissolved. The investigation coincided with two bouts of illness or exhaustion for Ives, in the summer of 1905 and late 1906, possibly the first signs of the diabetes that would later afflict him. While recuperating over Christmas 1906 at Old Point Comfort, Virginia, he finalized plans

Ex.2 *Scherzo: All the Way Around and Back*, bars 17–18



with Myrick to launch an agency affiliated with Washington Life, which had begun as a Mutual subsidiary; it appears that Mutual's management helped with the arrangements. The ideals Ives stated and pursued as a businessman were, ironically, those articulated at the hearings by the president of Mutual: that life insurance was not a scheme for profit, but a way for each policyholder to provide for his family while 'participating in a great movement for the benefit of humanity at large' through mutual assistance. Ives & Co. opened on 1 January 1907, with Myrick as Ives's assistant.

The year 1905 also began changes in Ives's personal life, as he renewed his acquaintance with Harmony Twichell, now a registered nurse. Their courtship was slow, hindered by long absences, infrequent times together, and Ives's shyness. She wrote poems, some of which he set to music in a tonal, Romantic style meant to please her and her family, and they planned an opera that never materialized. Their friendship grew in intensity until they professed their love for each other on 22 October 1907. They were married on 9 June 1908 by Harmony's father, the Rev. Joseph Twichell, at his Congregational church in Hartford, and settled in New York.

5. MATURITY, 1908–18. Harmony played a crucial role in Ives's development. As he noted in his *Memos*, her unwavering faith in him gave him confidence to be himself, although she did not claim to understand all of his music. Moreover, she helped him to find the purpose and the subject matter for his mature work. She wrote to him in early 1908 stating that

> inspiration ought to come fullest at one's happiest moments – I think it would be so satisfying to crystallize one of those moments at the time in some beautiful expression – but I don't believe it's often done – I think inspiration – in art – seems to be almost a consolation in hours of sadness or loneliness & that most happy moments are put into expression after they have been memories & made doubly precious because they are gone.
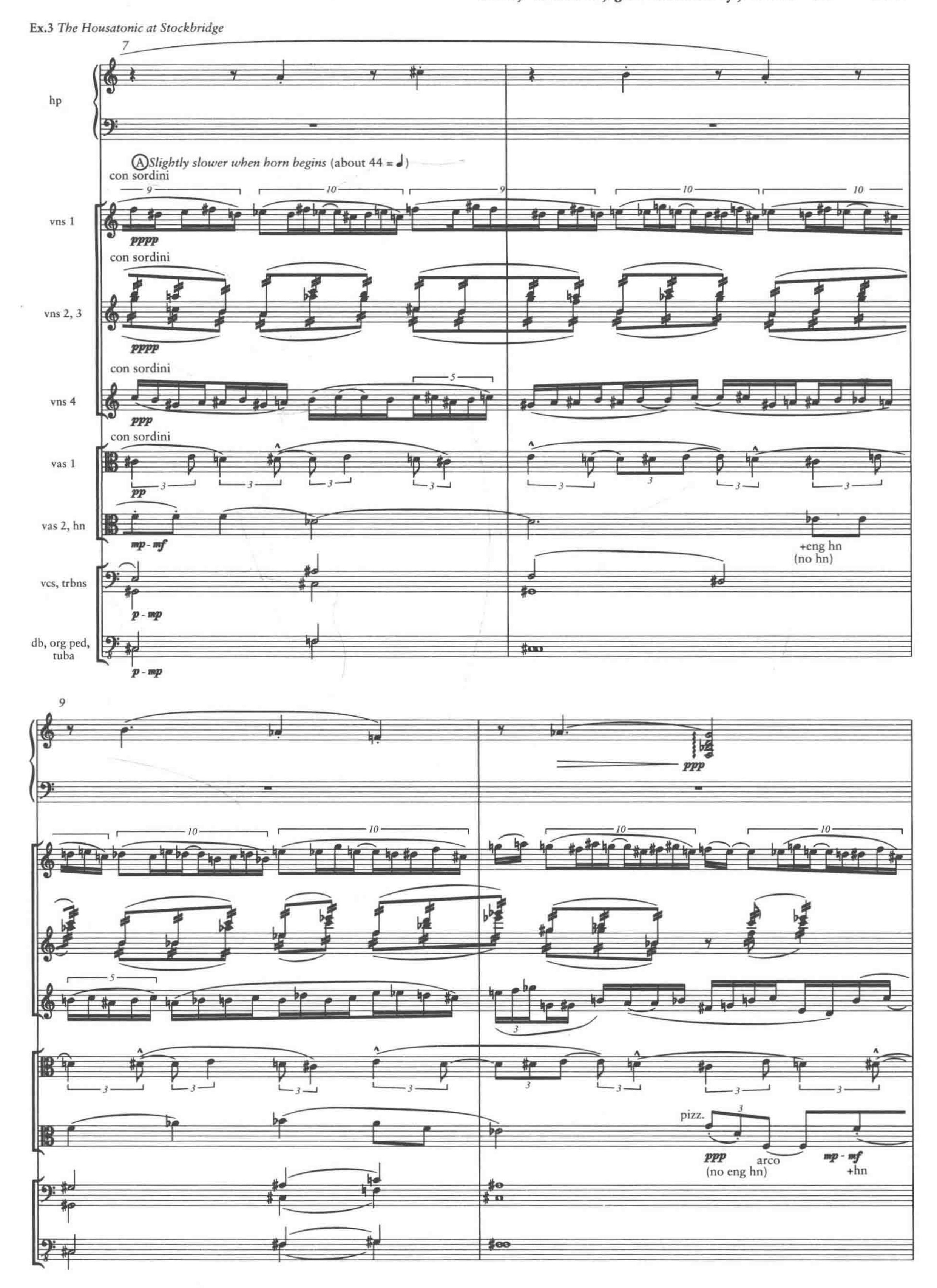
This upholds the Romantic idea of music as an embodiment of individual emotional experience, but adds two elements that were to become characteristic of Ives's mature music: capturing specific moments that are individual and irreplaceable, and doing so through memory. Her interest in Ives's father and family revived his own, and several pieces over the next decade recall the town band (*Decoration Day, The Fourth of July, Putnam's Camp*), the American Civil War (*The 'St Gaudens' in Boston Common*), camp meetings (Symphony no.3, Violin Sonata no.4, *The Rockstrewn Hills Join in the People's Outdoor Meeting*), and other memories Ives connected to his father. Harmony's interest in literature rekindled his, which had apparently lain dormant since college, and he produced a series of works on Emerson, Browning, Hawthorne, Thoreau and others. Her sense of idealism about America echoed in him, stimulating a rush of pieces on American subjects. The socially committed Christianity of the Twichells reinforced that of the Ives family, as Ives took up subjects from Matthew Arnold's *West London* to the movement to abolish slavery (*Study no.9: the Anti-Abolitionist Riots in the 1830s and 40s*).

Ives's successes in insurance must also have bolstered his self-confidence. After Washington Life was sold in 1908, he took Myrick into full partnership in an agency with Mutual, launched on 1 January 1909. Within a few years, they were selling more insurance than any agency in the country, during a time of dramatic expansion in the industry. Their secret lay in recruiting a wide network of agents to sell policies for them and in preparing detailed guidelines for selling insurance, summarizing the best arguments to be made. Ives established the first classes for insurance agents at Mutual and helped to devise and promote 'estate planning', a method still used to calculate the amount of life insurance one should carry based on expected income and expenses. His pamphlet *The Amount to Carry* became a classic of its kind. He composed during the evenings, at weekends and on vacations, finding particular inspiration at a weekend cabin on Pine Mountain in Connecticut and during family vacations in the Adirondacks.

Ives continued to use American melodies as themes, but turned from the traditional ternary and sonata forms of the First Quartet and Second Symphony to a new pattern that may be called cumulative form. In the outer movements of the Symphony no.3, most movements of the four violin sonatas and the Piano Sonata no.1, and several other works from *c*1908–17, the borrowed hymn tune used as a theme appears complete only near the end, usually accompanied by a countermelody (often paraphrased from another hymn). This is preceded by development of both melodies, including a statement of the countermelody alone. The harmony may be dissonant, and the key is often ambiguous until the theme appears, but the music remains essentially tonal. Cumulative form drew on traditional sources, including thematic development and recapitulation; the 19th-century conventions of a large work culminating with a hymn-like theme and of combining themes in counterpoint; and the church organist practice of preceding a hymn with an improvised prelude on motives from the hymn. Indeed, Ives commented that many of these movements developed from organ preludes he had played or improvised in church, all now lost. However, Ives's synthesis was new. The avoidance of large-scale repetitions, inherent in older forms, allowed him to use hymns essentially unaltered as themes, for the rhythmic and melodic plainness and lack of harmonic contrast that made them unsuitable for the opening theme of a sonata form were perfect for the end of a movement. The process of developing motives and gradually bringing them together in a hymn paralleled, on a purely musical level, the experience Ives remembered of hymn-singing at the camp-meetings of his youth, as individuals joined in a common expression of feeling.

In other works, Ives sought to capture American life, especially American experiences with music, in a more directly programmatic way. *The Housatonic at Stockbridge* (ex.3) evokes a walk by the river Ives and his wife shared soon after their marriage. The main melody (given to second violas, horn and English horn), harmonized with simple tonal triads (in the lower strings and brass, notated enharmonically), suggests a hymn wafting from the church across the river, while repeating figures in distant tonal and rhythmic regions (upper strings), subtly changing over time, convey a sense of the mists and rippling water. Like this work, most of Ives's music about life experiences is composed in layers, distinguished by timbre, register, rhythm, pitch content and dynamic level, to create a sense of three-dimensional space and multiple planes of activity; here the earlier experiments in layering bear rich fruit. *Central Park in the Dark* pictures the noises and music of the city against the background sounds of nature, rendered as a soft series of atonal chords

Ex.3 *The Housatonic at Stockbridge*



in parallel motion. In *From Hanover Square North*, background ostinatos represent city noises in New York, over which commuters on a train platform gradually come together to sing a hymn for those lost in the sinking of the *Lusitania* that morning. When suggesting a memory of his youth, as in *Putnam's Camp*, *The Fourth of July* and *Washington's Birthday*, Ives often infused the background with a collage of tunes related by motif or genre to his main theme, evoking the way one memory will summon up others in a stream of consciousness. Songs such as *The Last Reader* and *The Things Our Fathers Loved* suggest a similar fount of memory through a patchwork of fragments from songs of the past.

These programmatic pieces and songs mix tonality with atonality, traditional with experimental procedures, direct quotation with paraphrases and original melodies. Having developed an impressive range of tools, Ives used them all in his mature works, choosing whatever was appropriate to fit the image, event or feeling he was attempting to convey. Ives wrote in 1925, 'why tonality as such should be thrown out for good, I can't see. Why it should be always present, I can't see. It depends, it seems to me, a good deal – as clothes depend on the thermometer – on what one is trying to do'. Ives's willingness to break rules, even his own, for expressive ends places him with the likes of Monteverdi, Beethoven, Mahler, Strauss and Berg as an essentially dramatic and rhetorical composer. Like them he often coordinated diverse styles within a single movement, using the contrasts to delineate sections and create form as well as for emotional effect. Though this eclecticism has been criticized by those who value systems, refinement, and homogeneity more than rhetorical power, many others have found the mix of elements in Ives's music an apt expression of the heterogeneity of modern, especially American, life.
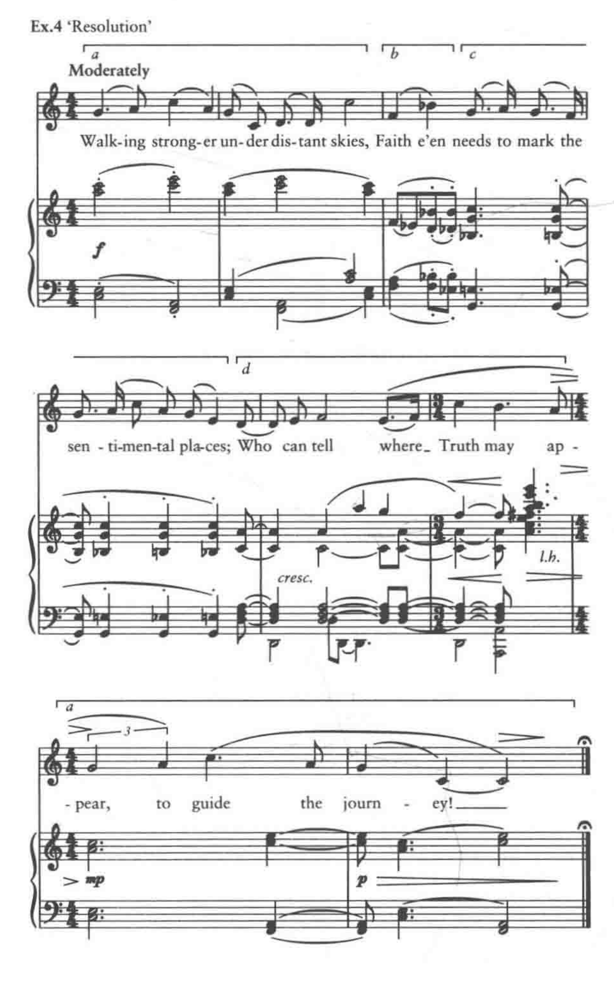
In 1912 Ives and his wife bought farmland in West Redding, near Danbury, and built a house, soon settling into a pattern of spending May to November in West Redding and the rest of the year in New York. Unable to have children after Harmony miscarried in April 1909 and underwent an emergency hysterectomy, they found a partial outlet for their parental energies in Moss's six children, often hosting one or two of them for extended periods. They opened a cottage on their property to poor families from the city through the Fresh Air Fund; the second family to visit had a sickly infant daughter, whom they cared for and eventually adopted as Edith Osborne Ives (1914–56).

From time to time Ives sought out performances or at least readings of his music, and this encouraged him to have clean scores and parts copied by a series of professional copyists. Walter Damrosch conducted an informal reading of movements from the First Symphony in March 1910; attempts to interest him in the Second and Third had no result. Periodically, Ives invited professional musicians to his home to try out some of his music; the reactions he recorded in his *Memos* ranged from incomprehension to apoplectic criticism of its dissonance and complexity. The USA's entrance into World War I in April 1917 inspired him to write the song *In Flanders Fields* to a text by a Mutual medical examiner, and Myrick arranged for a performance at a meeting of insurance executives. Later the same month David Talmadge (violin teacher to Ives's nephew Moss White Ives) and Stuart Ross performed the Third Violin Sonata for an invited audience at Carnegie Chamber Music Hall.

6. Last works, 1918–1927. The war pulled Ives away from composition into work for the Red Cross and Liberty Loan appeals. He even tried to enlist as an ambulance driver in 1918 but he was turned down for health reasons. At a meeting on 1 October 1918, he argued for Liberty bonds in small denominations to allow the public at large to participate; he won his point, but the same night suffered a heart attack, which kept him from work for a year.

Mindful of his mortality, Ives set about finishing and making available the music he had been composing. Two months in early 1919 were spent at Asheville, North Carolina, where he worked on his second piano sonata, subtitled *Concord, Mass., 1840–60*, with musical impressions of Emerson, Hawthorne, the Alcotts, and Thoreau, and an accompanying book of *Essays Before a Sonata*, his most detailed statement of his aesthetics. The importance of transcendentalism in the sonata and essays has obscured other influences, including that of Beethoven, Debussy, Liszt and perhaps Skryabin on the sonata (and on much of Ives's other music) and that of Romantic aesthetics and liberal Christianity on his philosophy. The famous distinction Ives makes in the essays between 'substance' (more-or-less, the spiritual content of a work) and 'manner' (the means of its expression) derives largely from a 1912 essay on Debussy by Ives's friend John C. Griggs. The sonata and the essays were privately printed in 1920–21 and sent free to musicians and critics whom he hoped to interest in his music. Most reviews were mocking, but a perceptive notice by Henry Bellamann praised the sonata's 'loftiness of purpose' and its 'elevating and greatly beautiful' moments. Bellamann became Ives's first advocate, lecturing and writing on his music, and Ives later set two of Bellamann's poems.

Between 1919 and 1921 Ives gathered most of his songs, including 20 new ones, 20 adapted to new texts, and 36 newly arranged from works for chorus or instruments, into a book of *114 Songs*, privately printed in 1922. Many of the songs use words by Ives or by Harmony, while others set a wide range of texts, from the great English and American poets Ives studied with Phelps at Yale to hymns and poems he found in newspapers or other such sources. The volume encompasses the diversity of Ives's output, from the vast clusters that open *Majority* and the quartal chords and whole-tone melody of *The Cage* to his German lieder and parlour songs from the 1890s. The late songs include a new style for Ives: more restrained, simpler, and with less overt quotation, although still often dissonant and full of contrasts used to delineate phrases and highlight the text. This is illustrated in the song *Resolution* (ex.4), which features four distinctive figurations in its brief eight measures, each using a different collection of pitches and each subtly linked to images in the text: in *a*, a pentatonic melody with dotted rhythms recalls American folksong style, associated with rugged strength and the outdoors, while the wide spacing in voice and piano evokes the spaciousness of 'distant skies'; in *b*, tonal harmonies and secondary dominants suggest hymnody, representing faith; *c* mimics the style Ives associated with sentimental parlour songs, with an undulating melody in dotted rhythm over harmonies tinged with chromaticism, while the reiterated chords and emphasis on G create a sense of marking
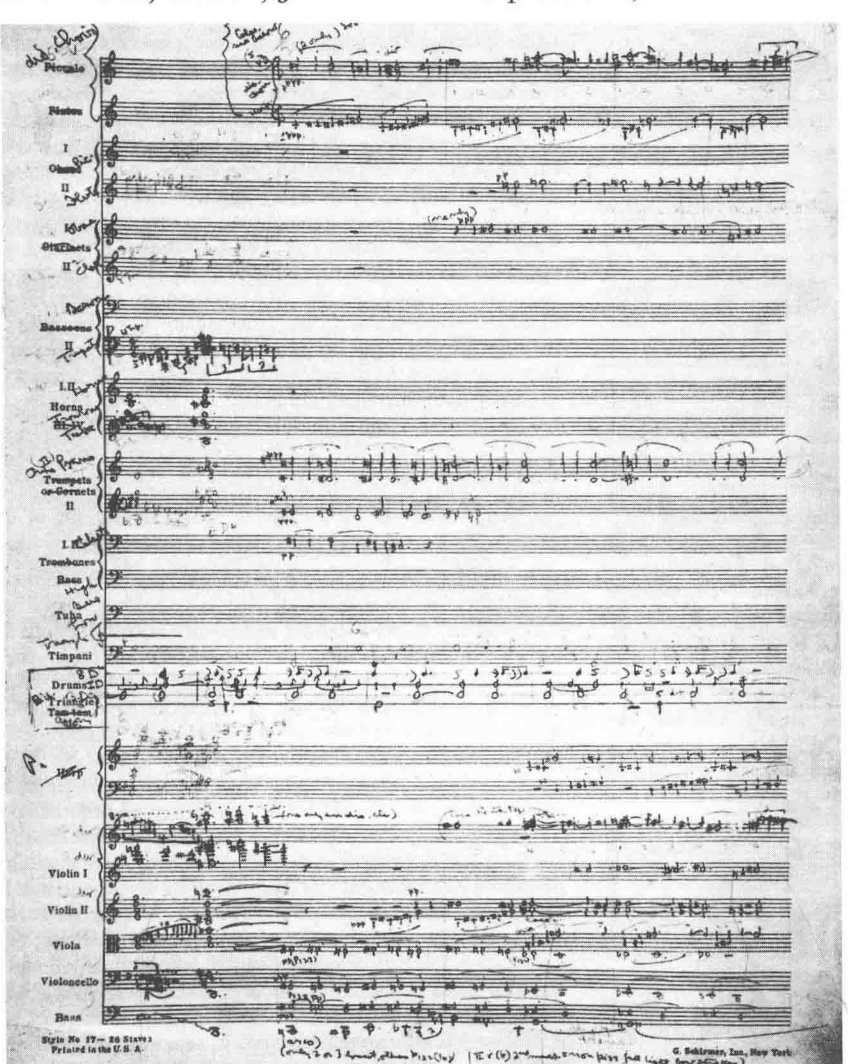


place; *d* is again diatonic, suggesting Romantic song through a leap and descent; and *a* returns at the close, as 'journey' harks back to 'walking'.

Once again Ives distributed his publication to musicians and critics, hoping to attract some interest, with little initial success; Sousa found some songs 'most startling to a man educated by the harmonic methods of our forefathers', and the *Musical Courier* called Ives 'the American Satie, joker *par excellence*'. Nevertheless, several of the songs were given their premières in recitals in Danbury, New York and New Orleans, between 1922 and 1924. Ives also completed or revised many other works between 1919 and the early 1920s, including the First Piano Sonata, the second violin sonata, and most movements of *A Symphony: New England Holidays*, *Orchestral Set no.1: Three Places in New England*, *Orchestral Set no.2* and the Symphony no.4 (fig.2). Many of these multi-movement cycles brought together movements first conceived separately, sometimes at different times. The Second Violin Sonata was first performed in 1924 to respectful reviews, but the others had to wait.

In 1923 Ives met E. Robert Schmitz, pianist and head of the Franco-American Musical Society, later renamed Pro-Musica. Schmitz arranged performances of the *Three Quarter-Tone Pieces* for two pianos in 1925 and of the first two movements of the Fourth Symphony in 1927. The symphony was a summation of all Ives had done, drawing on more than a dozen earlier works and encompassing the range of his techniques from pure tonality to the most rhythmically complex textures any conductor had ever seen. It traces a mystical inner journey: the brief opening movement poses 'the searching questions of What? and Why? which the spirit of man asks of life' (in the words of Bellamann's programme note) by means of a choral setting of the hymn tune 'Watchman, Tell Us of the Night'; the second movement is a dream-like collage based on Hawthorne's tale *The Celestial Rail Road*, a satire of the search for an easy way to heaven; the third movement, based on the first movement of the First Quartet, depicts religious 'formalism and ritualism' through a tonal fugue on hymn tunes; and after these two false answers to the questioning prelude the finale suggests the truer path through a meditation on *Bethany* ('Nearer, My God, to Thee') in cumulative form. Despite the work's novelty and complexity, it won encouraging reviews from Olin Downes of the *New York Times* and Lawrence Gilman of the *Herald Tribune*, two of the leading critics of the day.

Ives stopped composing by early 1927; as Harmony later told John Kirkpatrick, 'he came downstairs one day with tears in his eyes and said he couldn't seem to compose any more – nothing went well – nothing sounded right'. Theories abound for his cessation, from the psychological effects of his double life in business and music to the physical illnesses he continued to endure. He may have exhausted himself from the push to complete the Fourth Symphony and other major works. He had started no new large compositions since an attempt at a third orchestral set in 1919, which remained unfinished. The early 1920s had produced a few songs and his choral masterpiece *Psalm 90*, essentially rewritten from scratch around 1923. Around the same time he returned to his ambitious *Universe Symphony* (begun *c*1915), the capstone of his exploration of systematic methods of composition, which features over 20 wholly independent musical strands, each moving in its own subdivision of a metric unit eight seconds in length. This too would remain unfinished, finally appearing in three separate realizations in the 1990s. His last new work was the song *Sunrise* in August 1926. He had still received very few performances, and no professional publications since the 1890s. Ives may have followed the same steps as most composers – first conceiving a piece, then drafting, revising, completing and copying it, and seeing it through to performance and publication – but instead of doing this for each piece in a short span of time, he did it for dozens of pieces at once, stretched over decades.

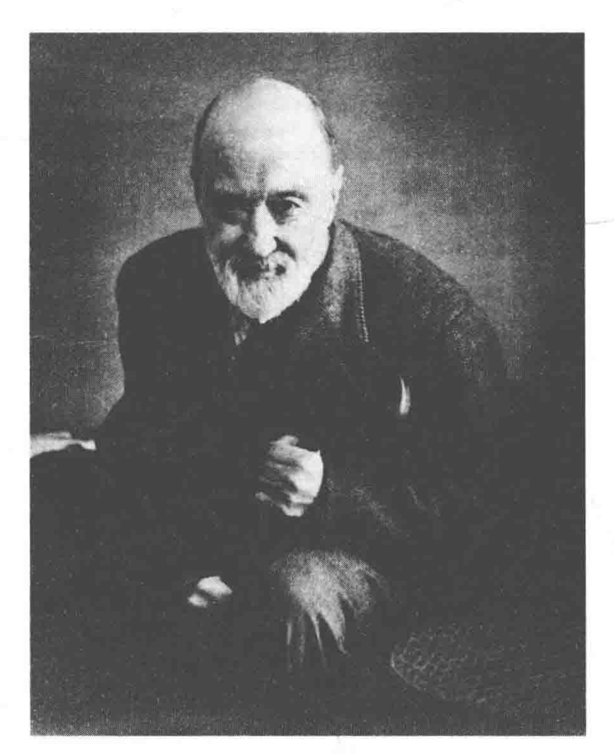
7. Revisions and premières, 1927–54. After years of health problems, eventually diagnosed as diabetes, Ives retired from business on 1 January 1930. His music was written, but its public career was just beginning. After Bellamann and Schmitz, Ives found an ever-increasing series of advocates who promoted and performed his music. Most important was Cowell, whose quarterly *New Music* printed several Ives works, starting with the second movement of the Fourth Symphony in 1929, and who wrote a series of appreciations of Ives's music emphasizing its pioneering use of innovative techniques. Cowell's New Music Society sponsored the première of the First Violin Sonata in San Francisco in 1928. Also at Cowell's urging, Nicolas Slonimsky approached Ives for a piece for his Boston Chamber Orchestra, and Ives responded by rescoring *Three Places in New England*, which Slonimsky



2. Autograph manuscript of the fourth movement, of Ives's Symphony no.4 (US-NH)

performed in New York, Boston, Havana and Paris in 1931 to generally favourable reviews. In September, Slonimsky conducted the première of *Washington's Birthday* at a New Music Society concert in San Francisco, and the following year he conducted *The Fourth of July* in Paris, Berlin and Budapest. In May 1932 Hubert Linscott and Aaron Copland presented seven of Ives's songs at the first Yaddo Festival of Contemporary American Music, and Ives began to be seen as a forerunner of the current generation of American modernists. These seven songs, *The Fourth of July*, and the *Set for Theatre Orchestra* were published in 1932, followed by more songs in 1933 and 1935, *Three Places in New England* in 1935, *Washington's Birthday* in 1937 (in an issue of *New Music* dated 1936) and *Psalm 67* in 1939. Numerous songs were given premières in recitals during the 1930s in New York, San Francisco, Boston, Dresden, Vienna, Paris (with Messiaen at the piano) and elsewhere. The January 1939 New York première of the *Concord Sonata* by John Kirkpatrick (who had played the world première the previous November in Cos Cob, Connecticut) drew high praise from Gilman in the *Herald Tribune*, who called it 'exceptionally great music … the greatest music composed by an American, and the most deeply and essentially American in impulse and implication'. More premières followed, including the Fourth Violin Sonata in 1940, the Symphony no.3 and the String Quartet no.2 in 1946, and the Piano Sonata no.1 in 1949, each more than a quarter of a century after its completion. Ives was elected to the National Institute of Arts and Letters in 1945, and the Symphony no.3 won the Pulitzer Prize in 1947. Bernstein conducted the New York PO in the première of the Symphony no.2 in 1951, over 40 years after its completion, and the Symphony no.1 was finally performed for the first time in 1953, half a century after it was finished.

Throughout this time, Ives continued to work on his music, copying the full score for *Thanksgiving* during a year in Europe with Harmony in 1932–3, recording his own piano performances and improvisations in London and New York, adding a new ending to the Second Symphony, and pulling old pieces out of his piles of manuscripts. He had photocopies made of his manuscripts and sent them to those who expressed interest in a work. In the early 1930s he dictated reminiscences about his life and his music, intended only to provide information for those writing about him, but published four decades later as *Memos*. Although in *Essays before a Sonata* he had seemed a follower of Beethoven, in *Memos* he emphasized



3. Charles Ives

his experimental works and his invention of novel techniques, presenting himself as the pioneer Cowell and others seemed to want him to be, and credited so much influence to his father that he obscured for decades his deep debts to Parker, to the 19th-century Romantic tradition, and to older contemporaries such as Debussy. He worked for years on a revised edition of the *Concord Sonata*, finally published in 1947. His health gradually weakened, and in May 1954 he died of a stroke while recovering from an operation.

Music continued to appear after his death, and his reputation continued to grow. Harmony Ives gave his manuscripts to the Library of the Yale School of Music in 1955, and John Kirkpatrick published a meticulous catalogue in 1960. The first biography, by Henry and Sidney Cowell in 1955, was followed by a steady stream of theses and articles. The Fourth Symphony was finally played in its entirety in 1965. *Memos* and other writings appeared in 1972. The Charles Ives Society, which became active in 1973, has sponsored a series of critical editions of individual works, with Kirkpatrick and James B. Sinclair the most prominent editors. The 1974 centennial brought the first festivals devoted to Ives's music, and there have been several since. Extensive interviews with those who knew Ives were published in an abridged form (Perlis, C1974), an extremely valuable resource. A second biography appeared during the centennial (Wooldridge, C1974), and a third (Rossiter, C1975) began a current of reconsidering the legends that had grown up around the composer. The first survey of his music (Hitchcock, D1977) provided a succinct overview of his entire output. Since the mid-1980s, studies have appeared that clarify our picture of Ives's life, family, career, and psychology (Burkholder, C1985; Moore, C1985; Feder, C1992; Swafford, C1996); demonstrate his strong links to European composers (Gibbens, C1985; Hertz, D1993; Block and Burkholder, B1996); reveal his use of interval cycles, pitch class sets, and other organizing principles (Winters, D1986; Baron, D1987; Lambert, D1987 and D1997; Roller, E1995); trace the American experimental tradition that began with Ives (Nicholls, D1990); treat major works in depth (Meyer, E1991; Rathert, D1991; Block, E1996); describe Ives's use of stylistic heterogeneity as a formal device (Starr, D1992); and examine his methods of musical borrowing (Burkholder, D1995). He is now regarded more highly for the beauty and power of his music than for his pioneering innovations, which is as it should be, and the meaning and structure of his music are more deeply and widely understood than ever before. His appeal to audiences worldwide continues to broaden, and his place among the leading composers of his time is secure.

See also BORROWING, §12.

WORKS

A chronological listing of Ives's works is neither possible nor appropriate as dates for many works are uncertain, and Ives tended to work on a number of pieces simultaneously, often taking years from first sketch to final revision.

This work-list follows the ordering, numbering and title style in James B. Sinclair, *A Descriptive Catalogue of the Music of Charles Ives* (New Haven, 1999), grouping works by genre and numerically or alphabetically within each genre. Most incomplete works, exercises, arrangements of works by others, unidentified fragments, and lost or projected works are omitted. Dates are of manuscripts when extant; these are based on Gayle Sherwood's datings of the manuscripts by paper type and handwriting, and they may not reflect the entire period of composition if the earliest sketches or final revisions do not survive. Dates in square brackets are from Ives's own hand but represent pieces or stages of composition for which no manuscripts are extant. Printed works are published in New York unless otherwise stated (reprints are not listed). For full details of publication and first performances, see Sinclair.

MSS in *US-NH*, photocopies in *US-NYp*, *Wcg*

corr. edn – *corrected edition*
crit. edn – *critical edition sponsored by The Charles Ives Society*
real. – *realized by* rej. – *rejected*
> – *derived from* < – *developed into*

Principal publishers: Arrow, Associated, Mercury, Merion, New Music, Peer, Peters, Presser, G. Schirmer

ORCHESTRAL

symphonies

No.	*Title and instrumentation*	*Dates*	*First known performance*	*Remarks and publication*
1	Symphony no.1	*c*1898–*c*1901, *c*1907–8	Washington, DC, 26 April 1953	ed. R. Cordero (1971); crit. edn J. Sinclair (1999)
	i. Allegro	*c*1898–*c*1901, *c*1908		first theme <318 (itself <339)
	rej. ii. Largo	*c*1898–9		inc.; <2/iii

No.	Title and instrumentation	Dates	First known performance	Remarks and publication
	ii. Adagio molto	c1898–9, c1907–8		
	iii. Scherzo: Vivace	c1898–9, c1907–8		
	iv. Allegro molto	[1898], c1907–8		part of coda <part of 122/ii
2	Symphony no.2	[1899–1902], c1907–9	New York, 22 Feb 1951	ed. H. Cowell and L. Harrison (1951); corr. edns (1988, 1991)
	i. Andante moderato	c1907–8		?>lost org sonata, lost ov.
	ii. Allegro	c1908–9		?>lost ovs.
	iii. Adagio cantabile	c1908–9		>1/rej. ii; portion <part of 105
	iv. Lento (maestoso)	c1908		?>lost ov. or lost org sonata
	v. Allegro molto vivace	c1907–9, new ending c1950		?>lost ov./ovs.; portions <part of 105
3	Symphony no.3: The Camp Meeting, small orch	[1904], c1908–11	New York, 5 April 1946	ed. L. Harrison (1947); rev. and corr. edn H. Cowell (1964); crit. edn K. Singleton (1990)
	i. Old Folks Gatherin'	c1909–10		>lost org prelude
	ii. Children's Day	c1908–10		>lost org postlude
	iii. Communion	c1909–11		>lost org communion piece; <222
	rej. iv. Allegro	c1910		inc.; <9/i
4	Symphony no.4, pf, orch, opt. SATBB	c1912–18, c1921–5	New York, 26 April 1965 [complete work]	(1965)
	i. Prelude	c1916–17, c1923–4	New York, 29 Jan 1927	portion >386 or part of 60/iii
	ii. Allegretto	c1916–18, c1923–5	New York, 29 Jan 1927	>116 (itself >88/ii, which borrows from 36); ?>lost Hawthorne Concerto; (San Francisco, 1929)
	iii. Fugue	c1912–13, c1923–4	New York, 10 May 1933	>57/i
	iv. Largo	c1915–16, c1921–4		?>lost slow march; ending >ending of 58/iii
5	A Symphony: New England Holidays	assembled ?c1917–19	Minneapolis, 9 April 1954 [complete work]	
	i. Washington's Birthday, small orch	[1909–13], c1915–17	San Francisco, 3 Sept 1931	(San Francisco, 1936); crit. edn J. Sinclair (1991)
	ii. Decoration Day	[1912–13], c1915–20, rev. c1923–4	Havana, 27 Dec 1931	early version <64; crit. edn J. Sinclair (1989)
	iii. The Fourth of July	[1912], c1914–18, rev. c1930–31	Paris, 21 Feb 1932	portions > or <parts of 315; portion >trio of 24; (San Francisco and Berlin, 1932); crit. edn W. Shirley (1992)
	iv. Thanksgiving and Forefathers' Day, orch, opt. SSATTB	c1911–16, rev. 1933		?>lost 1904 version; >lost 1897 org prelude and postlude; crit. edn J. Elkus (1991)
6	Universe Symphony	1915–28	Greeley, CO, 29 Oct 1993 [i and iv, ed. D. Porter]; Cincinnati, 28 Jan 1994 [real. L. Austin]; New York, 6 June 1996 [real. J. Reinhard]	portions >part of 49/1; chord structures used in 319
	i. Prelude no.1	c1923		
	ii. Prelude no.2	c1923		inc.
	iii. Prelude no.3, lost			
	iv. Section A	1915–28		
	v. Section B	1923–8		inc.
	vi. Section C	1923–8		inc.
		orchestral sets		
7	Orchestral Set no.1: Three Places in New England	c1912–17, c1919–21	New York, 10 Jan 1931 [small orch version]	version for small orch 1929, rev. 1933–5, ed. N. Slonimsky (Boston, 1935); crit. edn J. Sinclair, with full orch (Bryn Mawr, PA, 1976)
	i. The 'St Gaudens' in Boston Common (Col. Shaw and his Colored Regiment)	c1916–17		>version for piano (Black March)
	ii. Putnam's Camp, Redding, Connecticut	c1914–15, c1919–20		>36 and 24
	iii. The Housatonic at Stockbridge	[1908], c1912–17, rev. c1921		>early song version; <266
8	Orchestral Set no.2	assembled c1919	Chicago, 11 Feb 1967	crit. edn J. Sinclair (2000)
	i. An Elegy to Our Forefathers	c1915–19, c1924–5		
	ii. The Rockstrewn Hills Join in the People's Outdoor Meeting	c1915–16, c1920–22		>43/iii, borrows from 43/i and ii

No.	Title and instrumentation	Dates	First known performance	Remarks and publication
	iii. From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose, orch, opt. unison vv	1915–*c*1916, *c*1918–19, *c*1926, *c*1929		
9	Orchestral Set no.3	assembled *c*1921		transcr. of MSS in Porter, 1980
	i.	*c*1921–2, *c*1925–6	Fullerton, CA, 16 March 1978 [real. D. Porter]	>3/rej. iv
	ii. An Afternoon/During Camp Meetin' Week – One Secular Afternoon (In Bethel)	*c*1912–14, *c*1921–2		inc.; partly >24; portion >part of 51; borrows from 104
	iii.	*c*1921		inc.; borrows from 27
		sets for chamber orchestra		
10	Set no.1	assembled *c*1915–16		
	i. Scherzo: The See'r	[1913], *c*1915–16		=18/ii; <344; portions reworked in 128/ii
	ii. A Lecture	[1909], *c*1915–16		<377
	iii. The Ruined River	[1912], *c*1915–16		> or <86 and 308 (itself <14/i and 17/i); portions reworked in 128/ii
	iv. Like a Sick Eagle	[1909], *c*1915–16		=19/i; <288
	v. Calcium Light Night	[1907], *c*1915–16	New Haven, 22 Feb 1956 [ed. and arr. H. Cowell]	portion borrowed from 70, reused in 117/i
	vi. Allegretto sombreoso	*c*1915–16	New York, 10 May 1951	<280; (1958)
11	Set no.2	assembled *c*1916–17	New Haven, 3 March 1974 [ed. K. Singleton]	
	i. Largo: The Indians	[1912], *c*1916–17		<283 (itself <14/ii and 17/ii), <19/iii; first half part of 128/ii
	ii. 'Gyp the Blood' or Hearst!? Which is Worst?!	?1912, *c*1916–17		?inc.; crit. edn real. K. Singleton (1978)
	iii. Andante: The Last Reader	[1911], *c*1916–17		<18/i, 286
12	Set no.3	assembled *c*1919	New York, 6 Dec 1962 [arr. G. Schuller]	
	i. Adagio sostenuto: At Sea	*c*1918–19		<213; ?<16/i; (1969)
	ii. Luck and Work	*c*1919	New York, 10 May 1951	< or >293; <19/ii
	iii. Premonitions	*c*1918–19		<328
13	Set no.4: Three Poets and Human Nature	?*c*1925–30		not fully orchestrated
	i. Robert Browning			>324; arr. D. Porter
	ii. Walt Whitman			>384; arr. G. Smith
	iii. Matthew Arnold		New Haven, 20 Oct 1974 [real. J. Kirkpatrick]	>388
14	Set no.5: The Other Side of Pioneering, or Side Lights on American Enterprise	?after *c*1925		<17
	i. The New River			=17/i; >308 (itself > or <10/iii and 186)
	ii. The Indians			=17/ii; >283 (itself >11/i)
	iii. Charlie Rutlage		New Haven, 3 Mar 1974	>226; crit. edn K. Singleton (1983)
	iv. Ann Street			=17/iii; >211; not fully orchd
15	Set no.6: From the Side Hill	?*c*1925–30		
	i. Mists		New Haven, 3 Mar 1974	>301 version 2; crit. edn real. K. Singleton (Bryn Mawr, PA, 1976)
	ii. The Rainbow			>330 (itself >45)
	iii. Afterglow			>207
	iv. Evening		New Haven, 3 Mar 1974	>244; crit. edn real. K. Singleton (1983)
16	Set no.7: Water Colors	?*c*1925–30		
	i. At Sea			>213, ?>12/i; not fully orchd
	ii. Swimmers		New Haven, 3 Mar 1974 [real. J. Sinclair]	>366
	iii. The Pond		New Haven, 3 Mar 1974	>332; crit. edn real. K. Singleton (1977)
	iv. Full Fathom Five			>324; orchestration lost
17	Set no.8: Songs without Voices	?*c*1930	New York, 21 Apr 1930 [in a version for tpt, pf]	>14
	i. The New River			=14/i
	ii. The Indians			=14/ii
	iii. Ann Street			=14/iv
18	Set no.9 of Three Pieces	assembled ?1934		

No.	*Title and instrumentation*	*Dates*	*First known performance*	*Remarks and publication*
	i. Andante con moto: The Last Reader			>11/iii (itself <286)
	ii. Scherzo: The See'r			=10/i
	iii. Largo to Presto: The Unanswered Question			=50 rev. version
19	Set no.10 of Three Pieces	assembled ?1934		
	i. Largo molto: Like a Sick Eagle			=10/iv (itself <288)
	ii. Allegro-Andante: Luck and Work			>12/ii (itself >293)
	iii. Adagio: The Indians			>11/i (itself <283, which <14/ii and 17/ii)
20	Set for Theatre Orchestra	assembled *c*1915	New York, 16 Feb 1932 [complete work]	(San Francisco, 1932)
	i. In the Cage	[1906], *c*1907–8, rev. *c*1911–12		< or >221
	ii. In the Inn	[1904–11], *c*1915–16, rev. *c*1929–30		>43/i and 87/iib; portions reworked in 128/ii
	iii. In the Night	[1906], *c*1915–16, rev. *c*1929–30	St. Paul, MN, 7 Dec 1931	>80 and lost choral hymn-anthem

overtures

No.	*Title and instrumentation*	*Dates*	*First known performance*	*Remarks and publication*
22	Emerson Overture for Piano and Orchestra	*c*1910–14, rev. *c*1920–21	Cleveland, 1 Oct 1998 [real. D. Porter]	inc.; portions > 90, 91, 97; portion < or > 99; portion <part of 107; portions <88/i, 123
24	Overture and March '1776', small orch	[1903–4]; *c*1909–10	New Haven, 3 March 1974	outer sections <portions of 7/ii; part of trio <part of 5/iii; partly <9/ii; portion used in 74; crit. edn real. J. Sinclair (Bryn Mawr, PA, 1975)
25	Overture in G Minor	*c*1899		inc.
27	Robert Browning Overture	*c*1912–14, rev. *c*1936–42	New York, 14 Oct 1956	portions <portions of 324; borrowed from in 9/iii; ed. H. Cowell and L. Harrison (1959)

marches

No.	*Title and instrumentation*	*Dates*	*First known performance*	*Remarks and publication*
28	Holiday Quickstep, pic, 2 cornets, pf, 2 vn	1887	Danbury, 16 Jan 1888	> or <lost band Holiday March; <lost org arr.; crit. edn J. Sinclair (Bryn Mawr, PA, 1975)
29	March no.2, with 'Son of a Gambolier', small orch	1892, *c*1895	New Haven, 3 March 1974	< or >110; crit edn K. Singleton (1977)
31	March no.3, with 'My Old Kentucky Home', small orch	*c*1895	New Haven, 19 Oct 1973	portion <part of 396; crit. edn K. Singleton (Bryn Mawr, PA, 1975)
33	March: The Circus Band, chbr orch, opt. SSATTBB	*c*1898–9, arr. *c*1932–3		early version >115; final version >229 (itself >115); arr. G. Roberts (1969)

other orchestral

No.	*Title and instrumentation*	*Dates*	*First known performance*	*Remarks and publication*
	Adagio sostenuto: see 12/i			
	Allegretto sombreoso: see 10/vi			
	Ann Street: see 14/iv			
	Calcium Light Night: see 10/v			
34	Central Park in the Dark, small orch	[1906], *c*1909, rev. *c*1936	New York, 11 May 1946	crit. edn J.-L. Monod and J. Kirkpatrick (Hillsdale, NY, 1973)
	Charlie Rutlage: see 14/iii			
35	Chromâtimelôdtune, small orch	*c*1923	New York, 6 Dec 1962 [real. G. Schuller]; New Haven, 3 March 1974 [real. K. Singleton]	real. and arr. G. Schuller (1963)
36	'Country Band' March, small orch	[1905], *c*1910–11, *c*1914	New Haven, 3 March 1974	inc.; borrows from 43/i; <part of 7/ii; portions borrowed in 88/ii (itself <116, which <4/ii) and in 262 (itself <182, 188, 371); crit. edn real. J. Sinclair (Bryn Mawr, PA, 1974)
	Decoration Day: see 5/ii			
	Evening: see 15/iv			
	The Fourth of July: see 5/iii			
37	The General Slocum	[1904], *c*1909–10	New York, 29 Nov 1970 [real. G. Schuller]	inc.

No.	*Title and instrumentation*	*Dates*	*First known performance*	*Remarks and publication*
38	The Gong on the Hook and Ladder/Firemen's Parade on Main Street, small orch	arr. *c*1934	New York, 22 April 1934	>70; (San Francisco, 1953); (1960); corr. edn J. Sinclair (1979)
	'Gyp the Blood' or Hearst? Which is Worst?!" see 11/ii			
	Holidays Symphony: see 5			
	Mists: see 15/i			
40	The Pond, small orch	[1906], *c*1912–13	New York, 22 April 1934	<332, 16/iii; crit. edn J.-L. Monod and J. Kirkpatrick (Hillsdale, NY, 1973)
41	Postlude in F	*c*1898–9	New Haven, 6 June 1971	>lost org postlude; crit. edn K. Singleton (1991)
43	Four Ragtime Dances, small orch	[1902–11], *c*1915–16, *c*1920–21		crit. edn J. Sinclair (1990)
	i. no.1		New Haven, 22 April 1976	partly >46; <87/iib, 20/ii; portions reworked in 8/ii, 36, 128/ii
	ii. no.2		New Haven, 21 Oct 1974	partly >46; <87iia; portions reworked in 8/ii
	iii. no.3		New Haven, 25 Feb 1976	<8/ii
	iv. no.4		New Haven, 21 Oct 1974	<87/ivb; portion reworked in 128/ii
45	The Rainbow, small orch	1914	Danbury, 11 April 1969	<330, 15/ii; (1959)
46	Skit for Danbury Fair	[1902], *c*1909	West Redding, CT, 17 Aug 1974 [real. K. Singleton]	inc.; portions <portions of 43/i (itself <87/iib, 20/ii), 43/ii (itself <87iia)
47	Take-Off no.7: Mike Donlin – Johnny Evers	1907	West Redding, CT, 17 Aug 1974 [real. K. Singleton]	inc.
48	Take-Off no.8: Willy Keeler at Bat	*c*1907	West Redding, CT, 17 Aug 1974 [real. K. Singleton]	inc.
	Thanksgiving and Forefathers' Day: see 5/iv			
	Three Places in New England: see 7			
49	Tone Roads et al.			
	i. Tone Roads no.1	*c*1913–14	San Francisco, 10 Aug 1950	portion <part of 6; (1949)
	ii. Tone Roads no.2			lost
	iii. Tone Roads no.3	*c*1911, *c*1913–14	New York, 20 Dec 1963	(1952)
50	The Unanswered Question, 4 fl/(2 fl, ob, cl), tpt/(ob/eng hn/cl), str orch/str qt	1908, rev. *c*1930–35	New York, 11 May 1946 [rev. version]; New York, 17 March 1984 [first version]	rev. version=18/iii; (Montevideo, 1941); (1953); both versions, crit. edn P. Echols and N. Zahler (1985)
	Washington's Birthday: see 5/i			
51	Yale-Princeton Football Game	[1899], *c*1910–11	New York, 29 Nov 1970 [real. G. Schuller]; New Haven, 2 Oct 1976 [real. J. Sinclair]	?inc.; portion <part of 9/ii

BAND

No.	Title and instrumentation	Dates	First known performance	Remarks and publication
52	Fantasia on 'Jerusalem the Golden'	[1888]	West Caldwell, NJ, 5 Feb 1972 [arr. K. Brion]	only short score extant; arr. K. Brion (1974)
53	March in F and C, with 'Omega Lambda Chi'	1895–6		>111; ed. and arr. K. Brion (1974)
54	March 'Intercollegiate', with 'Annie Lisle'	*c*1895	Washington, DC, 4 March 1897	>112; (Philadelphia, 1896); ed. and arr. K. Brion (Hackensack, NJ, 1973)
55	Runaway Horse on Main Street	*c*1907–8	New Haven, 18 Nov 1977 [real. J. Sinclair]	inc.; partly <portion of 226

CHAMBER ENSEMBLE

string quartets

No.	Title and instrumentation	Dates	First known performance	Remarks and publication
57	String Quartet no.1: From the Salvation Army	*c*1897–*c*1900, *c*1909	New York, 17 March 1943 [movts ii–iv only]; New York, 24 April 1957 [complete work]	(1961 and 1963)
	i. Chorale	*c*1897–8		>lost org fugue; <4/iii
	ii. Prelude	*c*1900, *c*1909		?>lost org prelude
	iii. Offertory	*c*1897–8, *c*1909		>lost org prelude
	iv. Postlude	*c*1900, *c*1909		>lost org postlude
58	String Quartet no.2	*c*1913–15	New York, 11 May 1946	(1954); corr. edn J. Kirkpatrick (1970)
	i. Discussions	[1911], *c*1913–14		
	ii. Arguments	[1907], *c*1913–14		
	iii. The Call of the Mountains	[1911–13], *c*1914–15		ending <ending of 4/iv

No.	*Title and instrumentation*	*Dates*	*First known performance*	*Remarks and publication*
	sonatas for violin and piano			
59	Pre-First Sonata for Violin and Piano	[1901–3], *c*1908–13		inc.; mostly <61
	i. Allegretto moderato	[1902–3], *c*1909–10, rev. *c*1911–12		>lost org postlude; portion <part of 61/ii
	rej. ii. Largo	[1901], *c*1909–10		<73; pubd as Largo for Violin and Piano, ed. P. Zukofsky (1967)
	ii. Largo	[1902, 1908], *c*1911–12		<60/ii
	rej. iii. Scherzo	*c*1908–9		inc.; <part 61/ii
	iii. Largo–Allegro	[1908–10], *c*1911–13		inc.; <61/i
60	Sonata no.1 for Violin and Piano	assembled *c*1914 or *c*1917	San Francisco, 27 Nov 1928	(1953)
	i. Andante–Allegro vivace	[1906], *c*1910–12, *c*1914, rev. *c*1917		
	ii. Largo cantabile	*c*1914, rev. *c*1917		>59/ii
	iii. Allegro	[1909], *c*1911–12, rev. *c*1917–18, *c*1924–5		portion >lost song 'Watchman'; <386; used in 4/i
61	Sonata no.2 for Violin and Piano	assembled *c*1914–17	New York, 18 March 1924	mostly >59; ed. J. Kirkpatrick (1951)
	i. Autumn	*c*1914, rev. *c*1920–21		>59/iii; ending <265
	ii. In the Barn	*c*1914, rev. *c*1920–21		>59/rej. iii, part of 59/i
	iii. The Revival	*c*1915–17, rev. *c*1920–21		>63/rej. iv
62	Sonata no.3 for Violin and Piano	1914	New York, 22 April 1917	ed. S. Babitz and I. Dahl (1951)
	i. Adagio			>lost org prelude
	ii. Allegro			>lost org toccata, lost ragtime piece
	iii. Adagio cantabile			>lost org prelude
63	Sonata no.4 for Violin and Piano: Children's Day at the Camp Meeting	assembled *c*1914–16	New York, 14 Jan 1940	(1942)
	i. Allegro	*c*1911–12		>lost sonata for tpt and org
	ii. Largo–Allegro (conslugarocko)–Andante con spirito–Adagio cantabile–Largo cantabile	*c*1914–15		
	iii. Allegro	*c*1916		>lost piece for cornet and str; portion <214
	rej. iv. Adagio–Faster	[1906, 1909–10], *c*1915–17		<61/iii
	other chamber			
	Adagio cantabile: The Innate: see 84/iii			
64	Decoration Day for Violin and Piano	arr. *c*1919	New Haven, 19 Oct 1973	>early version of 5/ii
65	From the Steeples and the Mountains, tpt, trbn, 4 sets of bells	[1901], *c*1905–6	Waltham, MA, 26 April 1963	(1965)
69	Fugue in Four Keys on 'The Shining Shore', fl, cornet, str	*c*1903	New Haven, 3 March 1974	crit. edn real. J. Kirkpatrick (Bryn Mawr, PA, 1975)
70	The Gong on the Hook and Ladder/Firemen's Parade on Main Street, str qt/str qnt, pf	*c*1912		<38; portion borrowed in 10/v, 117/i
71	Hallowe'en, str qt, pf, opt. b drum/timp/any drum	[1911], *c*1914	New York, 22 April 1934	(1949)
72	In Re Con Moto et al., str qt, pf	[1913], *c*1915–16, rev. *c*1923–4	New York, 11 Feb 1970	(1968)
	Largo for Violin and Piano: see 59/rej. ii			
73	Largo for Violin, Clarinet and Piano	arr. ?1934	New York, 10 May 1951	>59/rej. ii; (1953)
	Largo cantabile: Hymn: see 84/i			
74	Largo risoluto no.1, str qt, pf	*c*1908–9	Washington, DC, 4 May 1958	portions < or >parts of 24, 82; (1961)
75	Largo risoluto no.2, str qt, pf	*c*1909–10	Washington, DC, 4 May 1958	(1961)
76	An Old Song Deranged, cl/eng hn/1v, hp/gui, vn/va, va, 2 vc	arr. *c*1903	New Haven, 3 March 1974	>361
78	Polonaise, 2 ?cornets, pf	*c*1887–9		?inc.
79	Practice for String Quartet in Holding Your Own!, str qt	1903		<middle section of 84/ii
80	Prelude on 'Eventide', Bar/trbn, 2 vn/echo org, org	[by 1902], *c*1907–8	New Haven, 21 Oct 1974	<20/iii
81	Scherzo: All the Way Around and Back, cl/fl, bugle/tpt, bells/hn, vn, 2 pf/pf 4 hands	*c*1907–8		(1971)

No.	*Title and instrumentation*	*Dates*	*First known performance*	*Remarks and publication*
82	Scherzo: Over the Pavements, pic, cl, bn/bar sax, tpt, 3 trbn, cymbal, b drum, pf	*c*1910, rev. *c*1926–7	New York, 20 Dec 1963	portions >parts of 85 (also used in 87/iva, 107, 321); portions > or <part of 74, part of 90; (1954)
83	Scherzo for String Quartet	1904		<outer sections of 84/ii
84	A Set of Three Short Pieces	assembled ?*c*1935	Syracuse, NY, 8 Feb 1965	
	i. Largo cantabile: Hymn, (str qt, db)/str orch	[1904], *c*1907–8		<267; (1966)
	ii. Scherzo: Holding Your Own!, str qt	assembled *c*1935		combines 83 and 79; (1958)
	iii. Adagio cantabile: The Innate, str qt, pf, opt. db	*c*1908–9		<284; (1967)
85	Take-Off no.3: Rube Trying to Walk 2 to 3!!, cl, bn, tpt, pf	*c*1909		portions <parts of 82, 87/iva, 88/ii, 107, 321
86	Trio for Violin, Violoncello and Piano	*c*1909–10, rev. *c*1914–15	Berea, OH, 24 May 1948	(1955); crit. edn J. Kirkpatrick (1987)
	i. Moderato	*c*1909–10		
	ii. Presto ('TSIAJ' or Medley on the Fence or on the Campus!)	*c*1909–10		'TSIAJ' stands for 'This Scherzo Is A Joke'
	iii. Moderato con moto	*c*1909–10, rev. *c*1914–15		portions >209

PIANO

sonatas

No.	Title and instrumentation	Dates	First known performance	Remarks and publication
87	Sonata no.1 for Piano	assembled *c*1915–16, *c*1921	New York, 17 Feb 1949	ed. L. Harrison and W. Masselos (1954); corr. edn (1979); 2nd corr. edn (1990)
	i. Adagio con moto–Allegro con moto–Allegro risoluto–Adagio cantabile	*c*1909–10, *c*1915–16, rev. *c*1921, *c*1926–7		>lost organ piece
	iia. Allegro moderato– Andante	*c*1915–16, *c*1920–21		>43/ii
	iib. Allegro–Meno mosso con moto (In the Inn)	*c*1915–16, *c*1920–22		>43/i; <20/ii; portions reworked in 128/ii; (San Francisco, 1932)
	iii. Largo–Allegro–Largo	*c*1915–16, rev. *c*1921–2		
	iva.	*c*1921		portion >part of 85 or 82 (also used in 107)
	ivb. Allegro– Presto–Slow	*c*1921		>43/iv; portion reworked in 128/ii
	v. Andante maestoso–Adagio cantabile–Allegro–Andante	*c*1920–22, rev. *c*1926–7		portion >part of 122/iv; borrows from 106
88	Sonata no.2 for Piano: Concord, Mass., 1840–60	*c*1916–19; rev. 1920s–40s	Cos Cob, CT, 28 Nov 1938 [complete work]	(Redding, CT, 1920; 2nd rev. (1947)
	i. Emerson	*c*1916–19	Paris, 5 March 1928	>22; uses portions of 90, 91, 97, 99; portion used in 107; <123
	ii. Hawthorne	*c*1916–17		>lost Hawthorne Concerto; borrows from 36, 85, 262; <116 (itself <4/ii)
	iii. The Alcotts	*c*1916–17	3 Aug 1921	>lost Alcott Overture
	iv. Thoreau	*c*1918–19	Hartford, CT, 12 Dec 1928	portions <parts of 373
89	Three-Page Sonata	[1905], *c*1910–11, rev. *c*1925–6	New York, 25 April 1949	ed. H. Cowell (1949); crit. edn J. Kirkpatrick (Bryn Mawr, PA, 1975); other edns in Joyce (E1980), Baron (D1987)

studies

No.	Title and instrumentation	Dates	First known performance	Remarks and publication
90	Study no.1: Allegro	*c*1910–11	New York, 23 March 1968	inc.; portion < or >part of 82; portions used in 22, 88/i, 91, 123/i
91	Study no.2: Andante moderato–Allegro molto	*c*1910–11, rev. *c*1925	New York, 23 March 1968	borrows part of 90; <part of 22, 123/i; portion used in 88/i; portion=117/ii
93	Study no.5: Moderato con anima	*c*1912–13	New York, 23 March 1968	crit. edn A. Mandel (Bryn Mawr, PA, 1988)
94	Study no.6: Andante	*c*1912–13	New York, 23 March 1968	
95	Study no.7: Andante cantabile	*c*1912–13	New York, 23 March 1968	
96	Study no.8: Trio (Allegro moderato–Presto)	*c*1912–13	New Haven, 21 Nov 1966	borrows from 125
97	Study no.9: The Anti-Abolitionist Riots in the 1830 and 1840's	*c*1912–13	New York, 3 April 1950	<parts of 22, 123/i; portions used in 88/i; ed. H. Cowell (1949)

No.	Title and instrumentation	Dates	First known performance	Remarks and publication
99	Study no.11: Andante	c1915–16		inc.; > or <part of 22; portion <part of 88/i, part of 123/iv
100	Study no.15: Allegro moderato	c1917–18	New York, 23 March 1968	inc.
101	Study no.16: Andante cantabile	c1917–18	Middletown, CT, 19 April 1991	inc.; real. J. Kirkpatrick and D. Berman (with 103)
103	Study no.19: Andante cantabile	c1914	Middletown, CT, 19 April 1991	inc.; real. J. Kirkpatrick and D. Berman (with 101)
104	Study no.20: March (Slow Allegro or Fast Andante)	c1917–19	New York, 23 March 1968	portion borrowed in 9/ii; crit. edn J. Kirkpatrick (Bryn Mawr, PA, 1981)
105	Study no.21: Some Southpaw Pitching	c1918–19	New York, 3 April 1950	>parts of 2/iii and 2/v; ed. H. Cowell (1949); crit. edn J. Kirkpatrick (Bryn Mawr, PA, 1975)
106	Study no.22: Andante maestoso–Allegro vivace	c1918–19, c1922–3		portion borrowed in 87/v; ed. H. Cowell (San Francisco, 1947); crit. edn J. Kirkpatrick (Bryn Mawr, PA, 1973)
107	Study no.23: Allegro	c1920–22	New York, 23 March 1968	portions >part of 85 or 82 (also used in 87/iva); portions >part of 22, part of 88/i; portion used in 123/ii; crit. edn J. Kirkpatrick (Bryn Mawr, PA, 1990)
	marches			
109	March no.1 for Piano, with 'Year of Jubilee'	[1890], c1894–5		<lost chbr orch arr.
110	March no.2 for Piano, with 'Son of a Gambolier'	1895		inc.; > or <29; <353
111	March no.3 for Piano, with 'Omega Lambda Chi'	c1895–6		<53
112	March no.5 for Piano, with 'Annie Lisle'	c1895		<54
113	March no.6 for Piano, with 'Here's to Good Old Yale'	c1895–6	New York, 16 Feb 1975	three versions, first and third inc., third without borrowed tune; second <lost chbr orch arr.
114	March in G and C for Piano, with 'See the Conquering Hero Comes'	c1896–7		
115	March for Piano, The Circus Band	c1898–9		<229, 33 (early version)
	other works			
116	The Celestial Railroad	c1922–5	Albany, NY, 30 Oct 1928	>88/ii (which borrows from 36), ?>lost Hawthorne Concerto; <4/ii
117	Three Improvisations	1938	recorded New York, 11 May 1938	transcr. from recording and ed. G. and J. Dapogny (1983)
	i. Improvisation I			borrows from 10/v or 70
	ii. Improvisation II			=part of 91
	iii. Improvisation III			borrows from 96 or 125
118	Invention in D	c1898	New York, 16 Feb 1975	
119	Minuetto, op.4	1886		
120	New Year's Dance	1887		?inc.
	Three Protests: see 124			
122	Set of Five Take-Offs	c1909	New York, 23 March 1968	crit. edn J. Kirkpatrick (1991)
	i. The Seen and Unseen?			
	ii. Rough and Ready et al.			borrows part of 1/iv coda
	iii. Song without (good) Words/ The Good & the Bad (new & old)			
	iv. Scene Episode			portion <part of 87/v
	v. Bad Resolutions and Good WAN!			
123	Four Transcriptions from 'Emerson'	c1923–4, c1926–7	New York, 12 March 1948 [complete work]	
	i. Slowly	c1923–4, c1926–7	New York, 6 Jan 1931	>part of 88/i, part of 22; borrows from 90, 91, 97
	ii. Moderato	c1926–7		>part of 88/i, part of 22; borrows from 107
	iii. Largo	c1926–7		>part of 88/i, part of 22
	iv. Allegro agitato– Broadly	c1926–7		>part of 88/i, part of 22; borrows from 99

No.	*Title and instrumentation*	*Dates*	*First known performance*	*Remarks and publication*
124	Varied Air and Variations	*c*1920–22	New Haven, 18 May 1967	portions ed. as Three Protests (San Francisco, 1947); ed. J. Kirkpatrick and G. Clarke (Bryn Mawr, PA, 1971)
125	Waltz-Rondo	1911	Syracuse, NY, 8 Feb 1965	crit. edn J. Kirkpatrick and J. Cox (1978); portions borrowed in 96, 117/iii
		two pianos		
128	Three Quarter-Tone Pieces	1923–4		ed. G. Pappastavrou (1968)
	i. Largo		New York, 14 Feb 1925 or 9 April 1929	
	ii. Allegro		New York, 14 Feb 1925	reworks parts of 308 [or 10/iii or 186], 283 [or 11/i], 344 [or 10/i], 43/i [or 87/iib or 20/ii], 43/iv [or 87/ivb]
	iii. Chorale		New York, 8 Feb 1925	>lost quarter-tone chorale for str, reconstructed by A. Stout (1974)
		ORGAN		
131	'Adeste Fideles' in an Organ Prelude	[1898], *c*1903		ed. E.P. Biggs (1949)
134	Canzonetta in F	*c*1893–4	New Haven, 21 Oct 1974	
135	Fugue in C Minor	*c*1898	New Haven, 21 Oct 1974	?inc.
136	Fugue in E♭	*c*1898	New Haven, 21 Oct 1974	
137	Interludes for Hymns	*c*1898–1901	New Haven, 21 Oct 1974	
140	Variations on 'America'	1891–2, additions *c*1909–10, rev. *c*1949	Brewster, NY, 17 Feb 1892	polytonal interludes added *c*1909–10; ed. E.P. Biggs (1949)
		CHORAL		
		sacred (more than one movement)		
143	The Celestial Country (H. Alford), T, Bar, 2 vocal qts (both S, A, T, B), SATB, tpt, euphonium, timp, org, str qt/str orch	1898–1902, additions *c*1912–13	New York, 18 April 1902	org part lost; ed. J. Kirkpatrick (1973) [org part reconstructed]
	Introduction before no.1	added *c*1912–13		
	i. Prelude, Trio, and Chorus			>inc. or lost anthem
	Prelude before no.2	added *c*1912–13		
	ii. Aria for Baritone			<307
	iii. Quartet			
	Interlude before no.4	added *c*1912–13		
	iv. Intermezzo for String Quartet			
	Interlude after no.4	added *c*1912–13		
	v. Double Quartet, a cappella			
	vi. Aria for Tenor			<252
	Introduction to no.7	added *c*1912–13		
	vii. Chorale and Finale			
144	Communion Service, SATB, org	*c*1894		
	i. Kyrie			three settings, the first inc.
	ii. Gratias agimus			
	iii. Gloria tibi			
	iv. Sursum corda			
	v. Credo			inc.
	vi. Sanctus			two settings
	vii. Benedictus			
	viii. Agnus Dei			
145	Three Harvest Home Chorales, SATB divisi, 4 tpt, 3 trbn, tuba, org	*c*1902, *c*1912–15	New York, 3 March 1948	ed. H. Cowell (1949)
	i. Harvest Home (G. Burgess)	*c*1902, *c*1915		
	ii. Lord of the Harvest (J.H. Gurney)	*c*1915		
	iii. Harvest Home (H. Alford)	*c*1912–15		
		psalms		
146	Psalm 14, SATB, SATB	*c*1902, rev. *c*1912–13		crit. edn J. Kirkpatrick (Bryn Mawr, PA, 1995)
147	Psalm 24, SSAATTBB	*c*1901, rev. *c*1912–13		(1955)

No.	Title and instrumentation	Dates	First known performance	Remarks and publication
148	Psalm 25, SSAATTBB, org	*c*1901, rev. *c*1912–13	Washington, DC, 24 Oct 1967	org part inc.; crit. edn J. Kirkpatrick and G. Smith (Bryn Mawr, PA, 1979) [org part reconstructed]
149	Psalm 42, T, SATB, org	*c*1891–2		org part inc.
150	Psalm 54, SSATBB	*c*1902	Los Angeles, 18 April 1966	ed. J. Kirkpatrick and G. Smith (Bryn Mawr, PA, 1973)
151	Psalm 67, SSAATTBB	*c*1898–9	New York, 6 May 1937	(1939)
152	Psalm 90, SSAATTBB, bells (4 players), org	1923–4	Los Angeles, 18 April 1966	ed. J. Kirkpatrick and G. Smith (Bryn Mawr, PA, 1970)
153	Psalm 100, SSAATTBB, boys' choir (TrTrAA), opt. bells, opt. vns/org	*c*1902	Los Angeles, 18 April 1966	ed. J. Kirkpatrick and G. Smith (Bryn Mawr, PA, 1975)
154	Psalm 135, SSAATTBB, tpt, trbn, timp, drums, org	*c*1902, rev. *c*1912–13		crit. edn J. Kirkpatrick and G. Smith (Bryn Mawr, PA, 1981)
155	Psalm 150, SSAATTBB, boys' choir (TrTrAA), opt. org	*c*1898–9	Los Angeles, 18 April 1966	ed. J. Kirkpatrick and G. Smith (Bryn Mawr, PA, 1972) [org part added by ed.]
		other sacred		
156	All-Forgiving, look on me (R. Palmer), SATB,	*c*1898–9		?org part lost
159	Benedictus in E, T/S, SATB, org	*c*1894		
161	Bread of the World (R. Heber), unison vv, org	*c*1896–7		inc.
164	Crossing the Bar (A. Tennyson), SATB, org	*c*1894		org part inc.; ed. J. Kirkpatrick (1974) [org part reconstructed]
165	Easter Anthem, SATB, org	*c*1890–91		inc.
166	Easter Carol, S, A, T, B, SATB, org	*c*1896, rev. *c*1901	New York, 7 April 1901	crit. edn of rev. version J. Kirkpatrick (1973)
167	Gloria in Excelsis, A, unison vv, org	*c*1893–4		inc.
169	I Come to Thee (C. Elliott), SATB, ?org	*c*1896–7		no org in sources; opening figure reused in 219; crit. edn J. Kirkpatrick (1983) [org part added by ed.]
170	I Think of Thee, My God (J.S.B. Monsell), SATB	*c*1895–6		inc.; <375
173	The Light That Is Felt (J. Whittier), B, SATB, org	*c*1898		inc.; <287
174	Lord God, Thy Sea Is Mighty, SATB, org	*c*1900–01		org part mostly missing, crit. edn J. Kirkpatrick (1983) [org part reconstructed]
176	Processional: Let There Be Light (J. Ellerton), (TTBB and/or 4 trbn)/SSAATTBB, org/str orch, extra org/4 vn	*c*1902–3, rev. *c*1912–13, late 1930s	Danbury, 25 March 1966	choral/kbd reduction (1955); full score (1967); first version for SATB, org
178	Turn Ye, Turn Ye (J. Hopkins), SATB, org	*c*1896		org part inc.; (1952); crit. edn J. Kirkpatrick (Bryn Mawr, PA, 1973) [org part reconstructed]
		secular works for chorus and ensemble		
179	December (D.G. Rossetti, after Folgore), unison male vv, pic, 2 cl, 2 hn, 3 tpt, 3 trbn, tuba	*c*1914, rev. 1934	New York, 15 April 1934	> or <234; ed. N. Slonimsky (1963)
180	An Election (Ives), unison male vv divisi, orch	[1920], *c*1923	New York, 16 Oct 1967	< or >313; borrows part of 184 or 289
181	General William Booth Enters Into Heaven (V. Lindsay), unison vv divisi, chbr orch	arr. 1934	Los Angeles, 18 April 1966	arr. of 255 by J.J. Becker under Ives's supervision
182	He Is There! (Ives), unison vv, orch	*c*1918–21	Norwalk, CT, 19 Oct 1959	>262 (itself partly >187 and borrowing from 36); <188, 371
183	Johnny Poe (B. Low), TTBB, orch	*c*1927–9	Miami, 20 Oct 1974	inc.; crit. edn real. J. Kirkpatrick (1978)
184	Lincoln, the Great Commoner (E. Markham), unison vv divisi, orch	*c*1922–3	New York, 16 Oct 1967	>289; (San Francisco, 1932)
185	The Masses (Majority) (Ives), unison vv divisi, orch	*c*1916, rev. *c*1920–21	New York, 16 Oct 1967	<294
186	The New River (Ives), unison vv divisi, orch	*c*1915	New York, 15 April 1934	> or <10/iii, 308 (itself <14/i and 17/i); portions reworked in 128/ii; (1971)

No.	Title and instrumentation	Dates	First known performance	Remarks and publication
187	Sneak Thief (Ives), unison vv divisi, tpt, pf	1914	New Haven, 21 Oct 1974	inc.; portion reworked in 262
188	They Are There! (A War Song March) (Ives), unison vv, orch	adapted 1942	Danbury, 25 March 1966 [with pf]; New York, 16 Oct 1967 [with orch]	>182 and 371 (themselves >262); ed. L. Harrison (1961)
189	Two Slants (Christian and Pagan) i. Duty (R.W. Emerson), unison male vv, orch ii. Vita (Manilius), unison vv, org	*c*1912–14, *c*1916–17	Los Angeles, 18 April 1966	<380
190	Walt Whitman (W. Whitman), SATB, chbr orch	*c*1914–15, rev. *c*1920–21	Los Angeles, 18 April 1966	inc.; >384 and lost earlier version
		secular partsongs		
192	The Bells of Yale (H. Mason), Bar, unison male vv, pf, vn	*c*1897, rev. *c*1900–01	South Norwalk, CT, 1 Dec 1897	three versions, first two for Bar, TTBB, vc [one adds bells, pf]; third version (1903)
193	The Boys in Blue, TTBB	*c*1895–6	New Haven, 21 Oct 1974	
194	For You and Me!, TTBB/SATB	?1895–6		(1896); ed. and arr. C.G. Richter (Hackensack, NJ, 1973)
195	My Sweet Jeanette, TTBB	*c*1900		?inc.
196	O Maiden Fair, Bar, TTBB, pf	*c*1900		inc.
200	Serenade (H. Longfellow), SATB	*c*1895–6	New Haven, 14 Oct 1973	
201	A Song of Mory's (C.E. Merrill jr), TTBB	*c*1896	New Haven, 21 Oct 1974	(New Haven, 1897)
202	The Year's at the Spring (R. Browning), SATB	*c*1892		

Editions: A *114 Songs* (Redding, CT, 1922, 2/1975)
- A* in A and also in *50 Songs* (Redding, CT, 1923, from plates of A)
- B *Seven Songs* (1932)
- C *Thirty-Four Songs* (San Francisco, 1933)
- D *Nineteen Songs* (San Francisco, 1935, also as *Eighteen* [sic] *Songs*)
- E *Four Songs* (1950)
- F *Ten Songs* (1953)
- G *Twelve Songs* (1954)
- H *Fourteen Songs* (1955)
- J *Nine Songs* (1956)
- K *Thirteen Songs* (1958)
- L [12] *Sacred Songs* (1961)
- M *Eleven Songs and Two Harmonizations*, ed. J. Kirkpatrick (1968)
- N *Three Songs* (1968)
- P *Forty Earlier Songs*, crit. edn J. Kirkpatrick (1993)

No.	Title and instrumentation	Dates	First known performance	Remarks and editions
205	Abide with me (H.F. Lyte)	*c*1890–91, rev. *c*1921	New York, 11 April 1962	new acc. added *c*1921; K, L
206	Aeschylus and Sophocles (W.S. Landor), 1v, pf, str qt/str orch	1922–*c*1924	Los Angeles, 2 April 1951	>inc. Fugue in Four Greek Modes; D
207	Afterglow (J.F. Cooper jr.)	1919	New York, 6 Feb 1933	<15/iii; A, C
208	Allegro (Ives)	adapted after *c*1902–3	Danbury, 25 March 1966	>345; A, K
209	The All-Enduring	*c*1898–*c*1900		?>lost TTBB version; <parts of 86/iii; P
210	Amphion (A. Tennyson)	adapted after *c*1896–7		>275; A*, F
211	Ann Street (M. Morris)	1921	New York, 6 Feb 1933	< 14/iv, 17/iii; A, C
212	At Parting (F. Peterson)	*c*1897–*c*1900	Milwaukee, 28 March 1950	?>lost earlier version; C
213	At Sea (R.U. Johnson)	arr. 1921	New York, 17 Nov 1936	>12/i; <16/i; A*, C
214	At the River (R. Lowry)	arr. [1916]	Vienna, 15 Feb 1935	>part of 63/iii; A, C
216	August (D.G. Rossetti, after Folgore)	1920		A, G
217	Autumn (H. Twichell)	*c*1907–8	New York, 24 Feb 1939	A, J
	Ballad from Rosamunde: see 337 (1st version)			
218	Because of You	1898		P
219	Because Thou Art	*c*1901–2		opening figure >169; P
220	Berceuse (Ives)	adapted *c*1920	New York, 24 Feb 1939	>395; A*, K
221	The Cage (Ives)	[1906]	Philadelphia, 1 Nov 1962	> or <20/i; A (San Francisco, 1932), H
222	The Camp Meeting (Ives, C. Elliott)	arr. [1912]		>3/iii; A, K, L
223	Canon [I]	[1893], *c*1895–6		<224; P
224	Canon [II] (T. Moore)	adapted after *c*1895–6	New York, 19 April 1942	>223; A, D

No.	Title and instrumentation	Dates	First known performance	Remarks and editions
225	Chanson de Florian (J.P.C. de Florian)	c1898	New York, 27 Dec 1949	A (1950)
226	Charlie Rutlage (D.J. O'Malley, as collected by J.A. Lomax)	1920/1921	New Orleans, 17 Jan 1924	partly >portion of 55; <14/iii; A*, B
227	The Children's Hour (H. Longfellow)	c1912–13	Vienna, 15 Feb 1935	A*, C
228	A Christmas Carol (Ives)	before 1898	Los Angeles, 1 Feb 1942	A*, D
229	The Circus Band (Ives)	adapted ?c1899 or ?c1920–21	New Haven, 5 Nov 1966	>115; <33; A*, F
230	The Collection	1920		A, K, L
232	Country Celestial (J.M. Neale, after Bernard of Cluny)	c1895–8		> or <240; <389; P
233	Cradle Song (A.L. Ives)	1919	New York, 5 Feb 1965	A*, D
234	December (D.G. Rossetti, after Folgore)	c1913–14		< or >179; A, C
235	Disclosure (Ives)	1921		A*, G, L
236	Down East (Ives)	1919	New York, 24 Feb 1939	A, K, L
238	Dreams (after Baroness Porteous)	[1897]		A, J
239	Du alte Mutter (A.O. Vinje, Ger. trans. E. Lobedanz) [Eng. version My dear old mother (A.O. Vinje, trans. F. Corder)]	[1900], c1902	New York, 28 Nov 1922	second setting of Eng. version [see 316]; A, K
240	Du bist wie eine Blume (H. Heine)	c1896–7		> or <232; <389; P
	Duty: see 380/a			
241	Ein Ton (P. Cornelius) [Eng. version I hear a tone (trans. C.H. Laubach)]	c1900		<309; P
	An Election: see 313			
242	Elégie (L. Gallet)	c1901–2	Danbury, 17 March 1967	A*, J
243	The Ending Year	1902		?>lost song, arr. J. Kirkpatrick as 357; <382; P
244	Evening (J. Milton)	1921	Saratoga Springs, NY, 1 May 1932	<15/iv; A*, B
245	Evidence (Ives)	adapted [1910]		>394; A, J
	Eyes so dark: see 387			
246	Far from my heav'nly home (H.F. Lyte)	c1893–4		M
247	Far in the wood	c1900		<310; P
248	A Farewell to Land (G. Byron)	c1909–10	Minneapolis, 18 Jan 1944	D
249	La Fede (Ariosto)	1920		A*, D
250	Feldeinsamkeit (H. Allmers) [Eng. version In Summer Fields (trans. H.C. Chapman)]	c1897–8	Los Angeles, 12 Nov 1946	A*, D
251	Flag Song (H.S. Durand)	[1898], c1900		(1968)
252	Forward into Light (H. Alford)	1902		>143/vi; A, F, L
253	Friendship	c1898–9		P
254	Frühlingslied (H. Heine)	c1898		<270; P
255	General William Booth Enters into Heaven (V. Lindsay)	1914, rev. c1933	San Francisco, 26 Sept 1933	?>lost version for unison male vv, band; <181; D
256	God Bless and Keep Thee	c1898, c1901–2		M
257	Grace	c1900–03		<390; P
258	Grantchester (R. Brooke)	1920	New York, 13 Nov 1933	A*, J
259	The Greatest Man (A. Collins)	1921	New York, 28 Feb 1924	A*, C, N
260	Gruss (H. Heine)	c1898–9, c1902–3		<398; P
261	Harpalus (anon., coll. T. Percy)	adapted [1902] or c1920	Houston, 3 May 1943	>323; A, C
262	He Is There! (Ives), 1v/vv, pf, opt. vn/fl/fife	1917	Danbury, 18 Jan 1940	portion >part of 187; borrows from 36; <182, 371, 188; portion borrowed in 88/ii; A
	Hear My Prayer, O Lord: see 355c			
263	Her Eyes	c1898		<299; P
264	Her gown was of vermilion silk	1897		P
265	His Exaltation (R. Robinson)	arr. [1913]		>ending of 61/i; A, J, L
266	The Housatonic at Stockbridge (R.U. Johnson)	arr. 1921	New York, 11 May 1946	>7/iii, early song version; A, G
267	Hymn (J. Wesley, after G. Tersteegen)	arr. 1921	San Francisco, 26 Sept 1933	>84/i; A*, C
268	Hymn of Trust (O.W. Holmes sr), 1v, org/pf	adapted c1899–c1900		inc.; >312; P [org part added by ed. J. Kirkpatrick]
	I hear a tone: see 241			
269	I knew and loved a maid	c1898–9, c1901–2		P
270	I travelled among unknown men (W. Wordsworth)	adapted [1901]		>254; A*, F

No.	*Title and instrumentation*	*Dates*	*First known performance*	*Remarks and editions*
271	Ich grolle nicht (H. Heine) [Eng. version I'll not complain (trans. J.S. Dwight)]	*c*1898–9, rev. *c*1900–01	Milwaukee, 28 March 1950	A, C [latter incl. Eng. version]
272	Ilmenau (J.W. von Goethe) [Eng. version Over all the treetops (trans. H. Twichell)]	*c*1903	Danbury, 8 June 1922	A*, (1952)
273	Immortality (Ives)	1921	Vienna, 15 Feb 1935	A*, C
275	In April-tide (C. Scollard)	*c*1896–7		<210; P
276	In Autumn	*c*1896		P
277	In Flanders Fields (J. McCrae)	1917, rev. 1919	New York, 15 April 1917	A, H
278	In My Beloved's Eyes (W.M. Chauvenet)	*c*1899		<311; P
	In Summer Fields: see 250			
279	In the Alley (Ives)	[1896]	Danbury, 18 Jan 1940	A, K
280	The 'Incantation' (G. Byron)	arr. 1921		>10/vi; A, C
283	The Indians (C. Sprague)	arr. 1921	Saratoga Springs, NY, 1 May 1932	>11/i (itself <19/iii); <14/ii and 17/ii; first half <part of 128/ii; A*, B
284	The Innate (Ives)	arr. [1916]	Paris, 5 March 1936	>84/iii; A, D
285	Kären (P.K. Ploug, trans. C. Kappey)	*c*1900, *c*1905–6	New Haven, 1 March 1968	A*, G
286	The Last Reader (O.W. Holmes sr)	arr. 1921	New York, 2 Nov 1942	>11/iii, 18/i; A*, C
287	The Light That Is Felt (J. Whittier)	adapted *c*1899–1900, [1903–4], *c*1919–20	New Haven, 7 Sept 1961	>173; A* (1950)
288	Like a Sick Eagle (J. Keats)	arr. 1920	New York, 6 Feb 1933	>10/iv (itself <19/i); A*, C
289	Lincoln, the Great Commoner (E. Markham)	*c*1919–20	New York, 27 Dec 1949	<184; portions borrowed in 313 (itself <180); A (1952)
291	Die Lotosblume (H. Heine) [Eng. version The Lotus Flower]	*c*1897–8, rev. *c*1900–01 and *c*1908–9		<362; pubd as alternative text for 362 in A*, C
292	The Love Song of Har Dyal (R. Kipling)	*c*1899–*c*1900, *c*1902–3		P
293	Luck and Work (R.U. Johnson)	*c*1919–20	Dallas, 7 Feb 1965	> or <12/ii (itself <19/ii); A, C, E
294	Majority (Ives)	arr. 1921	Paris, 5 March 1936	>185; A, D
295	Maple Leaves (T.B. Aldrich)	1920	Saratoga Springs, NY, 1 May 1932	A, B
296	Marie (R. Gottschall) [Eng. version trans. E. Rücker]	[1896], *c*1901–2, second version *c*1903–4		first version in P; second version A*, H
297	Memories: a. Very Pleasant, b. Rather Sad (Ives)	[1897]	Pittsburgh, 29 April 1949	A, F
298	Minnelied (L.H.C. Hölty)	*c*1901		<306; P
299	Mirage (C. Rossetti)	adapted [1902]	Minneapolis, 29 May 1955	>263; A*, F
300	Mists [I] (H.T. Ives)	1910, *c*1912–13		<301
301	Mists [II] (H.T. Ives)	*c*1912–13, rev. *c*1920	Vienna, 15 Feb 1935	>300; <15/i; first version inc., seçond version in A*, C
	My dear old mother: see 239, 316			
302	My Lou Jennine	*c*1894		P
303	My Native Land [I] (after Heine)	*c*1897–*c*1900		?first setting; A, G
304	My Native Land [II] (after Heine)	*c*1900–01		?second setting; P
306	Nature's Way (Ives)	adapted [1908], *c*1909–10		>298; A*, H
307	Naught that country needeth (H. Alford)	*c*1898–9, rev. 1902		>143/ii; A*, H, L
308	The New River (Ives)	1914–15, ?rev. 1921	Dresden, 11 March 1932	> or <10/iii, 186; <14/i, 17/i; portions reworked in 128/ii; A*, C
309	Night of Frost in May (G. Meredith)	adapted [1899] or *c*1920	New York, 30 March 1940	>241; A*, D
310	A Night Song (T. Moore)	adapted ?*c*1920	New York, 10 Feb 1950	>247; A (1952), later printings of K
311	A Night Thought (T. Moore)	adapted *c*1916	New York, 28 Nov 1922	>278; A*, C
312	No More (W. Winter)	1897	New Haven, 22 Feb 1956	<268; M
313	Nov. 2, 1920 (An Election) (Ives)	*c*1921	Bennington, VT, 17 June 1959	> or < 180; borrows part of 184 or 289; A, D, (1949)
314	An Old Flame (Ives)	*c*1898, *c*1901	New York, 15 May 1901	A, K
315	Old Home Day (Ives), 1v, pf, opt. vn/fl/fife	*c*1920	London, 17 June 1965	portions > or <parts of 5/iii; A*, K
316	The Old Mother (A.O. Vinje, trans. F. Corder)	?1898, *c*1902		first setting: see also 239; P
317	Omens and Oracles	[1899], *c*1902	Danbury, 17 March 1967	A, F
318	On Judges' Walk (A. Symons)	*c*1901–2	New Haven, 7 Sept 1961	>first theme of 1/i; <339; P
319	On the Antipodes (Ives), 1v, 2 pf	*c*1922–3	New York, 11 May 1963	chords derived in part from 6; D
320	On the Counter (Ives)	1920		modelled on 355; A, H

No.	*Title and instrumentation*	*Dates*	*First known performance*	*Remarks and editions*
321	'1, 2, 3' (Ives)	1921	Philadelphia, 23 April 1940	portion >part of 85 or 82; A, E
322	The One Way (Ives)	*c*1922–3		M
323	The Only Son (R. Kipling)	*c*1898–9		<261; P
	Over all the treetops: see 272			
324	Paracelsus (R. Browning)	1921	Paris, 5 March 1936	portions >parts of 27; <13/i; A*, D
325	Peaks (H. Bellamann)	*c*1923–4		M
326	A Perfect Day	1902		P
327	Pictures (M.P. Turnbull)	1906	Germantown, PA, 11 Oct 1963	M
328	Premonitions (R.U. Johnson)	arr. 1921	San Francisco, 15 Feb 1934	>12/iii; A, C
329	Qu'il m'irait bien	*c*1897–9		A, G
330	The Rainbow (So May It Be!) (W. Wordsworth)	arr. 1921	New York, 27 Dec 1949	>45; <15/ii; A, C
331	Religion (L.Y. Case)	arr. *c*1910–11		>lost anthem; A*, G, L
332	Remembrance (Ives)	arr. 1921		>40; <16/iii; A*, G
333	Requiem (R.L. Stevenson)	1911	Paris, 5 March 1936	D
334	Resolution (Ives)	1921	Paris, 5 March 1936	A*, D
335	Rock of Ages (A.M. Toplady), 1v, pf/org	*c*1892	? Danbury, 30 April 1893	M
336	Romanzo (di Central Park) (L. Hunt)	[1900], *c*1911	Bennington, VT, 17 June 1959	A, H
337	Rosamunde (H. von Chézy, Fr. paraphrase by Bélanger)	*c*1898–9, *c*1901–2		first version (Ger. only) in P; Fr. text substituted in second version in A, H
338	Rosenzweige (K. Stieler)	*c*1902–3		>345; <208; P
339	Rough Wind (P.B. Shelley)	adapted [1902]	New York, 1 March 1932	>318 (itself >first theme of 1/i); A, C
341	A Scotch Lullaby (C.E. Merrill jr)	1896		(New Haven, 1896), M
342	A Sea Dirge (W. Shakespeare)	1925	New Haven, 22 Feb 1956	<16/iv; M
343	The Sea of Sleep	1903		<374; P
344	The See'r (Ives)	*c*1914–15, arr. 1920	Saratoga Springs, NY, 1 May 1932	>10/i; portions reworked in 128/ii; A, B
345	Sehnsucht (C. Winther, Ger. trans. E. Lobedanz)	*c*1902–3		<338, 208; P
346	September (D.G. Rossetti, after Folgore)	*c*1919–20	New York, 11 May 1963	A, C
347	Serenity (J. Whittier)	arr. [1919]	New York, 15 March 1929	>inc. or lost choral version; A, B
348	The Side Show (Ives)	adapted 1921	New York, 24 Feb 1939	>lost piece for 1896 college show; A, G
349	Slow March (L. Brewster, Ives family)	*c*1887, rev. 1921		A, F
350	Slugging a Vampire (Ives)	adapted [1902] or *c*1920	New York, 21 Feb 1947	>367; D
	So May It Be!: see 330			
352	Soliloquy (Ives)	*c*1916–17	Philadelphia, 1 Nov 1962	C
353	A Son of a Gambolier, 1v, pf, opt. fls/vns/other insts	arr. *c*1919–21		>110; A, J
354	Song (H. Coleridge)	*c*1897		P
355	A Song – For Anything	*c*1921		A, H; 355c reused for 355a and 355b; in assembling *114 Songs* Ives combined all three texts to make 355; used as model for 320
	a. When the waves softly sigh (?Ives)	[1892]		
	b. Yale, Farewell! (?Ives)	*c*1898–9		
	c. Hear My Prayer, O Lord (N. Tate, N. Brady)	*c*1889–90		
356	Song for Harvest Season (G. Phillimore), 1v (cornet/tpt, trbn, b trbn/tuba)/org	1894, rev. *c*1932–3	Minneapolis, 18 Jan 1944	C
357	The Song of the Dead (R. Kipling)	?1898		conjectured first text for music of 243 (itself <382); arr. J. Kirkpatrick, P
361	Songs my mother taught me (A. Heyduk, Eng. trans. N. Macfarran)	[1895], *c*1899–*c*1901	Danbury, 17 March 1967	<76; A*, H
362	The South Wind (H. Twichell)	adapted 1908		>291; A*, C
363	Spring Song (H. Twichell)	1907	Danbury, 8 June 1922	?>lost song; A*, G
365	Sunrise (Ives), 1v, pf, vn	1926	New Haven, 7 Sept 1961	crit. edn J. Kirkpatrick (1977)
366	Swimmers (L. Untermeyer)	[1915], ?rev. 1921	San Francisco, 26 Sept 1933	<16/ii; A, C
367	Tarrant Moss (R. Kipling)	*c*1902–3	New Haven, 2 June 1960	<350; A, K
369	There is a certain garden	[1893], *c*1896–8	New Haven, 22 Feb 1956	M
370	There is a lane (Ives)	adapted [1902] or *c*1920		>393; A*, J
371	They Are There! (Ives), 1v/vv, pf, opt. vn/fl/fife, opt. 2nd pf	adapted 1942	New Haven, 19 Oct 1973	>182, 262 (which borrows from 187 and 36); <188; J

No.	*Title and instrumentation*	*Dates*	*First known performance*	*Remarks and editions*
372	The Things Our Fathers Loved (Ives)	1917	New York, 15 March 1929	>inc. or lost orch work; A, H
373	Thoreau (Ives, after H. Thoreau)	arr. *c*1920	Poughkeepsie, NY, 19 April 1934	portions >parts of 88/iv; A, C
374	Those Evening Bells (T. Moore)	adapted [1907]		>343; A, H
375	Through Night and Day (after J.S.B. Monsell)	adapted *c*1897–8		>170; P
376	To Edith (H.T. Ives)	1919		?>lost song; A*, F
377	Tolerance (R. Kipling)	arr. 1921	Minneapolis, 18 Jan 1944	>10/ii; A, C
378	Tom Sails Away (Ives)	1917	New York, 11 May 1963	A, D
	Ein Ton: see 241			
379	Two Little Flowers (C. Ives, H.T. Ives)	1921	New York, 24 Feb 1939	A*, D, N
380	Two Slants (Christian and Pagan)		Dallas, 7 Feb 1965 [complete work]	>189; A*, C, E
	a. Duty (R.W. Emerson)	arr. 1921	Dallas, 7 Feb 1965	
	b. Vita (Manilius)	arr. 1921	Boston, 22 April 1934	
381	Vote for Names! Names! Names! (Ives), 1v, 3 pf	1912		inc.; (1968); ed. N. Schoffman, *CMc*, no.23 (1977)
382	The Waiting Soul (J. Newton)	adapted [1908]		>243; A*, G, L
383	Walking (Ives)	*c*1912	Saratoga Springs, NY, 1 May 1932	>inc. or lost anthem; A*, B
384	Walt Whitman (W. Whitman)	*c*1920–21	Poughkeepsie, NY, 19 April 1934	>lost early version of 190; <190, 13/ii; A*, C
385	Waltz (Ives)	*c*1894–5, rev. 1921		A, G
386	Watchman! (J. Bowring)	adapted [1913]		>lost early song version or part of 60/iii; <part of 4/i; A*, H, L
387	Weil' auf mir (N. Lenau) [Eng. version Eyes so dark (trans. after E. Rücker and W.J. Westbrook)]	[1902]		A, H
388	West London (M. Arnold)	1921	Colorado Springs, CO, 28 April 1939	>inc. Matthew Arnold Overture; <13/iii; A*, C
389	When stars are in the quiet skies (E.R. Bulwer-Lytton)	*updated c*1899–*c*1900	Oxford, OH, 14 May 1950	>240 or 232; A*, C
	When the waves softly sigh: see 355a			
390	Where the eagle cannot see (M.P. Turnbull)	adapted *c*1906	Saratoga Springs, NY, 1 Oct 1933	>257; A, (1935), early printings of K, L, N
391	The White Gulls (M. Morris, after Russian poem)	*c*1920–21	Danbury, 8 June 1922	A*, C
393	Widmung (W.M. von Königswinter)	?1898		<370; P
394	Wie Melodien zieht es mir (K. Groth)	*c*1898–1900		<245; P
395	Wiegenlied (*Des Knaben Wunderhorn*)	*c*1906	Germantown, PA, 11 Oct 1963	<220; P
396	William Will (S.B. Hill)	1896		portion >part of 31; (1896), P
397	The World's Highway (H. Twichell)	1906/1907		A, K
398	The World's Wanderers (P.B. Shelley)	adapted after *c*1898–9	Danbury, 17 March 1967	>260; A*, F
	Yale, Farewell!: see 355b			
399	Yellow Leaves (H. Bellamann)	1923	New Haven, 22 Feb 1956	M

ARRANGEMENTS

No.	*Title and instrumentation*	*Dates*	*First known performance*	*Remarks and editions*
439	Beethoven: Adagio in F from Piano Sonata op.2 no.1, str qt	*c*1898	New Haven, 21 Oct 1974	
440	E. Ives: Christmas Carol, 1v, pf, opt. bells	1924/1925	New York, Dec 1925	M
441	In the Mornin', 1v, pf	1929		M

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J. PETER BURKHOLDER (work-list with JAMES B. SINCLAIR and GAYLE SHERWOOD)

Ives [Ive, Ivy], **Simon** (bap. Ware, Herts., 20 July 1600; *d* London, 1 July 1662). English string player, singer and composer. He was probably the 'Simon a musician boy' who was taught by Innocent Lanier in the Cecil household (Hatfield House) in 1609. He may also have been associated with Sir Henry Fanshawe's household at Ware Park, where John Ward worked between about 1607 and 1616; there are several connections between the music of the two composers. He had relatives in Earl's Colne, Essex, was living there in 1625, and may be the 'Simon Ive' who became a supernumerary Groom of the Chamber at court in April 1630. Shirley's masque *The Triumph of Peace*, to which he contributed music, was given by the Inns of Court (1634), and some of the dedications of his lyra viol pieces suggest he moved in London's legal circles. He also wrote songs for Henrietta Maria's visit to Thomas Bushell's estate at Enstone on 23 August 1636; their texts were published that year in Oxford. About that time he contributed a story to Sir Nicholas Le Strange's *Merry Passages and Jests*; another story in the collection concerns his friendship with the poet Francis Quarles.

He became a London wait for 'song and music' in 1637 and was still serving in 1645. According to Anthony Wood, he was 'a singing man in the Cath[edral] Ch[urch] of St Paul in London and a teacher of musick before the Rebellion broke out, after it did break out [he] left his singing mans place, and stuck to his instruction in musick w[hi]ch kept him in a comfortable condition'. He may have taught Anne Cromwell, the protector's first cousin, whose virginal book contains at least 12 pieces by him, and he is listed as one of Susanna Perwich's teachers in John Batchiler's *The Virgin's Pattern* (London, 1661). In 1661 he became a minor prebendary of St Paul's. In his will he left his colleagues a chest of nine viols (five trebles, three tenors and a bass) by Thomas Aldred, a bass viol made by his servant Muskett, and a 'set of Fancies and Innomines of my owne Composition of foure five and six partes'.

Ive's vocal music mostly consists of convivial catches or simple dance songs, though the dialogue *Shepherd, well met, I prithee tell* shows that he was capable of deeper things. He also wrote fine three-part elegies on the death of William Lawes and the barrister and writer William Austin (*d* 1634). Anthony Wood wrote that he was 'excellent at the Lyra-Viol and improved it by excellent inventions'; about 90 pieces for one, two and three lyra viols survive, though some of the solos and duets probably have missing parts, and some of the constituent parts of the duets and trios actually circulated as solos. His bass viol duets are in the tuneful, dance-like idiom established by Ward. The 25 four-part dances, which appear as a set in the British Library, may have been put together for musicians at the Blackfriars Theatre. They include arrangements of pieces by Ward, 'J.L.' (? Innocent Lanier) and 'H.B.' (? Hieronymus or Jerome Bassano), as well as a version of the famous coranto that Bulstrode Whitelocke composed with Ives's help; Whitelocke wrote in his memoirs that it was first played by the Blackfriars musicians, and that they struck it up every time he came to the theatre. Ives has been overshadowed by Lawes and Jenkins as a consort composer, though his dances and fantasias are consistently graceful, tuneful and attractive.

His son, also called Simon (bap. Earle's Colne, Essex, 17 June 1625; *d* ? before 1 July 1662), was a viol player and composer. He was at school in Islington in the 1630s, and took the BA degree at Trinity College, Cambridge, in 1648. He was not a beneficiary of his father's will, so he probably died before him. Three lyra viol pieces by him are known (*Musick's Recreation: on the Lyra Viol*, RISM 1652[7]; *GB-Mp*).

WORKS

VOCAL

Almighty and everlasting God (anthem), music lost, text in J. Clifford: The Divine Services and Anthems (London, 1663)
Lift up your hearts, canon, 3vv, 1652[10]
Sad clouds of grief, elegy for W. Austin, 3vv, *GB-Och*
Lament and mourn, elegy for W. Lawes, 3vv, 1648[4]
Shepherd, well met, I prithee tell, dialogue, 2vv, *F-Pn*, ed. in MB, xxxiii (1971)
5 songs, 1659[5], Select Ayres and Dialogues (London, 1669), *GB-Eu*, *Lbl*, *US-NYp*, 2 ed. in MB, xxxiii (1971)
7 catches, 3–6vv, 1652[10], 1667[6], 1673[4], 1685[4]

Songs for The Triumph of Peace (masque, J. Shirley), 1634, lost
Songs for entertainment at Enstone (1636), lost

INSTRUMENTAL

*c*90 pieces, 1, 2, 3 lyra viols, 1651[6], 1652[7], 1661[4], 1669[6], 1682[9], incl. arrs. of pieces by J. Ward and B. Whitelocke, 5 ed. A.J. Sabol, *Four Hundred Songs and Dances from the Stuart Masque* (Providence, RI, 1978, enlarged 2/1982)
10 airs, 2 b viols, *GB-Lbl*, *US-NH*, 9 ed. G. Sandford (Albany, CA, 1991, 2/1994)
3 airs, a 2, *GB-Lbl*, 1 ed. M. Lefkowitz, *Trois masques à la cour de Charles 1er d'Angleterre* (Paris, 1970)
5 airs, a 3, *Lbl*, *Ob*, *Och*, 2 ed. in Lefkowitz
Pavan, a 4, *Lcm* (frag.)
25 dances, a 4, *D-Kl*, *IRL-Dm*, *GB-Lbl*, *Lcm*, *Ob*, *Och*, *US-NYp*, incl. arrs. of pieces by J. Ward, ? I. Lanier, ? J. Bassano, B. Whitelocke, 9 ed. in Lefkowitz, 3 ed. in Sabol
4 fantasias, a 4, *IRL-Dm*, *GB-Lbl*, *Ob*, *Och*, *US-NYp*, ed. S. Beck (New York, 1947)
In Nomine, a 5, *IRL-Dm*, *GB-Lbl*, *Ob*, *Och*, also attrib. W. Cranford
3 fantasias, a 6, *IRL-Dm*, *GB-Ob*, 1 ed. G. Dodd (London, 1969)
12 or more pieces, arr. kbd, in A. Cromwell's virginal book (MS, 1638, Museum of London; ed. H. Ferguson, London 1974)
4 pieces, kbd, *F-Pn*, *GB-Lbl*, arrs. by ? B. Cosyn of consort pieces or songs by Ives, ed. O. Memed, *Seventeenth-Century English Keyboard Music: Benjamin Cosyn* (New York, 1993)
2 pieces, arr. cittern, 1666[4]

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PETER HOLMAN

Ivey, Jean Eichelberger (*b* Washington, DC, 3 July 1923). American composer and pianist. She studied at Trinity College (BA 1944), the Peabody Conservatory (MM in piano, 1946), the Eastman School (MM in composition, 1956) and the University of Toronto (DMus in composition, 1972). In 1967 she founded the electronic music studio at Peabody, and from 1982 until her retirement in 1997 she coordinated its composition department. Ivey summarized her compositional ideals at the 30th anniversary of computer music at Peabody: 'I consider all the musical resources of the past and present as being at the composer's disposal, but always in the service of the effective communication of humanistic ideas and intuitive emotion'. Her early music was tonal and neo-classical, drawing particularly on the styles of Bartók and Ravel; in the 1960s she began to incorporate serial and electronic elements, which gave her music greater fluidity. She has been especially fond of writing for the voice in combination with orchestra, ensemble, piano or tape. Some of her works, including the monodrama *Testament of Eve* (1976), are to her own texts; in general she has preferred poems with a philosophical content, as in *Night Voyage* (1975), after Matthew Arnold's *Self-Dependence*. As a pianist she has toured Europe, Mexico and the USA. She was a director of the League of Composers of the ISCM (1972–5, 1979). Her awards include an Artists' Fellowship from the New York Foundation for the Arts (1992) and grants from the NEA to compose *Sea-Change* (1979) and the Cello Concerto (1983–5). She has written many articles on music and is herself the main subject of the WRC-TV documentary *A Woman is ... a Composer*.

WORKS
(selective list)

Stage: Birthmark (op, 1, Ivey, after N. Hawthorne), 1980–82

Vocal: Woman's Love (S. Teasdale), cycle of 5 songs, Mez, pf, 1962; Tribute: Martin Luther King (spirituals), Bar, orch, 1969; Terminus (R.W. Emerson), Mez, tape, 1970; 3 Songs of Night (W. Whitman, Hovey, Callimachus-Cory), S, a fl, cl, va, vc, pf, tape, 1971; Hera, Hung from the Sky (C. Kizer), Mez, 7 wind, 3 perc, pf, tape, 1973; Night Voyage (M. Arnold), 1975; Testament of Eve (monodrama, Ivey), Mez, orch, tape, 1976; Solstice (Ivey), S, fl + pic, perc, pf, 1977; Prospero (scena, W. Shakespeare), B, hn, perc, 4-track tape, 1978; Crossing Brooklyn Ferry (Whitman), Bar, pf, 1979; Notes toward Time (J. Jacobsen), 3 songs, Mez, fl + a fl, hp, 1984; My Heart is Like a Singing Bird (C. Rossetti), SSA, fls, 1994

Orch: Little Sym., 1948; Passacaglia, chbr orch, 1954; Festive Sym., 1955; Ov., small orch, 1955; Forms in Motion, sym., 1972; Sea-Change, large orch, tape, 1979; Vc Conc., 1983–5; Voyager, vc, orch, 1987; Short Sym., 1988

Chbr and solo inst: Theme and Variations, pf, 1952; Scherzo, wind septet, 1953; Pf Sonata, 1957; 6 Inventions, 2 vn, 1959; Str Qt, 1960; Sonatina, cl, 1963; Ode, vn, pf, 1965, arr. orch, 1965; Aldebaran, va, tape, 1972; Skaniadaryo, pf, tape, 1973; Music, va, pf, 1974; Triton's Horn, t sax, pf, 1982; Ariel in Flight, vn, tape, 1983; Sonata da chiesa, hp, 1986; Suite, vc, pf, 1993; Flying Colors, brass fanfare, 1994

Elec: Enter 3 Witches, 4-track tape, 1964; Pinball, 1965 [from film score]; Continuous Form, 1967; Theater Piece, 1970; Cortège – for Charles Kent, 1979

2 incid music scores, 1963; 2 film scores, 1963, 1965

Principal publishers: Boosey & Hawkes, C. Fischer; E.C. Schirmer

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SAM DI BONAVENTURA/GEOFFREY WRIGHT

Ivo [Yvo] **Barry** (*fl* 1525–50). French singer and composer, active in Italy. Some sources (including RISM) have confused him with Ivo de Vento. He was one of a group of singers recruited by Jean Conseil for Clement VII's papal court in 1528, and he remained in papal service until at least 1550. During that time he may also have had some connection with the French national church of S Luigi dei Francesi. In 1540 or 1541 he visited France, and on 22 April 1545 he was granted right of succession to some French benefices. Ivo was one of six papal singers chosen to go to the Council of Trent, and during the years 1546–9 he travelled between Trent, Bologna and Rome. Two manuscripts in Perugia (*I-PEc* 431, 322) contain, respectively, a canon and a set of *Regole del contraponto* ascribed to the 'ecc.mo Ivo'. Whether these rules are by Ivo Barry or Ivo de Vento is unclear; whoever wrote them knew only eight modes and appears not to have read Zarlino. Five motets (in RISM 1539[7], 1541[4], 1549[9]) and eight madrigals (*c*1538[20], 1539[24], 1541[15], 1542[17]) have survived. They are in the style of the Roman school associated with Arcadelt, the aging Costanzo Festa and Morales. One of Ivo's madrigals, *Pace non trovo* (in 1539[24]), was exceptionally popular; it was reprinted several times, quoted and paraphrased by Lupacchino and Gero, and made the subject of a remarkable parody composition, Palestrina's *Da fuoco così bel*.

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JAMES HAAR

Ivo de Vento. *See* VENTO, IVO DE.

Ivogün, Maria [Kempner, sIlse] (*b* Budapest, 18 Nov 1891; *d* Beatenberg, Switzerland, 2 Oct 1987). Hungarian soprano. She was the daughter of the singer Ida von Günther, from whom she derived her own stage name. Heard by Bruno Walter at an unsuccessful audition for the Vienna Hofoper, she was instantly engaged for Munich, where she appeared in 1913, first as Mimì and then as the Queen of Night. She remained at Munich until 1925, singing such roles as Konstanze, Zerbinetta (in which Strauss described her as 'simply unique and without rival'), Zerlina, Marzelline, Norina, Gilda, Oscar (*Un ballo in maschera*) and Nannetta, often performing opposite her first husband, the tenor Karl Erb, with whom she also recorded duets at that period. In 1917 she sang the part of Ighino at the première of Pfitzner's *Palestrina* (with Erb in the title role), and two years later she created the title part in the same composer's *Das Christelflein*. In 1924 she created a sensation when she sang Zerbinetta at Covent Garden under Walter; a memento of the occasion exists in her exhilarating account of Zerbinetta's aria. The same season she also performed Gilda, and returned for Konstanze in 1927. She made her début at the Salzburg Festival as Zerlina in 1925, the year she moved to Berlin,

where she appeared at both the Städtische Oper and the Staatsoper. There she added to her repertory heavier roles such as Manon, Mignon and Tatyana. She never sang at the Metropolitan but appeared as Rosina in Chicago (1921–2). Ivogün's operatic career faded somewhat prematurely in the early 1930s but she continued to give frequent recitals with the pianist Michael Raucheisen, whom she married in 1933. All who saw and heard her remarked on her personal charm, light and airy to match her vocal qualities. Her numerous recordings bear out the evidence of her contemporaries. After retirement she taught in Berlin, where her pupils included Elisabeth Schwarzkopf and Rita Streich.

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ALAN BLYTH

Ivory Coast. *See* CÔTE D'IVOIRE.

Ivrea Codex (I-IV 115). *See* SOURCES, MS, §VII, 3.

Ivy, Simon. *See* IVES, SIMON .

Iwaki, Hiroyuki (*b* Tokyo, 6 Sept 1932). Japanese conductor. He studied percussion at the Tokyo National University of Fine Arts and Music while studying conducting with Akeo Watanabe and Hideo Saito. He became an assistant conductor at the NHK SO in 1954, principal conductor in 1963 and subsequently conductor for life. He led the NHK SO on several world tours between 1960 and 1983, and conducted the Bamberg SO on a Japanese tour in 1968. He served as music director of the Fujiwara Opera Company, 1965–7, and has conducted many other orchestras, including the Tokyo Metropolitan SO, the Japan PO, the Residentie-Orkest in The Hague, the Berlin PO and the Vienna PO. In 1988 he organized the Orchestra Ensemble Kanazawa and became its director. Iwaki is a renowned interpreter of contemporary music and has often performed works by Japanese composers abroad. He has given many premières, including those of several orchestral works by Takemitsu. He has also recorded frequently, and won a *grand prix du disque* in 1976 for his recording of orchestral works by Messiaen.

MASAKATA KANAZAWA

Izarra, Adina (*b* Caracas, 27 Aug 1959). Venezuelan composer. She studied in Caracas with Alfredo del Mónaco, then at the University of York (doctorate, 1988), where her teachers included Hoyland (composition) and Orton (electro-acoustic music). She was appointed a lecturer in music at the Simón Bolívar University in Caracas.

Izarra is one of the emerging Latin American composers of the post-1950 generation, and her work has earned international recognition in festivals worldwide. Her early works show the influence of post-war European experimentalism, but since 1982 she has used the rhythmical and instrumental resources of traditional Venezuelan music with varying degrees of abstraction and manipulation. Her harmonic language is dissonant, with tonal resolutions on unisons, while her melodic material often imitates the calls of Venezuelan birds, notably in works for the flute, for which she employs a variety of extended techniques (e.g. *Pitangus sulphuratus*). After 1990 Izarra has experimented with minimalism, medieval techniques and Baroque forms, such as isorhythm, canon and the Spanish folía. She pays special attention to the guitar, composing prolifically for her husband, Rubén Riera. Izarra's approach stems from a playful exploration of contemporary compositional tools, but her style always manifests assured technique and refined expression.

WORKS
(*selective list*)

Orch: Oshunmare, vn, chbr orch, 1982; Mujer con telar, orch of Latin Amer. insts, 1985; Tejedora de arpilleras mágicas, orch, 1986; Pitangus sulphuratus, fl, str, 1987; Luna de aves, chbr orch, 1988; Conc., gui, chbr orch, 1991

Chbr and solo inst: Hasta que el tiempo, fl, ob, cl, bn, tpt, vc, 1981; Ahora, fl, ob, cl, tpt, vc, 1982; Mira!, nar, 2 pf, 1983; Plumismo, pic, 1986; Al palimsesto, fl, kena, zampoña, tape, 1987; Merenguitos, perc, tape, 1987; Desde una ventana con loros, gui, 1989; Querrequerres, fl/ob/pic, tpt, 1989; Reverón, fl, ob, db, 1989; Silencios, gui, 1989; 2 movimientos pare quinteto, gui, str qt, 1990; A través de algunas transparencias, hp, 1990; A dos, fl, gui, 1991; El amolador, fl, 1992; Dos jornadas, gui, 1992; Luvina, b fl, 1992; Carrizos, fl, 1994; Folías de España, gui, 1995

Vocal: Margarita, female v, fl + pic + b fl, gui, 1988; Vojm, female v, elecs, 1988; Las troyanas (incid music), male chorus, tape, 1993, rev. male chorus, ob, bn, hn, tpt, db, 1995; Estudio sobre la cadencia Landini, pf, 1996 Orat profano, S, Bar, fl, gui, hp, perc, 1996; Hp Conc., 1997; Retratos de Macondo, cl, bn, pf, 1997; Sistemas delirantes, fl, gui, 1997; 3 cortos, fl, gui, 1998

Tape: Lamento, 1984

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CARMEN HELENA TÉLLEZ

Iznaola, Ricardo (*b* Havana, 21 Feb 1949). American guitarist of Cuban birth. After the Cuban revolution his family moved to Colombia and then to Venezuela. He studied at the Escuela Superior de Música in Caracas with Manuel Perez Días, and subsequently with Regino Sainz de la Maza in Madrid and with Alirio Diaz at the summer school in Caracas. He won many international prizes, including first prize at the Francisco Tárrega Competition in 1968 and 1971. In 1969 he began his international career, touring Asia, Europe and North and South America, and the next year made the first of many recordings, concentrating particularly on Spanish and South American music. He gave his London début in 1976. In 1983 he was appointed professor of guitar at the University of Denver. He has published many articles, compositions and arrangements, and two books on the guitar, *Kitharologus: the Path to Virtuosity* (Heidelberg, 1993) and *On Practising* (Aurora, CO, 1992). Iznaola is a virtuoso recitalist of immense technical resources and powerful intellect, with a deep awareness of Hispanic culture.

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GRAHAM WADE

J

Jabayev, Jambyl (*b* Semirechye, Zhetysay, 28 Feb 1846; *d* Alma-Ata, 22 June 1945). Kazakh poet-singer. He was an apprentice of the poet-singer (*aqyn*) Suyumbai. Between 1870 and 1912 he was undefeated in contests (*aitys*), and in 1919 he was the winner at the first meeting of Zhetysu poets. He was an expert on and performer of the epic songs (*dastan*) *1001 noch'* ('1001 Nights'), *Shakhname*, *Leyila i Medjnun*, *Kyz-Zhibek* and *Edige*, and the author of the epics *Utegen-batyr* ('The Epic Hero *Utegen*') and *Suranshi-batyr* ('The Epic Hero *Suranshi*'). In 1934 he took the grand prize at the first Republican meeting of Kazakh art masters. He took part in festivals of Kazakh arts in Moscow four times following the first ten-day festival of Kazakh literature and art in Moscow in May 1936. His many awards included the Order of the Red Banner of Labour (1936), the Order of Lenin (1938), the Badge of Honour (1939) and State Prize Laureate (1941). In 1941 he composed his famous poem *Leningrad tïk örenim* ('People of Leningrad, my Children!').

Jabayev lived during the period of the suppression of Kazakh nomadic culture under Soviet rule and the transition from oral traditional music to culture based on the written language, and he became a symbol of this turning-point in Kazakh history. After his death, his life and works were commemorated in many ways. In 1946 the Museum and Mausoleum of Jambyl was opened, and in December 1949 the prizes of Abai and Jambyl for literature and art were established. A province, a town and many districts, schools and farms were named after him, and his songs were translated into all the languages of the former Soviet Union as well as other languages.

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ALMA KUNANBAYEVA

Jabera. Flamenco-style song form of Andalusian origin. *See* FLAMENCO, Table 1.

Jablonski, Marek (Michael) (*b* Kraków, 5 Nov 1939). Canadian pianist of Polish birth. He received his elementary musical training from his mother. When he was ten his family emigrated to Edmonton, Alberta. In 1957 he was a scholarship student at the summer music school at Aspen, Colorado, where Rosina Lhévinne heard him and accepted him as her pupil. Winner of the 1961 competition of the Jeunesses Musicales of Canada, he made his first extended tour of that country and performed with the Montreal SO under Zubin Mehta in Montreal (1962) and New York (1963). He has since played throughout Europe and the Americas, making his London début in 1969. He shows an affinity with 19th-century Romantic music, and has made many recordings of Chopin; he also gives intelligent and persuasive performances of 17th- and 18th-century keyboard music. In 1983 he was appointed to the Royal Conservatory of Music in Toronto, and he has given masterclasses in Canada, the USA and Europe.

ERIC McLEAN

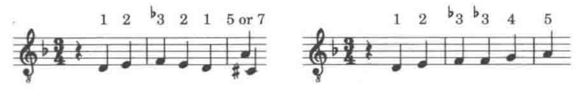
Jácaras (from Sp. *jácaro*, *jaque*: 'ruffian' and *jacarandosa*: 'lively'). A Spanish and Hispano-American dance and musical pattern used in stage productions, church villancicos and instrumental variation pieces in the 17th and 18th centuries. It belongs to the class of dances known as *bailes*, is rowdy and rambunctious in character and, as is customary with *bailes* (as opposed to *danzas*), is accompanied by castanets. According to Cotarelo y Mori, *jácara* originally designated 'a gathering of ruffians and rogues, their life and customs, or ... the picaresque woman; but it had to do more with the noisy and high-spirited than with the criminal'. J. Corominas (*Diccionario crítico etimológico de la lengua castella*, Madrid, 1954–7) defined *jácara* as a lively song or brief entr'acte in which the knavish life is normally depicted, and described its development into a popular genre used to entertain theatre audiences between acts or at the end of presentations. *Jácaras* were often placed immediately after the first act of a *comedia*. They are recognizable from certain musical features and by the likable low-life characters or *graciosos* who sing them; the names Escarramán, Zurdo, Zurdillo, Talaverón and Clarín are associated with the genre. Particularly vivid examples involving blind characters, drunken horseplay or reprieves from imminent death (where a *jácaras* is performed in celebration) are found in Sebastián de Villaviciosa's *El hambriento*, the anonymous *El pardo*, León Marchante's *Borracho y Talaverón* and *Pulga y chispa*, and in *La rubilla* by Francisco de Avellaneda. Numerous further instances show up in the works of Calderón de la Barca, Cervantes, José de Cañizares, Francisco Gómez de Quevedo, Juan Vélez de Guevara and many others.

The church became as enamoured as the theatre with the *jácaras* – indeed, no other subgroup of villancico is more numerous. They are nearly always in a minor key (D minor being the most common) and in bouncy 6/8 metre with occasional hemiola, and are just as catchy and spirited as their counterparts in the theatre. Structurally, sacred *jácaras* settings usually consist of an *estribillo* (refrain) performed by the entire ensemble and a series of brief *coplas* (couplets or stanzas), usually set for a smaller group of soloists. Gutiérrez de Padilla's performance instructions for *A la xácara xacarilla* indicate that the

estribillo should be sung after every third *coplas*. Several *jácaras* texts commonly recur and would have been familiar to audiences of the time; two of the most common opening lines are 'Oigan, escuchen, atienden a la jacarilla' ('Listen, hear me out, pay attention to the *jácara*') and 'Vaya, vaya a la jacarilla' ('Rejoice, rejoice in the *jácara*').

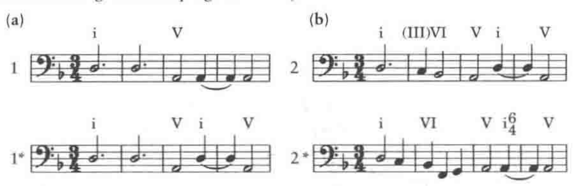
Although the melodic and harmonic material of the *jácaras* was not rigorously standardized, some elements recur in many instrumental settings. Indeed, several popular melodic motifs appear in almost every surviving example for Baroque guitar or keyboard; two of the commonest are shown in ex.1. Two standard harmonic

Ex.1 Defining melodic motifs of *jácaras*



progressions, shown with their variants in ex.2, serve as the underpinning for many *jácaras*. Both consist of four-bar units with pronounced hemiola in the last two bars.

Ex.2 Defining harmonic progressions of *jácaras*



It became almost a cliché to present these two phrases in the prescribed order at the beginning of instrumental settings, as is seen in the opening phrases of the *jácaras* by Santiago de Murcia, Ruiz de Ribayaz, Sanz, Gueráu and Martín y Coll, and those in *E-Mn* 811, all of which show strong filial relationships. Although the preferred key is D minor, with G minor appearing as the second preference, scrutiny of performance parts reveals that many G minor settings were actually performed a 4th lower. Santiago de Murcia, Sanz, Ruiz de Ribayaz, Torres y Martínez Bravo and Roel del Río all described this practice, labelling it the 'Spanish style' and stating that musicians in Spain transposed down a 4th whenever they saw a G (treble) clef. The assertion is corroborated by performance instructions for *De sus galas aprendan divinan madre* (in *GCA-Gc*) and in the performance parts of *Oigan, escuchen, atienden* in the Biblioteca Nacional de Bolivia, La Paz (MS 59/273).

Among the many melodic and harmonic patterns (*folías*, *villanos*, *vacas*, *canarios*, *marizápalos* etc.) that served as the basis for improvisation in guitar and keyboard anthologies, the *jácaras* was of supreme importance, taking second place only to the *pasacalles* in popularity and number.

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CRAIG H. RUSSELL

Jacchini, Giuseppe Maria (*b* Bologna, 16 July 1667; *d* Bologna, 2 May 1727). Italian cellist and composer. He was a young cleric at the basilica of S Petronio and probably sang as a choirboy in the *cappella musicale*. He may well be the 'Gioseffo del Violonzino' engaged from 1680 to 1688 as an extra player for the feast of St Petronius each 4 October. He studied composition with G.A. Perti and the cello with Domenico Gabrielli. According to Padre Martini, he learnt to play so well that he 'approached the sublimity of skill of his master'.

On 31 October 1689 he was accepted as a regular cellist at S Petronio through the intervention and patronage of Count Pirro Albergati, to whom he dedicated his op.4. He served there until the dissolution of the *cappella musicale* in January 1696, receiving an increase in wages in 1693. In 1701 a regular orchestra was again engaged at S Petronio and he played there from March of that year until his death in 1727. He became a member of the Accademia Filarmonica on 16 December 1688, though not without opposition from those who accused him of not attending the spiritual exercises and sacred functions of the academy. His name was drawn as *principe* of the Accademia Filarmonica in April 1709, but he declined to serve on the grounds that he did not want such a dignity; his name was excluded from further drawings, but since he was aggregated in the rank of composer he was allowed to compete for the music to be performed on the patronal feast each year. He submitted sonatas, a hymn and numerous settings of the *Salve regina* for many years. During this period he served as *maestro di cappella* in the Collegio dei Nobili and at the church of S Luigi in Bologna.

Jacchini was known as an excellent cellist in both church and theatre, being especially adept at accompanying singers; probably he furnished elegant solo episodes of the kind found in some of his published instrumental works. He was justly famous during his lifetime for his trumpet and string sonatas, continuing the Bolognese tradition set by Cazzati, Torelli, Perti and P. Franceschini. A letter from one Stefano Frilli to Perti dated 'Florence 8 August 1699' (*I-Bc*) indicates the popularity of Jacchini's trumpet works even outside Bologna. Frilli writes 'I brought from there [Bologna] (given to me by a copyist) a sinfonia with trumpet by Signor Jacchini, which was very well liked, and every time [it was performed] they asked who is this [composer], rejoicing with you that he is your pupil'.

Besides his imaginative writing for both trumpet and violins, his works often contain solo passages for cello. In some movements the cello alternates with the trumpet in imitative dialogues, or accompanies it as an obbligato instrument, a practice also favoured by his teacher Gabrielli. All these works (now in *I-Bsp*) come from the

years 1690–95 when the *cappella musicale* was at its height under the direction of G.P. Colonna. The presence of an excellent trumpeter, G.P. Brandi, engaged annually for the patronal feast during this period, must have inspired this festive music. Passages for cello are often briefly imitative of the trumpet, or they alternate between episodic diminutions of the bass line and a more strict adherence to the continuo part.

His op.4 is made up of ten concertos, of which six have a part for cello obbligato. These are brief solo passages, usually four to eight bars long, using scalic or four-note sequential patterns (nearly always in the fast movements). A sonata for cello solo in a collection entitled *Sonata a tre di vari autori* from the late 17th or early 18th century shows an advanced level of virtuosity with the addition to the above techniques of repeated arpeggiated chords. The music reveals the gradual liberation of the cello from the role of continuo instrument and its somewhat tentative assumption of a more solo role.

WORKS

op.	
1	Sonate . . . per camera (vn, vc)/vc solo (Bologna, n.d.)
2	Sonate da camera a 3 with vc obbl (Bologna, 1695)
3	Concerti per camera, vn, vc, bc (Modena, 1697)
4	Concerti per camera à 3 e 4, with vc obbl (Bologna, 1701)
5	Trattenimenti per camera, 3–6 insts, some with 1/2 tpt (Bologna, 1703)
-	Sonata no.4 in Sonate per Camera . . . di vari autori, vn, vc (Bologna, *c*1700)
-	Sonata no.5, vc solo, in Sonata a 3 di vari autori (Bologna, *c*1700)
-	Sonata no.6 in Sonata . . . di vari autori, vn, vc (Bologna, *c*1680)

Sinfonia con tromba, tpt, 2 vn, va, vc, bc, 1690, *I-Bsp* D.12.5; Sonata con tromba, tpt, 2 vn, va, vc obbl, bc, 1695, *Bsp* D.12.4; Da morto sonata con trombe sordine, 2 tpt, 2 vn, va, vc obbl, bc, 1695, *Bsp* D.12.7; sonata a 5 con tromba, tpt, 2 vn, va, vc, bc, *Bsp* D.12.6

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ANNE SCHNOEBELEN

Jaches de Wert. *See* WERT, GIACHES DE.

Jachimecki, Zdzisław (*b* Lwów, 7 July 1882; *d* Kraków, 27 Oct 1953). Polish musicologist, composer and conductor. He studied music with Stanisław Niewiadomski and Henryk Jarecki at Lwów and musicology with Guido Adler in Vienna (1902–6), where he took the doctorate with a dissertation on Gomółka's psalms. During his stay in Vienna he also studied composition under Herman Grädener and Arnold Schoenberg. In 1911 he completed the *Habilitation* at Kraków with a work on Italian influences on Polish music. He was successively lecturer in music history (1911), reader (1917) and full professor (1921) at Kraków University and later director of its musicology institute until his death. He gave courses at the universities and learned institutions of Rome, Padua, Bologna, Venice, Frankfurt, Vienna and Budapest. In 1934 he initiated a series entitled Rozprawy i Notatki Muzykologiczne, in which he intended to publish works by Kraków musicologists.

Jachimecki's main field was the history of music; his studies are generally comprehensive explorations of their subject. He wrote a number of monographs on composers including Chopin, Haydn, Mozart, Moniuszko, Szymanowski, Wagner and Wolf, several versions (gradually expanded) of the history of Polish music, and a great many valuable papers on specific problems treated in detail. His wide interests in music history included early music and contemporary composers. His attention always focussed on important problems and his work on Polish music in particular was often of a pioneering nature.

He was an active music and theatre (especially opera) reviewer, and wrote many popular articles on music, contributed to musical periodicals such as *Muzyka* and *Muzyka polska*, and non-musical newspapers including *Głos narodu*, *Przegląd polski* and *Ilustrowany kurier codzienny*. Between 1908 and 1924 he conducted symphonic concerts in Kraków; he also composed symphonic pieces and, in particular, songs (published in Kraków and Warsaw), chiefly to texts by Polish poets such as Asnyk, Rydel and Staff.

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ZYGMUNT M. SZWEYKOWSKI

Jachino, Carlo (*b* San Remo, 3 Feb 1887; *d* Naples, 23 Dec 1971). Italian composer. After studies in Lucca and with Riemann in Leipzig (1909–10), he held teaching posts in Parma (1928–33), Naples (1933–8) and Rome (1938–51), then became director of the conservatories of Naples (1951–3) and Bogotà, Colombia (1953–6). From 1961 he was artistic director of the S Carlo opera house, Naples. As a composer he was an unpredictable eclectic. He made his name with *Giocondo e il suo re*, the only one of his operas that appears to have been performed. It was frequently revived in Italy, despite criticism from certain quarters of its overt indebtedness to Puccini and Zandonai. A few years later, in the Second and Third Quartets, he was working in a fresher, more vivacious style characterized by crisply dissonant diatonicism. The orchestral works of the 1930s, however, show unreliable taste: the *Fantasia del rosso e nero*, with its chromatic angularities and xylophone-obsessed rhetoric, is no more persuasively personal than *Giocondo*. Nor are his postwar excursions into strict dodecaphony any more convincing: it is significant that, after mingling dodecaphony with tonal elements in the First Piano Concerto, he reverted to straightforward tonality in the Second and all subsequent works. His books include *Tecnica dodecafonica* (Milan, 1948).

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JOHN C.G. WATERHOUSE/R

Jachmann-Wagner, Johanna. *See* WAGNER family, (2).

Jacinto, Frei (*fl* early–mid-18th century). Portuguese composer. Only his 'Sonatas para Cravo do Sr. Francisco Xavier Baptista' survive (in the National Library, Lisbon). Their style indicates that he may have been a contemporary of Carlos de Seixas and Domenico Scarlatti, so it is possible that most of his compositions were lost in the Lisbon earthquake of 1755. His sonatas or toccatas, which emphasize Baroque motivic play rather than *galant* simplicity, compare favourably with the best of Seixas's works. One (ed. M.S. Kastner, *Cravistas portuguezes*, i, Mainz, 1935) is in binary form and shares with several of Seixas's sonatas a return to the tonic before the first double bar. The other (ed. Kastner, *Cravistas portuguezes*, ii, Mainz, 1950) is an undivided but repeated movement with patterns of note repetition identical with those in Seixas's sonata no.50 (PM, x, 1965).

KLAUS F. HEIMES

Jack (Fr. *sautereau*; Ger. *Docke*, *Springer*; It. *salterello*). (1) The essential part of a harpsichord action that carries the plectrum past the string, plucking it and making it sound (*see* HARPSICHORD, fig.1).

(2) The pivoted vertical lever in a piano action that forces the hammer upward when the key is depressed (*see* PIANOFORTE, figs.32 and 33).

Jackslide [guide, slide]. The wooden, slotted strip which guides the jacks and holds them in position. It is either of one-piece construction (a BOXSLIDE) or two-piece. In the two-piece design the top slide (upper guide) is usually movable and the lower guide fixed (*see* HARPSICHORD, fig.1). In 18th-century French instruments the guides were often covered with leather, with punched slots as the bearing surface for the jacks, in order to reduce action noise. The term 'register' is sometimes used to denote a jackslide.

See also REGISTRATION, §II, 1.

Jackson, Francis (Alan) (*b* Malton, Yorks., 2 Oct 1917). English organist and composer. He was a chorister and pupil of Sir Edward Bairstow at York, whose influence was to mould his entire life. While organist of Malton parish church (1933–40) he became an FRCO (1937), gaining the Limpus Prize. His first composition was an organ impromptu in honour of Bairstow's 70th birthday, written in Itlay during wartime service and first performed in York Minster in 1945. A year later he succeeded his mentor as master of the music at York, remaining there until 1982, when he retired to concentrate on composing. Like Bairstow, Jackson became a prolific composer of choral and organ music and many of his works have found a firm place in the repertory.

Jackson made an international name as a recitalist, particularly in the USA, and in his day probably gave more inaugural recitals than any of his contemporaries, one of his great strengths being the ability to demonstrate an organ colourfully and comprehensively. His recordings include classic performances of Bairstow and Willan. He has played recitals in virtually every major British venue, including several at the Royal Festival Hall and a notable one at Westminster Abbey in 1957 for the International Congress of Organists. Among his most significant organ works are four sonatas (1969, 1972, 1979, 1985) and a concerto, first performed in Dunfermline Abbey in June 1985. For many years he was in demand as a consultant on organ design, his outstanding achievements being the rebuilt York organ and the new organ in Blackburn Cathedral (1970), for which he composed his Sonata in G minor. He gained his DMus (Durham) in 1957, became a Fellow of Westminster Choir College, Princeton, New Jersey, in 1970, and was president of the Royal College of Organists from 1972 to 1974. He was awarded the OBE in 1978 and an honorary doctorate from the University of York in 1983.

STANLEY WEBB/PAUL HALE

Jackson, George K(nowil) (*b* Oxford, bap. 15 April 1757; *d* Boston, MA, 18 Nov 1822). English-American composer, teacher and editor. He reportedly studied under Nares at the Chapel Royal, and while in London he taught privately, wrote a number of sacred and secular compositions and published a *Treatise on Practical Thoroughbass* (1785). St Andrews University granted him a doctorate in music (1791), which probably was an honorary award.

By 1797 he was in New Brunswick, New Jersey; there, while professor of music at a private academy, he presented concerts of popular and art music which received favourable attention throughout the state. He moved to New York in 1801 and remained there, teaching and giving concerts, until 1812 when he moved to Boston. Jackson played a prominent part in that city's musical life as a teacher, composer, conductor, organist, music seller and consultant to the newly formed Handel and Haydn Society.

Jackson's reputation rested mainly on his skills as an organist and teacher, but he also wrote nearly 100 compositions. He was essentially a conservative composer, making much use of figured bass and of fugal techniques. His keyboard pieces do not reflect his own apparent proficiency as a performer, but often are clearly didactic. His few surviving hymns and chant settings are stolidly harmonized in textbook style, but the settings of *Dr. Watt's Divine Songs* are tuneful and show a degree of sophistication in their use of chromatic inflection and broad melodic curves not usual in contemporary settings of Watts.

WORKS

for further details see GroveA (C. Kaufman) and Kaufman (1968)

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CHARLES H. KAUFMAN

Jackson, George Pullen (*b* Monson, ME, 20 Aug 1874; *d* Nashville, TN, 19 Jan 1953). American folksong scholar. He was educated at Dresden Conservatory (1897–8), Vanderbilt University, the universities of Munich and Bonn and the University of Chicago, where he took the doctorate in 1911 with a dissertation on Romantic literature. Shortly after joining the German department of Vanderbilt University in 1918 he became interested in the music of the large southern singing groups such as the Sacred Harp Singers (together with Alan Lomax he made recordings of their performances, 1942). His study of the music, as found in collections published in the early 19th century, resulted in the book *White Spirituals in the Southern Uplands* (Chapel Hill, NC, 1933/*R*), which introduced an important body of American folk music to scholarly and general readers. It was followed by two collections of the music, namely *Spiritual Folk-Songs of Early America* (Locust Valley, NY, 1937/*R*) and *Down-East Spirituals* (New York, 1943/*R*), two further studies, *White and Negro Spirituals ... with 116 Songs as Sung by both Races* (New York, 1943/*R*) and *The Story of 'The Sacred Harp', 1844–1944* (Nashville, TN, 1944), and a final anthology, *Another Sheaf of White Spirituals* (Gainesville, FL, 1952/*R*). He also founded and directed numerous organizations, including the Nashville SO (1920) and the Tennessee State Sacred Harp Singing Association (1939).

RICHARD JACKSON

Jackson, John (*d* Wells, March 1688). English organist and composer. His name first appears as *informator choristarum* at Ely Cathedral for a single quarter in 1669. The following year he moved to Norwich as Master of the Choristers, thence in 1674 to Wells, where he was appointed organist and vicar-choral on 9 September. He was also made Master of the Choristers, though perhaps not immediately; thus, in 1678–9 he was paid £10 as organist, £20 as Master of the Choristers and £23 'in augmentation', the latter presumably his share of the vicars' revenues. His widow Dorothea was granted administration of his estate in December 1689.

Jackson's Service in C survives in score (*GB-Ob* Tenbury 1020), but much of his church music is incomplete as it stands. However, a fair idea of its style can be gained from an organbook (*Lcm* 673), which obviously hails from Wells. It is probably in his hand, and also contains some chants (the 'Welles Tunes'), four of which are by him. Two of his smaller anthems were printed in John Playford's *Cantica Sacra* (RISM 1674[2]), and Tudway included *Hallelujah, the Lord said unto my Lord* in his collection (*Lbl* Harl. 7338). There is 'A Simphony by Mr. John Jackson' in *Musicks Hand-Maide* (2/*c*1668), and a suite of instrumental pieces in Wells Cathedral (Vicars' Choral 9). A number of convival catches are in Playford's *The Second Book of the Pleasant Musical Companion (*RISM 1686[4]).

WORKS

GB-Lcm refers to the Wells organbook Lcm 673

SERVICE MUSIC

Service in C, full with verses (TeD, Jub, San, Ky, Doxology, Cr, Mag, Nunc), *GB-Lcm* (inc.), *LF* (inc.), *Ob*, *WO* (inc.), *WB* (inc.)

Service in g, full with verses (TeD, Jub, San, Ky, Doxology, Cr, Mag, Nunc), *Lcm* (inc.)

Burial Service, lost, mentioned in *DNB*

4 chants, A, g, D, E, *Lcm* (inc.)

ANTHEMS

Christ our passover (An Easter Anthem), full with verse, *GB-Ckc* (inc.), *Lcm* (inc.)
God standeth in the congregation, full, 5vv, *Lcm* (inc.)
Hallelujah, the Lord said unto my Lord, full with verse, *Cjc* (inc.), *Ckc*, *Ctc* (inc.), *Cu*, *Drc* (inc.), *H* (inc.), *Lbl*, *Lcm* (inc.), *LF* (inc.), *LI* (inc.), *WO* (inc.), *WRec* (inc.)
I am well pleased, *US-BEm*
I said in the cutting off (An Anthem of Thanksgiving for Recovery for a Dangerous Sickness, Anno 1685), verse, *GB-Lcm* (inc.)
Let God arise, verse, 1674[2]
Many a time have they fought against me (Being a Thanksgiving Anthem for ye 9th of September, 1683 [Rye House Plot]), verse, *Lcm* (inc.)
O how amiable are thy dwellings, verse, *Ckc*, *Lcm* (inc.)
O Lord let it be thy pleasure, verse, *Lcm* (inc.)
Set up thyself, O God, verse/full, 1674[2]
The days of man, verse, *Lcm* (inc.)
Thou, O God, art praised, *LI* (inc.)

MOTETS

Gloria Patri, 4vv, *GB-Och*
Magna et miranda, 3vv, bc, *Och*

SECULAR

12 songs and catches: 1673[4], 1675[7], 1685[4], 1686[4], 1687[5]
Simphony, Musick's Hand-maide, kbd (London, 2/*c*1668)
Suite, *GB-W*

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IAN SPINK

Jackson, Judge (*b* Ozark, AL, 12 March 1883; *d* Ozark, 7 April, 1958). American composer and tune book compiler. In about 1900 he moved to southeast Alabama, where he learned shape-note hymn singing from other blacks and became a singing-school teacher. During the 1920s he composed shape-note songs in both the folk-hymn and gospel-hymn styles, encouraging his friends and pupils to do the same. His *The Colored Sacred Harp* (1934/*R*) was the first new collection in four-shape notation to be published in the 20th century, and the only tunebook to contain mostly songs by black composers. In the 1950s he began regular broadcasts of black shape-note singing over radio station WOZK in Ozark. After his death black singers continued the radio programmes, made television broadcasts, and used his book at such annual events as the Alabama and Florida Union State Sacred Harp Singing Convention and the Jackson Memorial Sing in Ozark.

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DORIS J. DYEN

Jackson, Mahalia (*b* New Orleans, 26 Oct 1911; *d* Chicago, 27 Jan 1972). American gospel singer. She grew up in the musically conservative context of the Baptist faith, but found the music of a nearby Holiness church more congenial. She was also inspired by the blues recordings of Bessie Smith, Mamie Smith and Ma Rainey, to which she listened secretly because blues were associated with the Devil by the members of her church. In 1927 she moved to Chicago, where she sang professionally first with the choir of the Greater Salem Baptist Church and from 1932 with the Johnson Gospel Singers, one of the first professional touring gospel groups. In the mid-1930s she began a 14-year association with Thomas A. Dorsey, touring with him to promote his songs. The success of her recording *Move on up a little higher* (1947), which sold more than a million copies, established her as the 'Gospel Queen'. Her blues-inspired singing is shown particularly well in *Let the power of the Holy Ghost fall on me* (1949), which won the French Academy's Grand Prix du Disque. In 1952 she toured Europe and by the mid-1950s had her own radio and television programmes in Chicago, appearing frequently on national shows. She sang at President John F. Kennedy's inauguration in 1961. Although she was invited to appear in nightclubs and to perform secular music, she always rejected such offers. She did extend her scope, however, by making use of large choruses and string orchestras, and also made a recording of Duke Ellington's *Black, Brown and Beige* with his orchestra (1958). Jackson was not the first, and possibly not the finest, African-American gospel singer, but it was largely through her compelling contralto voice and her personality that people of all races throughout the world came to respect gospel music as an idiom distinct from the classical African-American spiritual.

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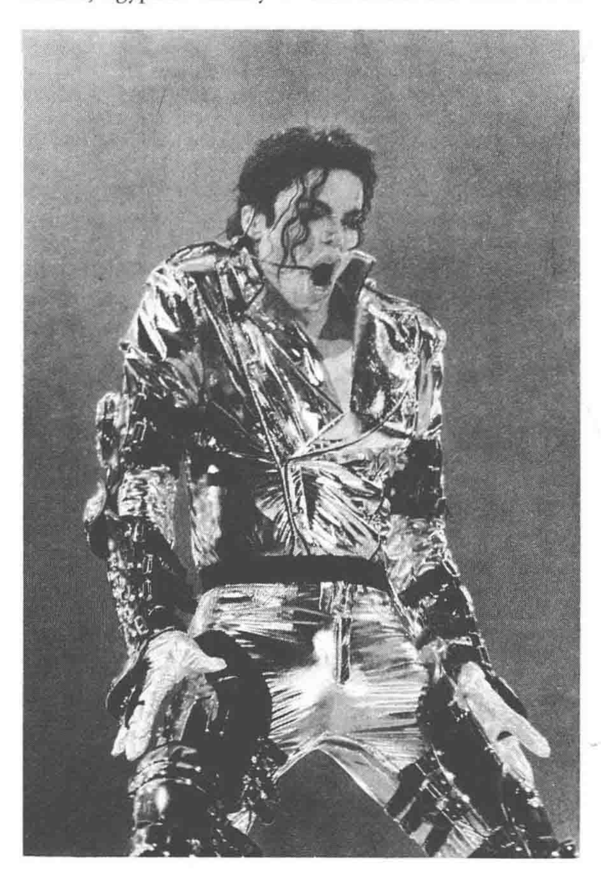
HENRY PLEASANTS/HORACE CLARENCE BOYER

Jackson, Michael (Joseph) (*b* Gary, IN, 29 Aug 1958). American pop singer, songwriter and producer. He first achieved fame, aged 11, as the lead singer of the JACKSON FIVE. Michael was the focal point of the group, with a vocal style and dance moves heavily indebted to James Brown. His precocious mastery of soul singing is fully evident on the group's first Motown release, *I want you back* (1969), in which he displays an infectious sense of uptempo timing and an impressive range of vocal resources, effectively showcased on a finely crafted tune. In 1971 Jackson released his first records as a solo artist, revealing a predilection towards ballads. Like those of the Jackson Five, his early solo recordings were remarkably successful.

However, Jackson's solo career did not progress until the late 1970s. In 1978, while working on the film of the musical *The Wiz*, he met Quincy Jones. The two collaborated on Jackson's next album, *Off the Wall* (Epic, 1979), which outsold his previous solo efforts and garnered favourable critical notices. Jones and Jackson successfully updated Jackson's sound, presenting him as a mature artist capable of appealing to dancers and top-40 radio programmers alike. Jackson's voice had deepened somewhat, but retained its trademark flexibility, rhythmic drive and melodic sensitivity that perfectly fit the album's combination of funk, pop and disco. Jackson's next album, *Thriller* (Epic, 1982; again produced by Jones), became an international phenomenon, breaking all sales records, and selling approximately 45 million copies. *Thriller* successfully synthesized aspects of pre-existing

styles: soulful, middle-of-the-road ballads ('The girl is mine', sung with Paul McCartney), slick funk-disco ('Billie Jean') and funky heavy metal ('Beat it'). This stylistic blending enabled Jackson to transcend boundaries between audiences that music industry experts believed were unassailable. Furthermore, aware that MTV had become the most effective tool for promoting recordings, Jackson began conceiving his songs in relation to video presentation. The videos for *Billie Jean*, *Beat it* and *Thriller* were mini-films, small narratives with relatively huge budgets. *Billie Jean*, released first, was not played much on MTV due to the channel's *de facto* colour policy; *Beat it*, however, because of its funk-metal fusion, was repeatedly shown on the video channel amid rumours of pressure from Walter Yetnikoff, the head of CBS/Epic. Jackson's understanding of how to employ his singing and dancing skills within the rhetoric of videos enabled him to exploit his abilities as a performer rather than as a musician per se. Viewed in this way, the magnitude of his success is inextricable from the age of music video.

On his next albums, *Bad* (Epic, 1987) and *Dangerous* (Epic, 1991), Jackson struggled to match the critical and commercial success of *Thriller*. Although they both sold over 20 million copies there was a sense in which Jackson was repeating himself (the formulaic funk of *Bad*) or groping for new ideas (the attempts to incorporate aspects of new jack swing in *Dangerous*). In terms of video, Jackson also appeared to be repeating himself, returning over and over to the street-gang, *West Side Story*-style, *mise-en-scène* of *Beat it*. An exception to this is the Afrocentric, Egyptian fantasy of 'Remember the Time' from *Dangerous*. Although he had devoted much effort to humanitarian causes throughout the 1980s and early 90s (including co-writing *We are the world* (CBS, 1985) with Lionel Ritchie for USA for Africa), by the mid-1990s his career was in danger of being overshadowed by tabloid-style scandals and his brief marriage to Lisa Marie Presley, the daughter of Elvis.



Michael Jackson performing live in Amsterdam, 1996

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DAVID BRACKETT

Jackson, Milt(on) [Bags] (*b* Detroit, 1 Jan 1923; *d* New York, 9 Oct 1999). American jazz vibraphonist. After an early engagement in Dizzy Gillespie's sextet (1945–6) and big band (1946) he worked with Howard McGhee, Charlie Parker, Woody Herman and others (1948–9). In 1948 he recorded the blues *Misterioso* and other titles as a participant in Thelonious Monk's celebrated sessions for the Blue Note label. He returned to Gillespie from 1950 to 1952, and during the same period issued some recordings under the name of the Milt Jackson Quartet. By the end of 1952 this group was renamed the MODERN JAZZ QUARTET. Jackson's career was centred around the MJQ until 1974; only in the summer months when the MJQ did not perform did he regularly take on other jazz engagements as a leader or sideman. Following the group's dissolution he toured alone, performing with local bands in various cities, but from 1981 until 1997 he rejoined his African-American colleagues in the MJQ on a regular basis. Jackson was the first vibraphonist (he actually played the Deagan vibraharp) in the bop style. His improvisations exhibit great rhythmic variety, with sudden outbursts of short notes often adjoining languid, sustained phrases. He utilized a wide range of dynamics to highly expressive ends. His great control of rhythm and dynamics is clearest in his masterly improvisations at slow tempos, but he also had a fondness for the 12-bar blues, and has recorded many excellent blues solos. He was one of the first vibraphonists to slow the speed of the instrument's oscillator to about 3·3 revolutions per second (as opposed to Lionel Hampton's vibrato speed of about 10 per second), thus warming his long notes with a subtle vibrato and avoiding the nervous shimmy on shorter notes that is heard in the work of earlier players. Jackson wrote a number of well-known jazz tunes, such as *Bluesology* (1951, Dee Gee), *Bags' Groove* (1952, BN), *The Cylinder* (1959, on the album *Ballad Artistry*, Atl.) and *Ralph's New Blues* (1955, on the MJQ's album *Concorde*, Prst.), the simple pentatonicism and formal design of which often contrast sharply with the complexity of his improvisations.

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THOMAS OWENS

Jackson, Richard (Hammel) (*b* New Orleans, 15 Feb 1936). American music librarian and musicologist. He studied the organ at Loyola University (BM 1958), musicology at Tulane University (MA 1962), and library science at Pratt Institute (MSLS 1968). After holding positions at the New Orleans Public Library (1958–9), the Maxwell Music Library at Newcomb College, Tulane University (1959–62) and the library of the New School for Social Research (1962–5), he became head of the Americana Collection in the music division of the New York Public Library (1965–91), where he has prepared exhibitions on Copland, Carter, Gottschalk and the New York PO, among other subjects. As a musicologist, Jackson specializes in 19th- and early 20th-century American classical and popular music. He has edited collections of Gottschalk's piano music (1973) and Stephen Foster's songs (1974), and in 1976 published the anthology *Popular Songs of 19th-Century America*; he also acted as editorial consultant for the collected works of Scott Joplin and for the publications of the Wa-Wan press. Other publications include articles in various journals and two bibliographies of American music (1973, 1977); he co-edited *The Little Book of Louis Moreau Gottschalk* (1976). He was associate editor of the *American Choral Review* (1967–91).

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PAULA MORGAN

Jackson, Roland (*b* Milwaukee, 31 Oct 1925). American musicologist. He studied at Northwestern University (BM 1947, MM 1948), with Gurlitt in Freiburg (1951), with Handschin in Basle (1952), and with Bukofzer, Lowinsky and Kerman at the University of California at Berkeley, where he took the doctorate in 1964 with a dissertation on Trabaci's keyboard music. He taught at Northland College (1948–50), the University of Arkansas (1958–61), Ohio University (1961–2) and Roosevelt University in Chicago (1962–70); in 1970 he joined the staff of the Claremont Graduate School in Claremont, California; he retired from teaching in 1994. His scholarly interests include the music of Marenzio, analysis of musical styles and the history of performing practice. In 1988 he founded and became editor of the journal *Performance Practice Review*. He has applied computer technology to his studies in analysis, which have ranged from the music of Bach to works of the early 20th century. Much of his research has centred on Italian keyboard music, particularly that of Frescobaldi and the Neapolitan school of the period around 1600; he traced the development of this music from the late Renaissance to the early Baroque, examining both harmonic and melodic styles.

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PAULA MORGAN

Jackson, Walker (*d* Ballingarry, Co. Limerick, late Feb/March 1798). Irish musician and composer. He was a member of a wealthy landed family long established in Co. Limerick, a Justice of the Peace, and also the president of a convivial Limerick society *Cuideachta gan Cúram* (company without care). He was an early composer for the uilleann pipes, which had not reached their fully

developed form in his time. The jig *Jackson's Morning Brush*, his most famous tune, and one of several of his compositions still played traditionally, was composed in the 1770s and published in gentlemen's magazines of the decade. He also wrote *Jackson's Turret*, named after the tower in which he lived in Ballingarry.

A Collection of Favourite Irish Tunes composed by W. Jackson Esq. was advertised in the *Hibernian Journal* of 3 March 1780 as published by John Lee of Dublin, but no copy of this work is known to survive. About 1790 it appears to have been reprinted as *Jackson's Celebrated Irish Tunes*, which contains 13 pieces, almost all double jigs. It is interesting that Jackson composed no reels or hornpipes, which first came into the Irish tradition from Britain in the 18th century. The collection was pirated and individual tunes were frequently printed in other collections. Through confusion with another later Jackson, a Co. Monaghan musician, far more tunes have been credited to Walker Jackson than he composed.

NICHOLAS CAROLAN

Jackson, William (i) [Jackson of Exeter] (*b* Exeter, 29 May 1730; *d* Exeter, 5 July 1803). English composer, essayist, organist and painter. The son of a grocer, he was given a liberal private education and studied with musicians at Exeter Cathedral and other visiting musicians in the city. Some early sources identify John Silvester, organist at Exeter between 1741 and 1753, as his teacher, but Jackson himself did not provide any names; he asserts that his own efforts were the chief impetus for his knowledge of music and aspirations to follow a musical career. From about 1746, according to Jackson's recollection, he continued his study in London with John Travers, organist of the Chapel Royal. Because of limited funds, after less than two years Jackson was obliged to return to Exeter, where, to avoid confusion with an Oxford-based musician, he adopted the designation 'Jackson of Exeter' on the title-pages of all his published work. He made his career as an independent teacher and performer until Michaelmas 1777 when he was appointed sub-chanter, organist, lay vicar and master of the choristers at the cathedral. He remained in the service of the cathedral until his death. He was survived by his wife (née Bartlett), two sons and a daughter; the sons pursued successful careers in diplomatic service. A monument was erected to him in the vestry of St Stephen's, Exeter, where he is buried.

Throughout his life Jackson was active as a composer in a variety of media, though the largest proportion of work published in his lifetime was secular vocal music. The popularity of many of his individual songs, his two volumes of canzonets for two voices and small scale pieces for vocal ensembles, is evidence of a market for modest works for amateur performance. The *Elegies* op.3 (among Jackson's most popular works in terms of critical reception and financial success), however, make demands upon the technical abilities of the singers beyond those normally associated with amateurs. The variety of instrumental resources used in the accompaniments in the first three collections of solo songs opp.1, 4 and 7 also suggest the availability of professional resources. Many of these works were almost certainly written for the concerts promoted at Bath by his friend Thomas Linley (i) which drew upon the prodigious talents of the Linley children and professional instrumentalists working in the city. Other publications from the 1760s similarly reflect Jackson's attempt to move between music suitable for amateur performance and that more clearly intended for professional execution. The *Hymns* op.6, for example, offered simple settings of selected psalms by Tate and Brady, alternatively for three voices or unison voices with continuo, while the ode and anthem op.5, are clearly concert works.

Jackson's first dramatic work was *Lycidas*, which was performed as an afterpiece at Covent Garden on 4 November 1767 and repeated at Bath on 26 November. The work (not published and now lost) commemorated the death in September of Edward, Duke of York (brother of George III). Bath was also the venue for the most successful performance of Jackson's largest scale choral work, *An Ode to Fancy*, based on words by Joseph Warton. The treatment of this material is typical of Jackson's attitude to his words; passages of the poem are omitted, rearranged and restructured to provide the framework for a substantial choral work – the composer refers to it in his autobiography as an oratorio – for solo voices, chorus and orchestra.

Although Jackson refers to unpublished sets of harpsichord 'lessons' written during the London years and at the time of his return to Exeter, only two collections of instrumental music were published. The *Six Sonatas* op.2 for harpsichord with optional violin (*c*1757) are among the earliest English examples of the genre and are notable for their adventurous treatment of texture. The *Eight Sonatas* op.10 for harpsichord and string quartet (*c*1773) are more mature in their handling of form

Jackson entered into full-time musical employment for the first time when he took up his duties at Exeter Cathedral in 1777. His immediate predecessor in the post of organist and choirmaster, Richard Langdon, had caused increasing difficulties for the cathedral authorities through absences and, according to Jackson writing in 1801, 'I found a bad choir, which I was determined, if possible, to make a good one. By degrees I succeeded and it is now, and has been for many years, the best in the kingdom'. Much of his activity was directed towards establishing a new repertory and the composition of services and anthems for the church became a major preoccupation. None of his music for the cathedral was published until after his death when his pupil and successor, James Paddon (1768–1835), edited a selection of anthems and services in 1819. The authenticity of the Service in F, formerly questioned, is confirmed by Jackson's autobiography. This work and especially the *Te Deum*, which long remained in use in the Anglican church, was composed in a simple contrapuntal idiom to meet the deficiencies of the Exeter choir which he inherited; other services in the Paddon collection are in a more elaborate style. The composer John Davy and the singer Charles Incledon were among the pupils or choristers trained by Jackson.

Although the cathedral records show no period of absence for Jackson he must have been away from Exeter for some relatively extended periods. In 1785 he undertook a ten-week tour of Europe (his only period out of England) during which he visited France and northern Italy, passing through the Low Countries on his return. The primary focus for this visit was to follow his artistic, not his musical interests, and especially to see mountains. He was also absent in 1780 when his comic opera *The Lord of the Manor* was produced at Drury Lane. Two of

Jackson's earlier songs had been introduced with new texts into the production of Sheridan's *The Duenna* (21 November 1775). The new opera, a more substantial three act work, was very successful, with 21 performances during its first season, and was regularly revived in successive years. In 1812 Henry Bishop, in collaboration with, among others, C.I.M. Dibdin and Jackson's former pupil John Davy, produced an adapted version at Covent Garden (24 October 1812) which contributed to the continued popularity of the opera during the first half of the 19th century. Jackson's opera was unusual in that it was immediately published in a full orchestral score as well as the more customary vocal score format. The score demonstrates a command of a variety of idioms; it includes a substantial three-movement overture on a symphonic scale, as well as large-scale ensembles and solo items which make considerable demands upon the singers, yet it was the simpler, more sentimental, songs such as 'When first this humble roof I knew' and 'Encompass'd in an angel's frame' which perhaps ensured the popularity of the work. These, together with the canzonets *Love in thine eyes* and *Time has not thinn'd my flowing hair* and the reworking of Arne's *Where the bee sucks*, were among his most popular works and were frequently reprinted in single editions and popular anthologies. Jackson's second opera, *The Metamorphosis* was less successful than its predecessor, running for only three nights. It was not revived, though a vocal score was published.

In addition to the libretto of *The Metamorphosis* Jackson wrote substantial prefaces to several of his publications. That to *12 Songs* op.4 in particular is an important statement of the composer's aims, stressing as it does the aspiration of setting only the highest quality verse in a musical style based upon the traditions of a national melody which owed little to the fashionable excesses of Italian opera. Jackson is fiercely critical of descriptive word-painting which seeks to express the sound of the text, rather than its inherent sentiment. These principles underlie all the composer's vocal music, whether conceived for professional or amateur performers. The often trenchant views expressed in the prefaces are an important contribution to the musical aesthetic of the period.

Jackson maintained friendships with a wide circle of literary figures and he published two collections of his own essays, *Thirty Letters on Various Subjects* and *The Four Ages*. The essays cover a wide range of general subjects as well as artistic topics. His most significant musical commentary is the essay *Observations on the Present State of Music in London* (1791). This rather pessimistic account of fashions of the age, regretting the inhibiting influence on English music of the cult of Handel and the triviality of Italian Opera, also includes the comment that the 'present SYMPHONY bears the same relation to Good Music, as the ravings of a Bedlamite do to sober sense'. This was read by many, including Burney (who dismissed the pamphlet in a savage review in the *Monthly Review*), as an attack on Haydn and his reception in London. In 1792 Jackson was jointly responsible for establishing a literary Society in Exeter, and may have made three contributions to a volume of essays published by the society in 1796.

Jackson was also an enthusiastic amateur landscape painter. His circle of acquaintances among contemporary artists included both Reynolds and Gainsborough and *The Four Ages* includes interesting reminiscences of both men. In 1771 Jackson exhibited two oil landscapes at the Royal Academy exhibition, and a small number of paintings which show the strong influence of Gainsborough, have been attributed to him. His portrait was painted by Gainsborough, Opie and Downman, his son-in-law; Jackson recalled other portraits being undertaken by Rennell, Humphrey, and Morland.

The breadth of Jackson's interests as a practising musician, artist and writer is unusual. He remains one of the most distinctive voices of his period in England; his music owes little to the influence of Handel and even less to the fashionable style promoted through the continued popularity of the Italian Opera. Perhaps because of his provincial base he maintained an independence of thought, yet he was among the first composers in England to show an awareness of the styles of early Classical music both in his harmonic language and his extensive use of dynamics. His best music is to be found in his secular vocal works, where he demonstrates an ability to blend a natural melodic style with a sensitivity to text. His posthumous reputation has been affected both by the continued popularity of his bland cathedral services and by the rather negative portrayal of his character by Burney, with whom he had a long-standing literary rivalry. Writing in *Rees's Cyclopaedia* after Jackson's death, Burney described him as possessing 'selfishness, arrogance, and an insatiable rage for superiority', though he grudgingly commended his ability to create an 'elegant and plaintive melody to elegiac poetry'. Most of the other contemporary accounts do not share this view of his personality; rather they speak warmly of his intellectual integrity and personal qualities.

WORKS

all printed works published in London

STAGE

all performed in London

Lycidas (afterpiece, 1, W. Jackson, after Milton), Covent Garden, 4 Nov 1767; music lost

The Lord of the Manor (comic op, 3, J.S. Burgoyne), Drury Lane, 27 Dec 1780; as op.12 (1781); many songs pubd singly

The Metamorphosis (comic op, 3, Jackson and R. Tickell), Drury Lane, 5 Dec 1783; as op.14 (1783)

OTHER SECULAR VOCAL

op.	
1	Twelve Songs, 1v, 2 vn, [va], bc (*c*1755)
3	[Invocation and 6] Elegies, 4vv, bc (*c*1760)
4	Twelve Songs, 1v, 2 vn, [va, 2 hn], bc (*c*1765)
7	Twelve Songs, 1v, 2 vn, [va, 2 fl, 2 hn], bc (*c*1770)
8	An Ode to Fancy (Warton), S, T, 4vv, orch (*c*1770), incl. an ov.
9	Twelve Canzonets, 2vv, bc (1770), the Linley edn (*c*1797) adds a canzonet no.13
11	Six Quartets, 4vv, bc (*c*1775), arrs. of songs: 4 by Arne, 1 by Greene, 1 by Jackson
13	A Second Set of Twelve Canzonets, 2vv, bc (*c*1782)
15	Twelve Pastorals, 2vv, bc (1786)
16	Twelve Songs, 1v, pf/str (*c*1790)
17	Six Epigrams, 2–4vv, pf (*c*1795)
18	Six Madrigals, 2–4vv, pf (*c*1798)

Numerous songs and canzonets from opp.1, 4, 7, 9, 13, 15 and 16, pubd singly and in 18th-century anthologies; other songs and partsongs in 18th-century anthologies

Queen of every moving measure, song, in W. Seward: *Anecdotes of some Distinguished Persons*, iv (London, 1796), 180–85

SACRED VOCAL

op.	
5	An Anthem selected from the Psalms ['Hear me O God'] and an Ode written by Pope ['A dying Christian to his Soul'], 4vv, 2 vn, va, bc (1766), the Ode scored for 4vv, bc

6 [Twelve] Hymns, 3vv, bc (1768), also possible for 1v, bc

Anthems, services and hymn tunes in *GB-EXcl*, *Lbl*, *Lcm*, some ed. J. Paddon, *William Jackson: Anthems and Church Services* (London, 1819)

INSTRUMENTAL

op.
[2] Six Sonatas, hpd, vn (*c*1757)
10 Eight Sonatas, hpd, 2 vn, va, vc (*c*1773)

Concerto in 7 parts, str, *c*1749, cited in K. Mummery, *Catalogue of Music N.S.11* (Bournemouth, 1957)
Fairy Fantasies, ?insts, mentioned by Burney and others, ?lost

WRITINGS

Thirty Letters on Various Subjects (London, 1783, 3/1795); nos.8, 10, 17 with a brief memoir in *The Harmonicon*, viii (1830), 355–8
Observations on the Present State of Music in London (London, 1791); extracts in *The Harmonicon*, iv (1826), 46–7
'Handel', in W. Seward: *Anecdotes of some Distinguished Persons*, iv (London, 3/1796), 467 only
The Four Ages together with Essays on Various Subjects (London, 1798/*R*)
'William Jackson of Exeter, Musician', *Leisure Hour*, xxxi (1882), 273–8, 360–62, 433–6, 504–6, 569–71, 620–25, 718–20 [an autobiography, journal of the tour of 1785, essays on Gainsborough and Reynolds, letters from Gainsborough to Jackson; based on papers inherited by Jackson's grandson]
?*A First Book for Performers on Keyed Instruments* [cited by early biographers as an anonymous work of Jackson but not authenticated]
Anonymous review of *BurneyH*, iii, iv in *Critical Review*, lxviii (1789), 94–103, lxx (1790), 618–32
'A Short Sketch of my own Life', *Gainsborough's House Review* (Sudbury, 1996–7), 57–113 [autobiography and tour notes from Jackson autograph MS, incl. reproductions of sketches made on the tour of 1785]
Other anonymous reviews and critical essays must exist but have so far not been identified

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'Atticus': 'A Psychological Memoir of a Provincial Man of Genius', *Musical World*, ix (1838), 95–7, 174–7
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R. Fiske: 'Concert Music II', *Music in Britain: the Eighteenth Century*, ed. H.D. Johnstone and R. Fiske (Oxford, 1990), 205–60, esp. 241–5, 252–3
W. Shaw: *The Succession of Organists* (Oxford, 1991)
R.J. McGrady: 'John Codrington Bampfylde and William Jackson: the Story of a Devonian Poet', *Devon & Cornwall Notes & Queries*, xxxvii (1993), 90–98
R.J. McGrady: 'The Elegies of William Jackson and Thomas Linley the Elder', *ML*, lxxvii (1996), 209–27
Gainsborough's House Review (Sudbury, 1996–7) [incl. A. Asfour: 'Jackson and Art', 47–50; A. Asfour and P. Williamson: 'William Jackson of Exeter, New Documents', 39 only; M. Bothwell: 'Jackson and Music', 43–7]

RICHARD McGRADY

Jackson, William (ii) [Jackson of Masham] (*b* Masham, Yorks., 9 Jan 1815; *d* Bradford, 15 April 1866). English composer. He was known as 'Jackson of Masham' to distinguish him from William Jackson 'of Exeter' (1730–1803). He was the son of a miller, John Jackson, and left school at 13 to work in the mill and bakery. In his free time he taught himself first to repair, and then to construct, organs; he also learnt how to play various instruments, and the elements of thoroughbass, using tutors and scores from the public library. In 1832 he was appointed first organist of Masham church. In 1839 he went into business as a tallow-chandler, but in the same year his first composition, an anthem, was published. He progressed to a prize glee (1840), a setting of Psalm ciii (Huddersfield Choral Society, 1841), and finally, in 1844, to the highest rung of the ladder – an oratorio, *The Deliverance of Israel from Babylon*, given at Leeds in 1847.

In 1852 Jackson made music his profession and settled at Bradford, where he became organist of St John's (1852–6) and of Horton Lane Independent Chapel (1856). He was conductor of the Bradford Choral Union (male voices), chorus master of the Bradford Musical Festivals of 1853, 1856 and 1859, and conductor of the Festival Choral Society from 1856. In 1858 he brought his chorus of 210 singers to London and performed to the queen at Buckingham Palace. He was also in business as a music seller in Bradford.

Jackson composed several oratorios and cantatas for the Bradford Festival. He did not live to conduct his last major work, *Praise of Music*, composed for the festival of 1866. He also composed a number of anthems, glees and songs, and published three hymnbooks and *A Singing Class Manual* (London, 1849). It is evident from the oratorios that he was thoroughly steeped in the music of Handel, though there are also reminiscences of Haydn and Mozart; of the later style of Spohr and Mendelssohn there is no trace. Jackson was never able to overcome his lack of thorough technical training, and his scores are full of blunders and crudities, yet they have a certain primitive strength, particularly in passages of declamatory recitative.

Jackson's second son, William (*b* Bradford, 1853; *d* Ripon, 10 Sept 1877), became organist of Morningside parish church, Edinburgh; he composed a few songs and partsongs.

WORKS

Choral, with acc.: Ps ciii, 1841; The Deliverance of Israel from Babylon, orat (Leeds, 1844); Mass, E, 4vv, org (London, 1846); Isaiah, orat (London, 1851); Ps ciii [2nd setting] (London, 1856); The Year, cant (London, 1859); Full Service, G (London, 1864); Praise of Music, sym., 4vv, orch (London, 1866)
Anthems, glees, partsongs, songs
Slow movement & Rondo, pf (Leeds, 1844)

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P.A. Scholes, ed.: *The Mirror of Music 1844–1944* (London, 1947/*R*), 84–5

NICHOLAS TEMPERLEY

Jackson Five [The Jacksons]. American soul group. Its original members were the Jackson brothers, 'Jackie' (Sigmund Esco) (*b* Gary, IN, 4 May 1951), 'Tito' (Toriano Adaryll Jackson) (*b* Gary, 15 Oct 1953), Jermaine (La Jaune) (*b* Gary, 11 Dec 1954), Marlon (David) (*b* Gary,

12 March 1957) and Michael (Joseph) (*b* Gary, 29 Aug 1958). Although they were first marketed in 1969 by Motown Records towards pre-teen audiences, the music had a broader appeal, and the group – and especially its youngest member, MICHAEL JACKSON – displayed precocious talent. The Jackson Five's sound was initially modelled on the music of the fellow African-American group the Temptations, who by the late 1960s had developed an ensemble approach featuring rapid tradeoffs among the vocalists, all of whom occupied a different tessitura. Between 1969 and 1974 the group recorded a remarkable string of top-20 hit singles (including *I want you back*, *ABC* and *I'll be there*), all of them written and produced by the Motown staff. In 1976 'Randy' (Steven Randall) Jackson (*b* Gary, 29 Oct 1961) replaced Jermaine, and the group changed direction, moving to Epic Records and changing their name to the Jacksons. They wrote and produced the material for two albums, *Destiny* (1978) and *Triumph* (1980), both of which surpassed their earlier efforts for Epic and which initiated the second successful phase of their career. These records are securely within the disco mainstream of the time, and feature their trademark superlative vocal abilities. Their album *Victory* (1984) was accompanied by the largest-grossing and most widely covered tour of the time, but Michael's unprecedented success produced unmanageable tensions within the group. In 1989 the Jacksons, without Michael, released *2300 Jackson Street*, an album which found them treading water artistically amid increasing scandals and controversies surrounding the family. For further information see G. Brown: *The Complete Guide to the Music of Michael Jackson and the Jackson Family* (New York, 1996).

DAVID BRACKETT

Jacob [Jacobs], **Benjamin** (*b* London, 15 May 1778; *d* London, 24 Aug 1829). English organist, pianist and conductor. He was taught the rudiments of music by his father, an amateur violinist. When seven years old he had lessons in singing from Robert Willoughby, a well-known chorus singer, and became a chorister at Portland Chapel. At eight he learned to play the harpsichord, which he then studied, together with the organ, under William Shrubsole, organist of Spa Fields Chapel, and Matthew Cooke, organist of St George's, Bloomsbury. In 1788 he became organist of Salem Chapel, Soho, and just over a year later he was appointed organist of Carlisle Chapel, Kennington Lane. Towards the end of 1790 he moved to Bentinck Chapel, Lisson Green, where he remained until December 1794, when the Rev. Rowland Hill invited him to become organist at Surrey Chapel. In 1796 he studied harmony under Samuel Arnold and he became a member of the Royal Society of Musicians in 1799. In 1800 he conducted a series of oratorios given under the direction of Bartleman in Cross Street, Hatton Garden. Jacob's compositions comprise songs, canzonets and glees; he also published two collections of sacred music (*A Collection of Hymn Tunes ... composed for the use of the Surrey Chapel*, 2 vols. (London, [1815]) and *National Psalmody* (London, *c*1815) as well as arrangements.

Jacob achieved a distinguished reputation as an organist, and from 1808, in association with Samuel Wesley and Crotch, he gave a series of organ recitals at Surrey Chapel. The programmes included airs, choruses and fugues by J.S. Bach, without any interspersion of vocal pieces. During 1808–9 Samuel Wesley addressed to him, as to a kindred spirit and a member (together with Vincent Novello) of the 'Sebastian Squad', a remarkable series of letters concerning Bach.

In 1825 Jacob left Surrey Chapel for the newly erected church of St John's, Waterloo Road. This led to a dispute between him and Hill, resulting in *A Statement of Facts relating to the Expulsion of Mr Jacob from the Organ of Surrey Chapel* (London, 1825), in which the musician triumphed over the divine.

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W.H. HUSK/CHRISTOPHER KENT

Jacob, Gordon (Percival Septimus) (*b* London, 5 July 1895; *d* Saffron Walden, 8 June 1984). English composer, teacher and writer. He was educated at Dulwich College and, after active service in World War I, studied with Stanford, Howells, Boult and Vaughan Williams at the RCM. He was on the teaching staff there from 1924 until his retirement in 1966, and his pupils included Malcolm Arnold, Imogen Holst, Horovitz and Maconchy. He took the DMus (London) in 1935 and was awarded the John Collard Fellowship by the Worshipful Company of Musicians in 1943. Subsequent honours included the FRCM (1946), honorary RAM (1947) and CBE (1968).

He wrote textbooks that reveal the extent and nature of his craftmanship. *Orchestral Technique* (London, 1931) was followed by *How to Read a Score* (London, 1944), *The Composer and his Art* (London, 1955) and *The Elements of Orchestration* (London, 1962). He undertook the editorship of the Penguin scores in 1948, and contributed to a number of works of reference and textbooks.

Jacob's active career as composer spanned 60 years, during which time the character of his output faithfully reflected the changes in opportunity open to composers of a conservative idiom. Early Prom performances were succeeded by increasing orchestral and choral commissions, and in the 1950s he was a respected figure, providing music for the Festival of Britain (1951) and for the coronation of Queen Elizabeth II (1953). In common with other more traditional composers of the time his music went into eclipse with the rise of the avant garde in the 1960s. However, he was able to find fresh outlets by writing for the new wind band movement (especially in the USA) and for amateur and school orchestras.

In the BBC TV documentary 'Gordon Jacob' (directed by Ken Russell, 1959) the composer said: 'I personally feel that the day that melody is discarded, you may as well pack up music altogether'. His music shows the influence of the early 20th-century French and Russian rather than Teutonic schools, and is characterized by clarity of structure and instrumental writing that shows a keen awareness of the capabilities and limitations of every instrument.

WORKS
(*selective list*)

ORCHESTRAL

Va Conc. no.1, 1925; Conc., pf, str, 1927; Sym. no.1, 1928–9; Denbigh Suite, str, 1929; Variations on an Air by Purcell, str, 1930; Passacaglia on a Well-Known Theme, 1931; Conc., ob, str, 1933; Variations on an Original Theme, 1936; Divertimento,

1938; Suite no.1, F, 1939; Sinfonietta, 1942; Sym. no.2, 1943–4; Sym., str, 1943; Conc., bn, str, perc, 1947; Rhapsody, eng hn, str, 1948; Suite no.2, 1948–9; Suite no.3, 1949; Fantasy on the Alleluia Hymn, 1949; Conc., hn, str, 1951; Fl Conc., 1951

Conc., vn, str, 1954; Conc., vc, str, 1955; Prelude and Toccata, 1955; Trbn Conc., 1955; Ob Conc., no.2, 1956; Pf Conc., no.2, 1957; Sym., small orch, 1957; 2 ovs., 1963, 1964; Conc., pf duet (3 hands), orch, 1969; Conc., band, 1967; Suite, tuba, str, 1972; Va Conc. no.2, 1979; Fl. Conc. no.2, 1981; Conc., timp, wind band, 1984

OTHER WORKS

Vocal: Songs of Innocence (W. Blake), S, str trio, 1921; 3 Songs, S, cl, 1931; The Birthday, children's cant, 1932; Donald Caird (W. Scott), chorus, orch, 1934; Helen of Kirkconnell (trad.), Bar, orch, 1937; Psalm ciii, chorus, wind band, orch, 1973; many other cants., partsongs

Chbr: Str Qt, C, 1928; Terzetto, str trio, 1930; Ob Qt, 1938; Cl Qnt, 1940; Serenade, 8 ww, 1950; Pf Trio, 1956; Sextet, wind qnt, pf, 1956; Divertimento, 8 wind, 1968; Suite, 4 trbn, 1968; Suite, bn, str qt, 1968; Pf Qt, 1969; Trio, cl, va, pf, 1969; Introduction and Rondo, cl choir, 1972; Suite, 8 va, 1976; Sonata, va, pf, 1978; many works for 1 or 2 insts

Ballet: Uncle Remus, 1934

Film scores, orch arrs., band pieces, incid music for Old Vic productions

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ERIC WETHERELL

Jacob, Gunther (Wenceslaus) (*b* Kaceřov, nr Loket, Bohemia, bap. 30 Sept 1685; *d* 21 March 1734). Bohemian composer, organist and choirmaster. He began his career as a singer at the Benedictine monasteries at Kladruby (1696) and St Mikuláš in the Old Town of Prague (from 1698). There he studied music with Prokop Smrkovský and Isidor Vavák (organ); at 16 he began to compose. During his studies of law and theology, Jacob was active from 1707 as assistant organist at the same monastic church and in 1711 he probably succeeded Vavák as choirmaster; some sources cite Jacob as choirmaster from 1705 and Vavák as organist, 1695–1713. As a member of the Benedictine order he accepted the name Guntherus and took his monastic vows on 1 November 1710. In 1719 he was appointed tutor of Countess Lažanská's children in Manětín, where he stayed several times during the following years. On his numerous travels he visited Vienna and Lower Austria (1727), as well as some monasteries in Bohemia and Moravia (Rajhrad, Brno). His place of death is unknown.

Jacob was a renowned composer not only in his country, but also in Austria, Hungary and Bavaria; some of his works were offered in the catalogues (1736, 1748) of the Augsburg publisher J.J. Lotter. Of his large output (more than 100 compositions are listed in the inventories of the Osek and Rajhrad monasteries) only a minor part has survived.

Jacob is one of the most remarkable figures of the late Baroque in Bohemia. His point of departure as a composer was the works of his Prague contemporaries M. Wentzeli, F.L. Poppe and J.I.F. Vojta. Among his most important compositions are the masses from *Acratismus*, as well as several bass arias (*Aria de ascensione*, *Ave regina*, *Cantata pentecostalis*). His inclination for the Venetian polychoral style is attested by a mass for three choirs and three organs (1717; not extant). But survivals of the old concertato are generally superseded in Jacob's output by the instrumental idiom of the concerto style with wide-ranging themes, uniform rhythmic energy and running basses. Jacob wrote in both luxuriant counterpoint and continuo-homophony. His large works have multipartite structure with short instrumental introductions followed by contrasting solo and tutti sections without clearly designed architecture; he did not employ da capo forms. His treatment of words is expressive and emotional; his intensely dramatic attitude towards the text is most clearly evident in the recitatives. Despite occasional cross-relations, chromatic progressions and abrupt harmonic changes, Jacob's harmonic vocabulary is rather monotonous. He was at his best when writing for solo voices with obbligato solo instruments and organ continuo. Some traits of his musical language (melodic motifs of folk character, syncopated and dance rhythms, passages of parallel progressions in 6ths and 3rds) testify to Jacob's affinity to the Czech pre-Classical idiom.

Works

all manuscripts in CZ-Pnm, unless otherwise stated

MASSES

Acratismus pro honore Dei, 4vv, 2 vn, va, 2 tpt, org, op.2 (Prague, 1725)

Missa adventalis et quadragesimalis, E♭, 4vv, org

Missa choralis, d, 2 S, org, parts in *CZ-Bm*

Missa lata sub cruce, A, 4vv, 2 vn, 2 tpt, 3 trbn, org

Missa votiva, B♭, 5vv, 2 vn, 2 tpt, org

Requiem, a, 4vv, 2 vn, org

Requiem, G, 4vv, 2 vn, 2 tpt, 3 trbn, org

MISCELLANEOUS

Edition: *Prager deutsche Meister*, ed. T. Veidl, EDM, 2nd ser., *Sudetenland, Böhmen und Mähren*, iv (1943) [V]

Anathema gratiarum actionis perpetuae Deo, 4vv, 2 vn, 2 tpt, org (Prague, 1714); TeD, Psalmi vespertini from this collection possibly pubd separately (Prague, 1725), no copies extant; TeD in V

Aria de gloriosa ascensione Domini, B, 2 vn, va, org

Aria pastoralis, S, 2 vn, va, vle, org, *CZ-Bm*

Ave regina, B, 2 vn, org

Cantata pentecostalis, B, 2 vn, org

Dialogus valedictionis inter Jesum et Mariam, S, B, vn, va, org, *Bm*

Ihr Söhne kann, lied, S, 1745

In ictu oculi, off, 5vv, 2 vn, va, org, *Bm*

2 lits, 4–5vv, 2 vn, 2 tpt, vle, org

Motetto de dedicatione ecclesiae (Beati qui habitant), 4vv, 2 vn, org; ed. in V

Offertorium quadruplex, 4vv, 2 vn, 2 tpt, org, *Bm*

Psalmus poenitentialis … seu Miserere, 5vv, 2 vn, va, org

Quid arrogaris, aria, B, 2 vn, va, org, *Bm*

Regina coeli, 5vv, 2 vn, 2 tpt, org

2 Rorate coeli, 4vv, 2 vn, 2 tpt, org, 1 in *CZ-KU*

Sic transit gloria mundi, off, 4vv, 2 vn, org, *Bm*

Stabat mater, 4vv, 2 vn, org

TeD (Prague, 1725)

3 Tenebrae, 4vv, 2 vn, va, 2 tpt, org, 1 in V

Unde te habemus, vir germane, lied, in Cantilenae diversae, 1745 [attrib. 'P. Guntherus Jacob Anno 1717'], ed. in *OM*, xxiv (Brno, 1992), suppl., 4–7

Vos meae alaudulae, secular aria, S, 2 vn, va, org, *Bm*

LOST

4 orats, only libs extant: Crux Christi, 1719; Cithara Jesu, 1729; Sol parvus praecedens maiori, 1731; Anima rationalis, 1732

*c*30 masses, 1 requiem, 1 Cr, 36 grads, 30 offs, 1 vespers, 2 TeD, 1 lit, 1 Regina coeli, 2 Salve regina, 2 Veni Sancte Spiritus, Dialogus Sancto Joanni Nepomuceno Sacratus

Parthias for insts

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J. Sehnal: 'Hudební život v Manětíně v první polovině 18. stoletì' [The music life of Manětin in the first half of the 18th century], *OM*, i (Brno, 1969), 147–54, esp. 152
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M. Franěk: 'Zelenkas Prager Zeitgenosse Guntherus Jacob', *Zelenka-Studien II: Dresden and Prague 1995*, 437–40

MILAN POŠTOLKA/JIRÍ SEHNAL

Jacob, Maxime [Clément] (*b* Bordeaux, 13 Jan 1906; *d* Tarn, 26 Feb 1977). French composer and organist. He studied in Paris with Nat (piano), Koechlin (harmony) and Gédalge (composition), and came to notice when his *Ouverture d'orchestre* was given at the Champs Elysées in 1923. The conductor was Désormière, who in the same year joined Jacob in the Ecole d'Arcueil, a group formed around Satie. In 1929 Jacob converted to Catholicism and took holy orders. As a Benedictine novice at En-Calcat (Tarn) he made an intensive study of Gregorian chant and learnt the organ under Cabié and Duruflé; he took the name Clément. His later career was interrupted only by short periods as a soldier (1939–40) and an army chaplain (1944–5). Jacob's music of the 1920s has a melodic richness and a spontaneity that caught the spirit of the time. The style, derived from Bizet, Gounod, Mendelssohn, Poulenc and Milhaud, was intended to delight. One result of Jacob's conversion was a deepening of outlook. Simple harmonies gave place to a greater use of dissonance, and to modal shifts influenced by plainsong; above all, there was a move to more weighty subjects.

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Orch: Le chemin de la croix, str, 1946; Pf Conc., 1961
Choral: Les hymnes (P. de la Tour du Pin), solo vv, chorus, 1966; Les psaumes pour tous les temps, solo vv, chorus, 1966; Misse syncopée, 1968; many other liturgical works
Str qts: 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968–9
Other chbr: Vn Sonata no.1, 1940; Vn Sonata no.2, 1944; Vn Sonata no.3, 1945; Vc Sonata no.1, 1946; Vc Sonata no.2, 1947; Fl Sonata, 1966
Pf sonatas 1929, 1932, 1934, 1940, 1941, 1942, 1943, 1944, 1944, 1944, 1945, 1946, 1947, 1948, 1949
Other pf: Feuillets d'album, 1957; Journal de mon âme, 1968
Org: Interludes liturgigues, 1939; Livre d'orgue, 1967
Stage works, *c*400 songs
Principal publisher: Jobert

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RICHARD COOKE

Jacobacci, Vincenzo. *See* JACOVACCI, VINCENZO.

Jacob de Senleches. *See* SENLECHES, JAQUEMIN DE.

Jacobelus Bianchy. *See* BIANCHY, JACOBELUS.

Jacobi, Christian August (*b* Grimma, 25 May 1688; *d* after 1725). German composer. The son of Samuel Jacobi, he studied theology and philosophy at the University of Leipzig, and then from December 1714 at Wittenberg, where he also was organist. In 1717 he applied unsuccessfully for the post of organist at Luckau, Lower Lusatia. From 1717 to 1721 he is recorded as Kapelldirektor at Forst, Lower Lusatia, in the service of Duchess Elisabeth of Saxe-Merseburg. He failed to obtain his father's post at Grimma in 1721, and in 1725 was again in Wittenberg.

C.A. Jacobi's ten extant church cantatas (at *D-Dl*, *LUC* and *MÜG*; 1 ed. W. Steude, Stuttgart, 1994), some of which are for soloists, derive formally from the early church cantata as cultivated at Grimma until 1721; but they show new and original experimental traits. They display a certain independence, especially in the recitatives, from Telemann's style, which was regarded as the definitive style in Middle Germany. They incline towards a harmonic and modulatory richness reminiscent of J.S. Bach; but one cannot infer from this that Jacobi was familiar with Bach's style.

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WOLFRAM STEUDE

Jacobi, Erwin R(euben) (*b* Strasbourg, 21 Sept 1909; *d* Zürich, 27 Feb 1978). Swiss musicologist of Alsatian origin. He studied economics in Munich and Berlin – receiving the diploma in engineering in 1933. He lived in Israel from 1934 to 1952, and after working for many years as an agricultural and industrial economist he studied the harpsichord with Frank Pelleg and music theory with Paul Ben-Haim (1951–2). He completed his training with Landowska, Curt Sachs, Eduard Müller and Hindemith, under whom he received the doctorate at Zürich University in 1957 with a dissertation on the development of music theory in England. From 1956 he lived in Switzerland as an interpreter and teacher, and in 1961 he was appointed lecturer at the Zürich University musicology department. In 1970–71 he was visiting professor at the University of Iowa and in 1971–2 at Indiana University.

Jacobi's research centred on the theory and practice of music in the 17th and 18th centuries. As well as making a complete edition of Rameau's theoretical works, a subject to which he devoted numerous writings, he was concerned with Baroque performing practice, particularly of harpsichord music, and the continuo. Jacobi wrote extensively on Albert Schweitzer, a family friend, and edited his writings on music. In years of collecting he built up an important music library, which included original sources of music theory from the Middle Ages to the present, French Baroque harpsichord music and more than 300 Schweitzer autographs. For his work on Rameau the French government appointed him a Chevalier de l'Ordre des Arts et des Lettres in 1975.

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JÜRG STENZL

Jacobi, Frederick (*b* San Francisco, 4 May 1891; *d* New York, 24 Oct 1952). American conductor and composer. In New York he studied with Gallico, Joseffy, Rubin Goldmark, Ernest Bloch and, at the Hochschule für Musik in Berlin, with Juon. From 1916 to 1917 he was assistant conductor of the Metropolitan Opera in New York; he taught harmony at the Master School of United Arts (1924), and composition at the Juilliard School of Music (1934–50), where his composition pupils included Haieff, Ratner, Starer and Robert Ward. As a director of the American section of the ISCM and a member of the executive board of the League of Composers, he worked to further the cause of living composers in the USA. His frequent contributions to *Modern Music* focus on American composers, on Stravinsky and on more general topics, as in the article 'In Defense of Modernism' (May–June 1940). Jacobi also lectured at the University of California at Berkeley, at Mills College and for the Julius Hartt Musical Foundation at Hartford, Connecticut. He won an honourable mention in the Coolidge Competition of 1924, and in 1945 he was given the David Bispham Award for his opera *The Prodigal Son*, based on early 19th-century prints illustrating the biblical story.

Jacobi's compositions reflect a modernism informed by American, Judaic, Classical and Romantic traditions. In the 1920s his study of Amerindian music led him, like many of his contemporaries, to try to adapt indigenous material to Western art forms: his String Quartet (1924) and the *Indian Dances*, given their première by Koussevitzky with the Boston SO in 1928, were a product of this synthesis. It was in the 1930s, however, after being commissioned to write a Friday Evening Service for Temple Emmanuel in New York, that he turned down the main path of his own stylistic development. After composing *Sabbath Evening Service*, sung in Hebrew, his music began to include more of such elements as mysticism (framed within a neo-classical structure), Hebraic melody and other aspects of his Jewish spiritual and cultural heritage. Examples are the Cello Concerto (1932), *Hagiographa* (1938), three biblical narratives based on the books of Job, Ruth and Joshua, and his final work, the *Friday Evening Service* no.2 (1952).

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(*selective list*)

Op: The Prodigal Son (3, H. Voaden), 1943–4, concert perf., Chicago, 1947; staged Toronto, Arts and Letters Club, 22 April 1952

Choral: The Poet in the Desert (C.E.S. Wood), Bar, 4vv, orch, 1925; Sabbath Evening Service, Bar, 4vv, 1930–31; Saadia, hymn, male vv/SATB, 1942; Ahavas Olom, T, 4vv, org, 1945; Contemplation (W. Blake), 4vv, pf, 1947; Ode to Zion (J. Halevi), 4vv, 2 hp, 1948; Ashrey Haish (Zionist song by M. Zaira), arr. 4vv, str, 1949; Arvit l'shabbat, Friday Evening Service no.2, cantor, 4vv, org, 1952

Orch: The Pied Piper, sym. poem, 1915; A California Suite, 1917; The Eve of St Agnes, sym. poem, 1919; Sym. no.1 'Assyrian', 1922; Indian Dances, 1927–8; Conc., vc, orch, 1932; 3 Psalms, vc, orch, 1932; Pf Conc., 1934–5; Vn Conc., 1936–7; Ave rota: 3 Pieces in Multiple Style, small orch, pf, 1939; Rhapsody, hp, str, 1940; Night Piece, fl, small orch, 1941 [after Sym. no.1, movt 2], arr. fl, ob, cl, str qt, pf, 1944; Ode, 1941; Concertino, pf, str, 1946; 2 Pieces in Sabbath Mood, 1946; 4 Dances from The Prodigal Son, 1946; Sym. no.2, C, 1947; Yeibichai: Variations for Orch on an Amer. Indian Theme, 1947; Music Hall, ov., 1948

Chbr and solo inst.: Nocturne, str qt; 3 Preludes, vn, pf, 1921; Str Qt on Indian Themes, 1924; Str Qt no.2, 1933; 6 Pieces for Use in the Synagogue, org, 1933; Scherzo, wind qnt, 1936; Swing Boy, vn, pf, 1937; Hagiographia, 3 Biblical Narratives, str qt, pf, 1938; Shemesh, Palestinian folksong arr., vc, pf, 1940; Fantasy, va, pf, 1941; Ballade, vn, pf, 1942; Impressions from the Odyssey, vn, pf, 1945; Music for Monticello, fl, vc, pf, 1945; Str Qt no.3, 1945; Meditation, trbn, pf, 1947; Sonata, vc, pf, 1950; 3 Quiet Preludes, org, 1950; Night Piece and Dance, fl, pf, 1953

Pf: 6 Pieces, 1921; Pieces for Children, 1935; Dances from The Prodigal Son, 2 pf, 1944; Fantasy Sonata, 1945; Moods, 1946; Prelude, 1946; Toccata, 1946; Introduction and Toccata, 1946; Suite fantasque, 1948

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F. Croche: 'Jacobi's Tinge of Mysticism', *The Sun* [Baltimore] (3 May 1964)

GUSTAVE REESE/MARJORIE MACKAY-SHAPIRO

Jacobi, Georg [Jacoby, Georges] (*b* Berlin, 13 Feb 1840; *d* London, 13 Sept 1906). German violinist, conductor and composer. He first studied the violin at the age of six in Berlin with Eduard and Leopold Ganz, moving to Brussels in 1849 to study with Bériot. At the onset of Bériot's blindness he went to Paris, where, on Halévy's recommendation, he joined Massart's class at the Conservatoire (1852); he also studied composition with Réber, Gevaert and Chéri. After winning the *premier prix* for violin in 1861 he played for two years at the Opéra-Comique, and then won the competitive post of first violin at the Opéra, where he played in many notable productions, including *Tannhäuser*. He also formed a string orchestra of 16 players which gave a successful series of concerts at the Société Nationale des Beaux-Arts.

From 1868 to 1870 Jacobi was conductor at the Bouffes-Parisiens, where he directed many Offenbach performances as well as composing some operettas (according to Fétis, two or three 'without value or consequence'). On the outbreak of the Franco-Prussian War he moved to London to conduct at the Alhambra Theatre for the 1871–2 season; he remained for 26 years, composing 103 ballets and divertissements, which were also widely performed abroad. His comic operas include *The Black Crook* (which ran for 310 performances) and *La mariée depuis midi*; he also wrote incidental music for Henry Irving's productions at the Lyceum. In 1898 he transferred to the Crystal Palace, for which he wrote two ballets, and was briefly conductor at the London Hippodrome. He taught at the Royal College of Music from 1896. His concert works include two violin concertos, a viola concerto, violin pieces and songs.

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H.V. HAMILTON/JOHN WARRACK/R

Jacobi, Michael (*b* Sanne, nr Salzwedel, 1618; *d* Lüneburg, 19 Oct 1663). German composer. He attended several schools including, for three years, one in Stockholm, where his elder brother was Kantor. In 1641 he enrolled at the University of Strasbourg, where he studied law for about two years. After that he travelled through France, Italy, Austria, the Netherlands and Denmark: he is said to have earned his living partly as a guide, partly as a soldier, and wherever he went he continued his musical education, especially in Italy. There is evidence from at least 1647 onwards of his fruitful collaboration with Johann Rist, on whose recommendation he was appointed civic Kantor at Kiel in 1648. From 1651 until his death he was Kantor at the Johanniskirche, the principal church of Lüneburg.

Many documents important for the history of the office of the Protestant Kantor date from Jacobi's time at Lüneburg. They illustrate the difficulties facing a Kantor in the wake of the Thirty Years War and at the same time show what could be achieved by an active and single-minded musician. For instance, Jacobi drew up new regulations for the itinerant singing necessary for the maintenance of his pupils, and he insisted that the city establish choral scholarships and engage instrumentalists to accompany church music; furthermore, supplies of music for the school choir were increased and many instruments obtained or donated. The first Passion performances in Lüneburg took place during Jacobi's term of office. He also exerted himself successfully on behalf of school theatre productions. Thus, 40 years before J.S. Bach attended its Michaelisschule, Jacobi gave the musical life of Lüneburg a decided stimulus.

As Kantor, Jacobi performed mainly new concerted church music. Most, however, of his own compositions that are so far known are the simple settings of texts by Rist, to whose dictates he clearly subjugated himself. Rist rejected the Italian song style as a vehicle for devotional texts, through which he wished to appeal to people of all classes. Thus he demanded from Jacobi a simple style renouncing all virtuosity and intensive interpretation of the words. While other composers of the Rist circle strove for a balance between a simple song style and musical expression, in Jacobi's work interpretation of the words is seldom achieved by expressive turns of melody and unusual intervals or through the accompaniment. A certain schematism is in evidence: time signature, tempo and key are determined by the two basic emotions – elegies are in minor keys and are to be performed slowly, songs of praise, thanksgiving and joy are in quick triple time and major keys – and almost every line of text ends with a stressed cadence. Rist expressly stated that Jacobi had obeyed his wishes, even though he was capable of composing sophisticated and unusual melodies too. Most of his occasional compositions, in which he did not need to observe Rist's instructions, also, however, consist chiefly of strophic arias in a simple, syllabic, declamatory style. The concertos for larger forces in the collection *Timor Domini* have not yet been investigated.

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5 further lieder, pubd separately (1652–6), now lost; for titles see *MGG1* and Walter

22 lieder in allegorical plays (Rist): Das friedewünschende Teutschland (Hamburg, 1647), Das friedejauchzende Teutschland (Nuremberg, 1653); 21 ed. in Schletterer

2 lieder in J. Rist: Neuer himlischer Lieder sonderbahres Buch (Lüneburg, 1651)

22 lieder in J. Rist: Frommer und gottseliger Christen alltägliche Haussmusik (Lüneburg, 1654)

12 lieder in J. Rist: Neue musicalische Katechismus-Andachten (Lüneburg, 1656)

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1 lied in 1660[2]

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W. Vetter: *Das frühdeutsche Lied* (Münster, 1928)
H. Walter: *Musikgeschichte der Stadt Lüneburg vom Ende des 16. bis zum Anfang des 18. Jahrhunderts* (Tutzing, 1967)

MARTIN RUHNKE

Jacobi, Samuel (*b* Grossgrabe, Upper Lusatia, 1652; *d* Grimma, 26 June 1721). German copyist and composer. After studying at the Kreuzschule in Dresden from 1671 and, from 1675, at Leipzig University, he obtained on 8 March 1680 the post of *quartus* and Kantor at the Fürstenschule of St Augustine at Grimma, Saxony, a post which he held until his death. His importance lies not in his compositions (26 short *Evangelienkonzerte* in *D-Dl*, motets) but in his activity as copyist of a large collection of church music, now in the Sächsische Landesbibliothek, Dresden. It stands beside the Bokemeyer (Berlin) and Düben (Uppsala) collections in its importance in preserving sources of the German and Latin sacred *Konzerte* of German and Italian composers of the generation after Heinrich Schütz and of the early church cantata. The copies, most of which bear dates of performances, attest to the highly developed cult of church music under Jacobi's direction at the Grimma Fürstenschule.

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F. Krummacher: *Die Überlieferung der Choralbearbeitung in der frühen evangelischen Kantate* (Berlin, 1965)

WOLFRAM STEUDE

Jacobi, Viktor (*b* Budapest, 22 Oct 1883; *d* New York, 10 Dec 1921). Hungarian composer, later active in the USA. He studied music at the National Hungarian Royal Academy of Music from 1903 to 1905, forming a close friendship with his fellow students, the future operetta composers Emmerich Kálmán and Albert Szirmai. His first operetta, *A rátartós királykisasszony* ('The Haughty Princess'), was produced in 1904 while he was still a student, and this was followed by several others. However, it was with *Leányvásár* ('The Marriage Market', 1911) and *Szibill* (1914) that he achieved major international success. When war broke out he was in London, and he fled to America, becoming an American citizen. He supervised productions of earlier works, collaborated with Fritz Kreisler on *Apple Blossoms* (1919) and wrote *The Half Moon* (1920) and *The Love Letter* (1921). After his death a piece entitled *Miami* was arranged from his music and given in Budapest in 1925.

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(*selective list*)

first performed in Budapest unless otherwise stated

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ANDREW LAMB

Jacobite rite, music of the. *See* SYRIAN CHURCH MUSIC.

Jacob Polonois. *See* REYS, JAKUB.

Jacobs, Arthur (David) (*b* Manchester, 14 June 1922; *d* Oxford, 18 Dec 1996). English writer on music. He was educated at Manchester Grammar School and Oxford. His first appointment as music critic was with the *Daily Express* (1947–52); after that he wrote, mainly as a freelance critic, for many newspapers and journals including the *Sunday Times*, the *Financial Times*, the *Musical Times* (where he served briefly as editor) and especially *Opera*, of which he was deputy editor (1961–71); he also contributed articles to journals and symposia. In 1964 he was appointed professor at the Royal Academy of Music, and taught, as guest professor, in the USA, Canada and Australia. In 1979 he was appointed head of the music department at Huddersfield Polytechnic; he retired, as professor, in 1984.

Jacobs's wide interests are reflected in the variousness of his publications. Opera is prominent among them: he was much concerned with new forms of music-theatre, and a strong advocate of the performance of opera in English. He translated many operas, from French, German, Italian and Russian, including works by Handel, Rossini, Verdi, Tchaikovsky, Strauss and Schoenberg, mostly in a brisk, fluent style; he also wrote an original libretto for Maw's *One-Man Show* (1960). His critical writing is clear and forthright; he had a passion for accuracy and was quick to note careless and sloppy thinking. In his last years he was able to pursue research on the late Victorian and Edwardian eras, producing two valuable volumes that perceptively examine the achievement of two central figures, Sullivan and Wood, in a broad social context.

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STANLEY SADIE

Jacobs, Marion Walter. *See* LITTLE WALTER.

Jacobs, Peter (*b* London, 17 Aug 1945). English pianist. He trained at the RAM, where his principal teachers were Alexander Kelly (piano) and Eric Fenby (harmony). Since his début at the Wigmore Hall, London, in 1975, he has established a reputation as a sympathetic and communicative champion of neglected 20th-century music, most notably by English and French composers. His many recordings include works by Harold Truscott, Alan Bush, Billy Mayerl, John Foulds, Benjamin Dale, Maurice Emmanuel, Cécile Chaminade, Trevor Hold and Betty Roe (of whom the last two have dedicated works to him), and the complete piano music of Bridge, Vaughan

Williams, Balfour Gardiner and Déodat de Sévérac. In 1973 he formed a piano duo with Elisabeth Lightoller and in 1994 became an associate of the RAM.

JEREMY SIEPMANN

Jacobs, René (*b* Ghent, 30 Oct 1946). Belgian countertenor and conductor. He studied classical philology at the University of Ghent, later taking singing lessons from Louis Devos in Brussels and Lucie Frateur in The Hague and attending Alfred Deller's masterclasses. He has performed with many of the leading early and Baroque ensembles including those directed by Alan Curtis (with which he made his début in 1974 as Clerio in Cavalli's *Erismena*, in Amsterdam), Nikolaus Harnoncourt, Gustav Leonhardt and Sigiswald Kuijken. During the 1970s he founded his own group, Concerto Vocale, which he has successfully directed in operas by Cavalli and Handel. He conducted *L'incoronazione di Poppea* in his own performing edition at Montpellier in 1989, and at the Festwochen der Alten Musik in Innsbruck the following year. Jacobs also teaches performing practice in Baroque singing at the Schola Cantorum, Basle. His recordings as a singer include Cesti's *Orontea*, Lully's *Le bourgeois gentilhomme*, Charpentier's *David et Jonathas*, and Handel's *Admeto*, *Alessandro* and *Tamerlano*. Recordings under his direction include *L'incoronazione di Poppea*, Cavalli's *Giasone* and *Calisto*, Handel's *Flavio* and *Giulio Cesare* and Telemann's *Orpheus*. He both directed and sang the title role in Cavalli's *Xerse*. As an opera director he is imaginative, with a lively dramatic sense and a strong rapport with singers.

NICHOLAS ANDERSON

Jacobson, Maurice (*b* London, 1 Jan 1896; *d* Brighton, 2 Feb 1976). English composer, pianist, adjudicator and publisher. He began to learn both the violin and the piano at the age of seven. At 16, a piano scholarship at the Modern School of Music, London, enabled him to receive lessons from Busoni. In 1916 he won a composition scholarship at the RCM, where, with a break for military service, he studied with Stanford and then Holst until 1922. Before leaving the RCM, Jacobson accompanied the tenor John Coates for two years. He also began a lifelong association with J. Curwen & Sons, originally as a reader and editor, becoming a director (1933) and chairman (1950–72). He resumed concert appearances during World War II, giving recitals, notably, with the contralto Kathleen Ferrier. Jacobson was highly regarded in festival adjudicating, with which he was involved for 50 years. As an extension of such work, he was chairman of the National Youth Orchestra's executive committee (1950–67), and was a guiding light behind the National Festival of Music for Youth from its inception in 1970. He was made an OBE in 1971.

According to a list of his works prepared for his centenary year in 1996, Jacobson wrote 350 published compositions and arrangements. Among these are the cantata *The Lady of Shalott*, the Symphonic Suite for Strings and his greatest composition, the cantata *The Hound of Heaven*, a setting of Francis Thompson's poem.

MICHAEL JACOBSON

Jacobsthal, Gustav (*b* Pyritz [now Pyrzyce, Poland], 14 March 1845; *d* Berlin, 9 Nov 1912). German musicologist. He studied music with Heinrich Bellermann, and history, at the University of Berlin (1863–70), taking the doctorate in 1870 with a dissertation on mensural notation in the 12th and 13th centuries; he completed the *Habilitation* in 1872 at the newly founded Strasbourg University and taught there as an external lecturer. In 1875 he was appointed reader and organized a department which included an extensive research library. At that time he was also conductor of the Akademische Gesangsverein and composed numerous *a cappella* works intended for liturgical as well as concert performance. From 1897 to 1905 he was professor of musicology, the only person to hold such a post at a German university at the time.

In his writings Jacobsthal concentrated mainly on the music of the Middle Ages; his chief work deals with chromatic alteration in Western chant. His studies of Palestrina's works reveal them as a source for German Romanticism and identify their value in the context of 16th-century polyphonic style. These ideas were not recognized until the 1920s, when they established a new musicological perspective. Jacobsthal developed an approach to musicology which used research methods from history and philology, thereby paving the way for the research of medieval music undertaken by his pupils Friedrich Ludwig and Peter Wagner.

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ALFRED GRANT GOODMAN

Jacobsz [Jacobs], Hendrik (*b* Amsterdam, 1629; *d* Amsterdam, 1704). Dutch violin maker. He is reputed by some to have been a pupil of Nicolò Amati, but this seems unlikely; he probably became familiar with good Italian instruments that had been taken to Amsterdam, perhaps also those of the Austrian maker Jacob Stainer. Jacobsz was the most celebrated of the Dutch makers, but instruments made entirely by him are quite rare. His copies of the Amati 'grand pattern' achieve the ultimate in visual elegance, the sweeping outlines highlighted by the use of jet-black whalebone for the dark strips of purfling. The varnish is of Italian quality. He spelt his name either Jacobsz or Jacobs on his labels. Through his marriage in 1676 he acquired a stepson, Pieter Rombouts, who eventually took over from him; Rombouts's work is increasingly evident in Jacobsz's later instruments, especially in the broad purfling.

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CHARLES BEARE

Jacobus Corbus de Padua (*fl* 2nd half of the 14th century). Italian composer. Only a partly legible three-voice ballata by him, *Amor m'à tolto el cor*, survives, in the fragment

I-ST 14 (f.1, originally f.133), copied at S Giustina, Padua, by Rolando da Casale. The piece (ed. in PMFC, x, 1977, p.135) shows French characteristics in its notation (*senaria imperfecta = tempus imperfectum prolatio maior*) and texting (only the discantus is texted). A grammarian named Jacobus Corbus was active in Padua in 1354.

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KURT VON FISCHER

Jacobus de Bononia. *See* JACOPO DA BOLOGNA.

Jacobus de Navernia (*fl c*1300). French or Spanish theorist. He may have been one of the 'cantores de Navernia' mentioned by Admetus de Aureliana. Admetus and Jacobus are known only from citations by Robert de Handlo in his treatise of 1326 (*CoussemakerS*, i, 397–8, 400–01; ed. P. Lefferts, Lincoln, NE, 1991). Jacobus distinguished three kinds of hocket, each respectively using smaller note values and rests, a typology similar to that of Walter Odington.

See also THEORY, THEORISTS.

GORDON A. ANDERSON/PETER M. LEFFERTS

Jacobus de Regio (*fl* mid-15th century). Theorist. A Carmelite, he is known only by a brief treatise on proportions, copied into the Faenza Codex (*I-FZc* 117) by Johannes Bonadies at the Carmelite convent in Reggio nell' Emilia on 14 September 1474. His treatise is one of the earliest to apply the theory of proportions to mensural music, which he illustrated with two-part examples.

GORDON A. ANDERSON/BONNIE J. BLACKBURN

Jacobus de Tuderto. *See* JACOPONE DA TODI.

Jacobus of Liège [Iacobus Leodiensis, ?Iacobus de Montibus, ?Iacobus de Oudenaerde, Jacques de Liège] (*b* Liège, *c*1260; *d* Liège, after 1330). Franco-Flemish theorist. His principal work, the *Speculum musice*, is the largest surviving medieval treatise on music, containing 521 chapters arranged in seven books. The first five books deal with speculative music, the sixth with ecclesiastical chant and the seventh with discant in refutation of Ars Nova teaching on rhythm and notation. The *Speculum* is thus an encyclopedic work in the tradition of Hieronymus de Moravia and Walter Odington. It is without parallel, however, in its scope and cogency as a statement of the theory and practice of the Ars Antiqua.

1. LIFE. Information and conjecture about Jacobus of Liège have accumulated piecemeal. The *Speculum* was originally attributed to Johannes de Muris. Coussemaker based this conclusion on a 16th-century inscription and the proximity of the two authors in a Paris manuscript, ignoring the direct contradiction between the teachings of the two treatises. The author of the *Speculum* stated, moreover, that his name could be discovered from the initial chapter of each book; this gives the acrostic 'Iacobus'. Smits van Waesberghe proposed the identification of 'Iacobus' with a Iacobus de Oudenaerde, canon of Liège and professor at the University of Paris in 1313. Another possible identification may be found in the Berkeley Manuscript of 1375 (*US-BEm* 744), whose anonymous author refers to a certain 'Iacobus de Montibus' in connection with Boethian theory, a major concern of the *Speculum musice*. The surname 'de Montibus' could refer to an unspecified mountainous region or, possibly, to the city of Mons in Belgium. Bragard conjectured that he was born in or near Liège in about 1260 and spent his early years there, receiving a musical training imbued with the theories of Franco of Cologne. Bragard identified the treatise on the consonances (*Tractatus de consonantiis musicalibus*) printed by Coussemaker as Anonymus 1 (*CoussemakerS*, i, 296–302) and a companion work on psalm tones (*Tractatus de intonatione tonorum*) cited in books 1 and 6 of the *Speculum* as early works of Jacobus. (Both works are attributed to Jacobus in the edition by Smits van Waesberghe, Vetter and Visser, 1988, together with a third treatise, *Compendium de musica*, also ascribed to him). From several remarks in the treatise it appears that he studied in Paris, where he laid the foundation of his later work by mastering the first two books of Boethius's *De institutione musica*. The *Speculum* may have been among the 'many things' which Jacobus said he had begun in Paris, especially since the voluminous quotations in books 1–5 suggest ready access to an extensive library. Books 6 and 7 may have been composed at Liège, since book 6 draws upon the *Questiones in musica* (*c*1100) found in two Liégeois manuscripts, while book 7 cites two motets of Petrus de Cruce according to another Liège source.

2. 'SPECULUM MUSICE': BOOKS 1–5. In the preface to book 1 Jacobus described the general plan of his work and justified its vast scope by the assertion in chapter 1 that music 'taken in a general sense, objectively extends to almost everything, God and created beings, corporeal and incorporeal, heavenly and human, theoretical and practical knowledge'. His principal sources were Boethius for speculative music, Guido of Arezzo and his followers for chant theory and Franco 'the German' for discant.

The first book deals with material necessary for understanding musical consonances (i.e. intervals). The preliminary materials – definitions of music and the *musicus*, the inventors of music – draw not only upon standard authorities (Boethius, Isidore of Seville, Plato), but also upon Aristotle, Robert Kilwardby (*d* 1279) and Petrus Comestor. After discussing the various ways in which the four mathematical sciences of the Quadrivium treat measures and proportions, Jacobus passed to the divisions of music: *mundana*, *humana* and *instrumentalis* (Boethius); harmonic, rhythmic and metric (Isidore); modest and lascivious (Boethius); practical and theoretical. This preliminary material is marked off by a chapter summarizing the matters to be treated. There follow basic definitions: sound, tone, motion, time. Necessary mathematical concepts are introduced: unity; number and the division of number; proportions (multiple, superparticular, superpartient), their compounds and properties; the numerical means (arithmetic, geometric, harmonic) and a collocation of the three. After an account of the Pythagorean harmony (6:8:9:12), book 1 closes with

examples of continuous superparticular proportions and their multiplication.

Book 2 deals with musical consonances, especially as related to the monochord. It opens with a résumé of the classical doctrine of consonance and dissonance, including the thesis that consonances are found in the multiple and superparticular proportions. This axiom is later used to determine the consonance of specific intervals. The discussion of whether the unison is a consonance exemplifies the scholastic method of the treatise as a whole. Varying authorities are marshalled and judgment rendered in a long *responsio*. The various intervals, their names, division and so on are discussed, together with compounds of the 5th, octave, octave and 5th, and double octave. Jacobus refused to admit chants having a range of more than an octave but cited the motet *Non pepercit deus* (Anonymus 1, *CoussemakerS*, i, 307*a*) to show that this did not apply to measured music. In discussing the 4th he compared the genera of the ancients (diatonic, chromatic, enharmonic) with the species of the moderns (tone, tone, semitone; T ST T; ST T T). In addition to the usual consonances and their compounds Jacobus also treated the comma, diesis, apotomē and intervals such as the tetratone, the pentatone (which had no place in the gamut except for 'false mutations') and the hexatone (six 9:8 whole tones rather than the 2:1 ratio of the octave). Book 2 concludes with a complex monochord partition.

The third book, according to the general preface, 'speaks of those consonances which Boethius treats more expressly'. The entire book is in fact taken up with the numerical discussion of proportions and intervals and their division in terms of those proportions.

Book 4 considers the comparison of consonances (chapter 1) 'with respect to their general conformity and differences, height and depth, order, whether they are simple or compound, with respect to whole and part, intervals, species, perfection and imperfection, and some other proportions'. In comparing consonances according to their use Jacobus cited ecclesiastical chants using intervals other than the six (up to the perfect 5th) approved by Guido. Species of 4th, 5th and octave are given correctly (descending) according to Boethius. The extension of the concept of species to other intervals is in fact the work of Johannes Cotto rather than, as Jacobus stated, of Guido. After proving that the octave was the prime consonance Jacobus cited several historical orderings of consonances. Concord is divided into perfect, imperfect and intermediate, with the sensible proviso that 'this is not sufficient for concord unless the mixture of such sounds be pleasing and grateful to the ear'. The ensuing discussion of concord and the complementary exposition of discord, also divided into perfect, imperfect and intermediate, draws not only upon Boethius but also upon more recent authorities: Johannes de Garlandia, Franco, Anonymus 1 (i.e. ?Jacobus) and Anonymus 2. The chapter comparing concords with respect to a cadence is of particular interest. Cadence is defined as 'a certain order or natural inclination of a more imperfect concord toward a more perfect one' (iv, 1). A 2nd above or below and a minor 3rd resolve to the unison; the major 3rd seeks the 5th, the 4th either the unison or the 5th. The 5th itself is stable but is perfected by the unison or octave. The major 6th resolves to the 5th or to the octave, as does the minor 7th. (Neither the minor 6th nor the major 7th is mentioned.) The unison and octave are thus the most common endings for discant and organum, although the 5th is often used for one discanting voice above a tenor.

Jacobus summarized the contents of book 5 as the three genera of the tetrachord, their properties, the tetrachords of the Greater and Lesser Perfect Systems, the division of the monochord and various descriptions of its partition according to the three genera. The principal sources of this book are Boethius (books 1, 4, 5) and Guido of Arezzo. The three genera are compared to (but not equated with) the three hexachords, natural, hard and soft. The monochord, according to the moderns, contains two octaves and a 6th, gamma–$\overset{e}{e}$, one note more than Odington's system. After describing Guidonian and other monochord divisions Jacobus posited the addition of a sixth tetrachord (for his monochord diagram, *see* THEORY, THEORISTS, fig.4).

3. 'SPECULUM MUSICE': BOOKS 6–7. In the prologue to book 6 Jacobus announced a shift of emphasis, from speculative music as represented by Boethius to practical music: the modes or tones both ancient and modern; their *differentie*; psalm tones; music and the many things necessary for performing skilfully. Since Boethius derived the modes from octave species Jacobus began with an account of the species of octaves, 5ths and 4ths. To the classical account of eight modes he appended Guido's description of the 1st, 2nd, 3rd and 4th modes of medieval chant. This treatise on the modes or tones according to Boethius concludes with an account of the Greater Perfect System, Greek note names and the 8th (Hypermixolydian) mode added by Ptolemy.

The treatise on ecclesiastical modes opens with a monochord description and an account of tetrachords and species according to Guido and his followers. A curious chapter compares these to metrical feet (T = long, ST = short, thus e.g. T ST represents a trochee). An explanation of the terms *modus*, *tropus* and *tonus* as applied to intervallic constructions is extended to a parallel between music and rhetoric. The eight church modes are described with their regular and irregular finals. In the chapter on affinities (by 4th, 5th and octave) Jacobus twice referred to Liégeois practice. The structure and range of each of the eight modes is described in detail according to Guido, after which the modes are compared by their species construction and their use of B/B♭. Hexachords are described with natural and irregular mutations. The final portion of book 6 is largely concerned with notation and chant repertory: systems of letter notation; modal structure and chants ending in C or A. A tonary gives examples of *differentie*, psalm tones, antiphons and mass chants according to the ecclesiastical modes. Characteristic opening formulae are provided as indexes of the modes.

Book 7, on measured music, provides the raison d'être of the *Speculum*: the refutation of modern errors and the vindication of traditional authority, especially Franco 'the German' and 'a certain one called Aristotle' (Magister Lambertus). 'Measured music', began Jacobus, 'is the harmonious joining of distinct notes, equal or unequal, performed simultaneously under some measurement of time.' Since this always required at least two voices, he turned first to an account of discant, which he defined as 'double song', made by adding at least one part to a plainchant tenor. The relationship of the parts was governed by the perfect consonances and contrary motion, and added voices must consider their relation not only

with the tenor but also with the other parts. He devoted a chapter to 'inept discantors', some of whom did not even know plainchant, while other more learned composers wrote beautiful but difficult discants, abandoning the example of the ancients.

In categories of discant composition he distinguished organum purum from those which are measured in all parts: hocket, copula and discant 'simply performed' comprising conductus, motets, *fuge*, cantilena and rondellus. He next turned to the time relationships of measured music. For the ancients the basic value was a *brevis recta* divisible into two unequal or three equal parts. The moderns also employed an imperfect *brevis* divisible into two equal parts, and they divided the three equal parts of the *brevis recta* into three smaller units each. These smaller note values imply a slowing in performance tempos apparent in Jacobus's remark that the Franconian *semibrevis* equalled the minim of the moderns. The division of the *brevis* into as many as seven *semibreves* is attributed to Petrus de Cruce, a division into as many as nine to 'another'. (Jacobus 'seems to remember' having heard in Paris a triplum composed by Franco himself in which the *brevis* was divided into more than three *semibreves*.)

Rhythmic modes and note values are cited according to Franco. In addition to the *longa*, *duplex longa*, *brevis* and *semibrevis* of the ancients, the moderns employed the *maxima* and the *minima* and further complicated notation by such forms as a semiminim with tail and flag. Jacobus reluctantly proposed a lozenge tailed obliquely to indicate a major *semibrevis*, a simple lozenge to indicate a minor *semibrevis*. Considerable space is devoted to the point-by-point refutation of the nine 'conclusions' on imperfection of Johannes de Muris (*CoussemakerS*, iii, 109–13). Finally, the ancient and modern styles are compared as to perfection, subtlety, freedom and stability. In the course of this Jacobus cited the varying signs used by the moderns to indicate perfect and imperfect mode and time. In an epilogue he reviewed the lengthy progress of his work and prayed an entrance into the everlasting heavenly chorus of praise.

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FREDERICK HAMMOND/OLIVER B. ELLSWORTH

Jacobus Theatinus [Giacomo da Chieti] (*b* Chieti; *fl* 15th century). Italian theorist. His treatise, entitled *Summa in arte musica*, is transmitted in *I-PAVu* Aldini 361, ff.36–47 (extract ed. A.G. Galuzzi, *Il 'De partitione licterarum monocordi' di Jacobus Theatinus*, Cremona, 1975); this manuscript is a miscellaneous collection of music treatises and compositions, written in the 15th century in the Veneto (suggesting that Jacobus worked there at that time). The treatise deals with the division of the monochord, intervals and ecclesiastical modes, the usual topics of *musica plana* at the end of the Middle Ages.

See also THEORY, THEORISTS.

BEATRICE PESCERELLI

Jacoby, Hanoch [Heinrich] (*b* Königsberg [now Kaliningrad, Russia], 2 March 1909; *d* Tel-Aviv, 13 Dec 1990). Israeli composer, conductor and string player. He studied the viola and composition with Hindemith at the Berlin Hochschule für Musik (1927–30). From 1930 to 1933 he played in the Grosses Orchester des Südwestdeutschen Rundfunks. With the rise of the Nazis, he left Germany and, after a year's sojourn in Istanbul, emigrated to Palestine. In 1934 he settled in Jerusalem where he joined the Palestine Music Conservatory (1934–47) and the Jerusalem String Quartet (1934–9), both of which were founded two years earlier by the violinist Emil Hauser of the Budapest String Quartet. He was appointed to the Jerusalem New Conservatory and Academy of Music in 1947 (assistant director, 1949–54; director, 1954–8). He later moved to Tel-Aviv, where he played the viola in the Israel PO until 1974. During 1974–5 he served as guest artist and professor of music at the Technion, Israeli Institute of Technology, Haifa. Thereafter, he led the Herzliyah String Quartet, and finally his own quartet.

Jacoby composed in a conservative, tonal style. He believed in writing accessible music that could be performed by amateur groups. He argued that 'there is only one way to be progressive: to appear to be reactionary, and not to follow any fashion' (Toeplitz, 1972 and Fleisher, 1997). Influenced by his teacher, Hindemith, and by the oriental melodies that he heard from the young Israeli singer Brakhah Tsefirah, he combined Israeli and oriental Jewish melodic styles with European counterpoint. Some of his compositions, especially the cantata *'Od yavo yom* ('The Day will Come', 1944), the Suite for Strings (1946), *Kinnor hayah le-David* ('King David's Lyre') in honour of the birth of the state of Israel (1948) and *Judean Hill Dance: Hora Variations* (1952), gained popularity during the 1950s and early 1960s and were considered Israeli cultural symbols. During his later years, he wrote a series of pedagogical compositions for string instruments, all of which are based on Jewish tunes from Mediterranean and Middle Eastern countries. His music enjoyed a revival during the 1990s.

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(*selective list*)

for complete list see Tischler (1988)

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ELIYAHU SCHLEIFER

Jacomelli, Geminiano. *See* GIACOMELLI, GEMINIANO.

Jacomelli [Giacometti; Del Violino], **Giovanni Battista** (*b* Brescia, *c*1550; *d* 19 Jan 1608). Italian instrumental virtuoso. He was praised while still a young man for his mastery of counterpoint, his lute playing and above all for his talent as a viol player. In 1571 Duke Guglielmo Gonzaga offered him a high salary to go to Mantua, but Jacomelli declined; in 1576 after similar negotiations he still preferred to remain in Rome, giving as principal reasons Mantua's bad climate and the plague. He was approached yet again in 1581, but stayed in Rome, where he served briefly as *maestro di cappella* at the confraternity of S Rocco in 1574–5, a body that he worked for later in his career; he was also employed by the confraternity of the Gonfalone. He served briefly as organist at S Giovanni in Laterano in 1581, and later that year he joined the papal choir as a tenor, a post that he held until 1585 when he was expelled for joining the Congregazione dei Musici di Roma. At this time his harp playing drew much attention, and in 1586 G.M. Nanino called him the best violinist in Rome. In May of the same year he finally entered the service of the Gonzaga court where he was assured of a lifelong position and received a high salary. After a short time, and probably because he had been denied the post of *maestro di cappella*, Jacomelli gave up the position. Shortly afterwards he entered the service of the Medici in Florence, and in 1589 he participated in the *intermedi* performed with Bargagli's *La pellegrina* to mark the marriage of Ferdinando de' Medici and Christine of Lorraine. In Florence he also worked at the Compagnia dell'Arcangelo Raffaello, at SS Annunziata, where he played the organ. In Peri's foreword to *Euridice*, published in 1601, Jacomelli is said to be 'most excellent in every part of music, who has almost changed his name to Violino, being a marvellous violinist'; Peri also wrote that in the performance of *Euridice* in Florence on 6 October 1600 'Messer Giovanbattista dal Violino' played a *lira grande*. In 1603 he is mentioned, together with Caccini, as one of the best-paid musicians of the Medici court in Florence.

Although he was praised for his command of counterpoint, his compositions were not held in high esteem in Mantua according to Pompeo Strozzi, the chargé d'affaires in Rome. Only one of his works survives, the eight-voice motet *Benedicam Domino*, published in Carlo Berti's *Motecta* (Venice, 1596). However, his development as a virtuoso is particularly interesting; he first strove for perfection on the viola da gamba, later turned to the harp, and during the 1580s became prominent as one of the earliest violin virtuosos.

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PIERRE M. TAGMANN/IAIN FENLON

Jacomi de Senleches. *See* SENLECHES, JAQUEMIN DE.

Jacopo da Bologna [Jacobus de Bononia; Magister Jachobus de Bononia] (*fl* northern Italy, 1340–?1386). Italian composer and music theorist. He belonged to the first generation of Italian trecento musicians.

1. LIFE. Despite his important and influential position in early trecento music, no archival information has come to light about him. He was evidently a native of Bologna. According to FILIPPO VILLANI's Florentine chronicle (see Galletti; also ed. G. Tanturli, Padua, 1997), 'Jacobus Bononiensis' worked together with Giovanni da Cascia at the court of Mastino II della Scala (*d* 1351) in Verona. Jacopo was presumably somewhat younger than Giovanni, to judge from his portrait (see illustration) in the Squarcialupi Codex (*I-Fl* 87), and younger also than Piero, who was likewise at the Scaligeri court. (If the evidence of another picture can be trusted – for illustration *see* PIERO – Jacopo and Giovanni were distinctly younger than Piero; see Fischer, 1973.) A further date is established by the madrigal *O in Italia*, whose text refers to the birth of twin sons to the Milanese ruler Luchino Visconti on 4 August 1346. As other of his texts show (e.g. *Lo lume vostro*, which perhaps hints at the conspiracy against Luchino in 1341, and the motet *Lux purpurata*, on which see N. Pirrotta, CMM, viii/4, p.i and PMFC, xiii, 1987), Jacopo was at the Visconti court during the reign of Luchino (1339–49). It was presumably after the death of the prince that he moved to Verona, where he remained until not later than 1352 (the death of Alberto della Scala). It was probably in Verona that he composed the



Miniature thought to portray Jacopo da Bologna: detail of initial from the Squarcialupi Codex (I-Fl Med.Pal.87, f.7v)

madrigal *Non al suo amante* – the only known contemporary setting of a Petrarch text – about 1350 (see Petrobelli).

During this period, and during his years at Milan, Jacopo, Giovanni and Piero, in competition with each other, wrote several works whose texts refer to the same names, make the same allusions, or are even wholly identical. The name 'Anna' thus appears twice each in works by Jacopo and Piero, and four times in works by Giovanni (the 'Anna' cycle, otherwise called the cycle of the 'perlaro' – a tree that grew near the river Adige – must refer to the period at Verona; see Paganuzzi). The name 'Spina' (alluding perhaps to the Malaspina family who fled to Verona) also appears in works by Jacopo and Giovanni as well as in an anonymous rondello, *Gaiete, dolze parolete mie* (ed. in CMM, viii/2, 1960; PMFC, viii, 1972). 'Varino' appears as a dog's name in Jacopo's caccia *Per sparverare* and again in the caccia *Con bracchi assai*, which was set by both Giovanni and Piero at the Visconti court (and in which the river Adda is referred to). The name 'Margherita' appears twice in works by Jacopo and once in a work by Piero (*Lucida petra* by Jacopo, *Sì come al canto de la bella Iguana* by both); it is not clear whether this refers to the illegitimate daughter of Mastino II or to Margarita Pusterla, the mistress of Luchino Visconti – though 'Iguana' seems to indicate the region of Verona and Padua rather than Milan. Another work which shares its subject matter in the manner of a competition piece is *Vestìse la cornachia*, closely related to Giovanni's *Fra mille corvi*.

After 1352 Jacopo apparently re-entered the service of the Visconti. This is suggested by the texts of the madrigals *Sotto l'imperio* (?1354) and *Fenice fu'* (?1360). The triple madrigal *Aquila altera*, undoubtedly a late work on grounds of style, refers either to the coronation in Milan of Charles IV in 1355 or, more likely, to the marriage of Gian Galeazzo Visconti and Isabella of Valois in 1360. It is also very likely that Jacopo and the poet Petrarch were personally acquainted: as well as the setting of *Non al suo amante*, a further possible connection with Petrarch is Jacopo's reference, side by side, to 'Fioran' (the musician Floriano, known from Petrarch's letters), 'Filipoti' (Philippe de Vitry) and 'Marcheti' (Marchetto da Padova) in his madrigal *Oselleto salvazo*.
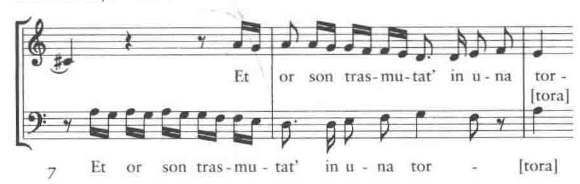
Jacopo's association with music theory is known also from the treatise *L'arte del biscanto misurato secondo el maestro Jacopo da Bologna*, which is influenced by French notational theory. This work raises the possibility that Jacopo may have been a university teacher. Several autobiographical madrigal texts (cf *Io me sun un che*, *Oselleto salvazo*, *Vestìse la cornachia*) suggest that he may also have been active as a poet. In these pieces Jacopo placed other composers of his time in a critical perspective.

It is possible that Jacopo lived beyond 1360, for a 'Jachopo da Bolongnia' is recorded in the *laudesi* company at Orsanmichele, Florence, in 1373 (Wilson); also, a 'minister de salteri' is recorded at the court of Aragon in Spain between 1378 and 1386, called 'Jacobo de Bolunga' and 'Jaquet de Bolunya' (Gómez Muntané).

2. WORKS. 34 works can be attributed confidently to Jacopo: 25 two-voice madrigals, seven three-voice madrigals and cacce, a *lauda*-ballata and a motet. To these may be added several madrigals of doubtful authenticity, and a motet fragment (*Laudibus dignis merito*, see PMFC, xiii, 1987) which is very probably Jacopo's and whose text incorporates an acrostic on the name of 'Luchinus dux'. Jacopo's works were in very wide circulation; they are found in northern Italian as well as Tuscan sources. The richest sources for his music are *I-Fl* 87 (27 pieces), *Fn* 26 (22 pieces) and *F-Pn* 6771 (20 pieces, of which at least 18 occur together in the first fascicle). The continuing popularity of Jacopo's works in the first two decades of the 15th century is attested by the citation of at least two works in Prudenzani's Saporetto (see Debenedetti) and of five intabulated pieces in *I-FZc* 117. The appearance in Italian literary sources of the Quattrocento of many poems set by Jacopo also testifies to this popularity.

Jacopo's compositional technique has its starting-point in the early Trecento pieces of *I-Rvat* Rossi 215 and the works of Giovanni da Cascia and Piero. The madrigals are always fully texted in all voices. In the two-voice pieces there is no crossing of parts – with the exception of the caccia-madrigal *Giunge'l bel tempo* (which may have been written in association with Piero's *Cavalcando*). Parallel 5ths and octaves abound in those madrigals which can be regarded as early works (e.g. *Con gran furor*, *Entrava Febo*, *In su' be' fiori*, *Quando veg'io*). The tenor is still barely independent in these pieces and often has passages of long sustained notes. In the later works of Jacopo these features disappear. Musical construction and handling of texts are such that the improvisatory elements still to be found in Giovanni's works give way increasingly to an overall shape that is governed by text. The tendency is evident in tonal structure, for more than half of Jacopo's pieces begin and end on the same pitch; it is equally evident in the increasingly independent shaping of the tenor and in the growing motivic relationship between voices which came about through imitation, strict or free (as in *Fenice fu'*). The simultaneous enunciation of syllables found in the older madrigal is thus broken in places (ex.1). Characteristic of Jacopo are

Ex.1 *Fenice fu'*



the monophonic transitional phrases between two lines of text; these feature later, too, in the early works of Landini. The fact that change of mensuration occurs only between strophe and ritornello serves to underline a unified formal conception. The specifically Italian *divisiones* of *octonaria* and *duodenaria* are predominant.

The three-voice non-canonic madrigals that make their first appearance with Jacopo fall into two stylistic groups apparently representing two distinct stages of development. *In verde prato* perhaps represents a first attempt at three-voice writing. The two upper voices, moving above the tenor, display frequent parallel movement in perfect consonances; the text is underlaid so that almost every syllable falls on the upbeat of the bar. *I' senti' zà* and *Sì comal canto* are both rather more progressively written. It is no accident that these three works survive in two- as well as three-voice versions. Quite another matter are two of Jacopo's late works, the madrigals *Aquila altera* (composed to three separate texts under the influence of the French motet) and *Sotto l'imperio*, which survive

exclusively in three-voice form. Here too the two upper voices, clearly following the model of the caccia, move above the tenor; but each voice moves independently, through the occasional use of imitation. From Jacopo comes the first known polyphonic *lauda*-ballata (*Nel mio parlar*); it survives in two- and three-voice versions with textless tenor. His three-voice motet *Lux purpurata* is distinguished by a particularly Italianate euphony and by the way in which its tonality is restricted almost entirely to the area d–a–d. The textual clarity of the upper voices is striking; they present much of the texts in alternation over the tenor.

Jacopo's stylistic development was the product of a highly conscious and theoretically schooled artistry. This finds expression not least in the texts of the madrigals referred to above as autobiographical, reflecting as they do a certain degree of selfconsciousness. Jacopo's ideal of musical style – not unlike that of Petrarch – was a 'suave dolce melodia', which he contrasted with the 'gridar forte' that he opposed (see *Oselleto salvazo*). His works exerted a fundamental influence on the styles of both Landini and Bartolino da Padova, and with his allegorical madrigals he founded a new genre that was also cultivated by Bartolino and Johannes Ciconia.

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all except motet and doubtful works ed. in M, P iv and W

MADRIGALS

Aquila altera/Creatura gentil/Uccel di Dio, 3vv (*Saporetto*, sonnet no.25, see Debenedetti; inst version in *I-FZc* 117)
Con gran furor, 2vv
Di novo è giunto, 2vv
Entrava Febo, 2vv
Fenice fu' e vissi, 2vv
Giunge'l bel tempo, 2vv (canonic caccia-madrigal)
Io me sun un che, 2vv (2 ritornellos; inst version in *FZc* 117)
In su' be' fiori, 2vv
In verde prato, 2, 3vv
I' senti' za' l'arco, 2, 3vv (Senhal: 'Spina')
Lo lume vostro, 2vv (It. and Lat. text; acrostic: 'Luchinus'; Senhal: 'Isabella')
Lucida petra, 2vv (inc. text)
Nel bel zardino, 2vv
Non al suo amante (Petrarch), 2vv (laude: 'Per sua benignitate', 'Per noi ricompensare'; described in *Saporetto*, sonnet no.48, see Debenedetti; inst version in *FZc* 117)
O cieco mondo, 2vv (2 ritornellos; inst version in *FZc* 117; text wrongly attrib. 'Guido Cavalcanti, see D'Agostino)
O dolce apress'un bel perlaro, 2vv (strambotto-like form; Senhal: 'Anna')
O in Italia felice Liguria, 2vv (text mentions date 4 Aug 1346)
Oselleto salvazo (Jacopo), 2vv
Osellетto salvazo (Jacopo), 3vv (canonic caccia-madrigal)
Posando sopra un'acqua, 2vv
Prima virtute, 2vv (2 ritornellos)
Quando veg'io, 2vv
Sì come al canto, 2, 3vv (Senhal: 'Margherita'; text also set by Piero)
Sotto l'imperio, 3vv (inst version in *FZc* 117)
Straccias'i panni, 2vv
Tanto che sit', aquistati, 2vv
Tanto soavemente, 2vv
Un bel perlaro, 2vv (inc. text; Senhal: 'Anna')
Un bel sparver, 2vv
Vestìse la cornachia (?Jacopo), 2vv (cf Giovanni da Cascia: Fra mille corvi)
Vola el bel sparver, 2vv

Nel mio parlar, 2, 3vv (lauda-ballata; inc. text; see Wilson)
Per sparverare, 2, 3vv (caccia)

MOTETS

Lux purpurata/Diligite iusticiam, 3vv, M, P iv (acrostics: 'Luchinus', 'Vicecomes')

DOUBTFUL WORKS

Madrigals: Avendo me' falcon, 2vv, P ii; Du'anzoliti, P ii (cf *Saporetto*, no.29; see Debenedetti); Gridavan tutti, 2vv, P ii (see Fischer, 1958–61); Nel prato pien de fior, 3vv, P ii (see Fischer, 1958–61); Spesse fiate, 2vv, P ii
Motet: Laudibus dignis merito, ?3vv, P iv (fragment of 1v only; acrostic: 'Luchinus dux', see Plamenac, and Corsi, 1970)

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Jacopone da Todi [Jacobus de Benedictis, Jacobus de Tuderto, Jacopo dei Benedetti] (*b* Todi, between 1228 and 1236; *d* Collazzone, ?1306). Italian poet. He appears to have been a lawyer but, according to the hagiography, he was converted in about 1268 to the life of religion by the tragic death of his young wife. In 1278 he was admitted to the Franciscan order, attaching himself to their most rigorous branch, the *Spirituali* (zealots). He may have begun to write *laude* at about this time; several of these poems have polemical contents. As a result of his actions against Pope Boniface VIII, in 1298 he was imprisoned for five years. His main poetic output is represented by 92 *laude* that are definitely attributable to him; the attribution to him of Latin prose works and that of the sequence *Stabat mater* is more doubtful. The early transmission of his poetry was within the boundaries of the Franciscan repertory, but his *laude* later spread into the repertory of the Tuscan confraternities of *laudesi*, whose oldest surviving musical collections are the Cortona *laudario* (*I-CT* 91; 1260–91), which includes two poems by Jacopone, and the Florence *laudario* (*I-Fn* Magl. II.I.122, B.R.18; early 14th century), containing five more.

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DAVID FALLOWS, JOHN STEVENS/GIANLUCA D'AGOSTINO

Jacotin (*fl* 1st half of the 16th century). Composer(s). The name appears on chansons and sacred works published from 1519 to 1556, with reprints continuing into the last quarter of the century. Although all the pieces attributed to Jacotin may be the work of a single composer, his identity is still a subject of speculation. Since the name Jacotin, common to many French and Flemish musicians of the Renaissance, is a diminutive of Jacques, Jacotin has been confused with Jacques Arcadelt, Giaches de Wert, Jacquet de Berchem and Jacquet of Mantua. The 'Jacotin' found in documents in Milan and Ferrara between 1468 and 1500 is certainly too early to be this composer, as may be the 'Jacob Godebrye alias Jacotin' at Antwerp Cathedral from 1479–1529.

Between 1516 and 1521, the singer Jacotin Le Bel (Giacomo or Jacques Level) served the papal chapel and the church of S Luigi dei Francesi in Rome. A musician of the same name was a singer and canon in the French royal chapel from 1532 to 1555. In the absence of evidence to the contrary, it has been argued that the Roman and the French Le Bel are probably the same person. On that assumption, Le Bel (not to be confused with Firmin Lebel, teacher of Palestrina) seems the likeliest contender for the identity of Jacotin the composer, and his life would span roughly the period 1490 to 1555.

Jacotin published over 30 chansons, most of them in the great Parisian collections of Attaingnant. Typically, they are scored for four voices and in the common practice of the time incorporate pre-existent melodies in the superius or tenor. The text receives crisp accentuation through lively rhythms and frequent repeated notes. Chordal passages deftly alternate with light, imitative polyphony. Two well-known chansons attributed in some sources to Jacotin are of questionable authenticity: *Auprès de vous* is more often ascribed to Claudin de Sermisy and *Qui veult aimer* is probably the work of Arcadelt.

There are no masses among the sacred works, and only a few motets and *Magnificat* settings. *Magnificat III toni* is a polyphonic elaboration of the plainsong formula. As in the other *Magnificat* settings, each of several distinct sections is set off by the number of voices required, varying from two to four. One of the motets published in 1519, *Interveniat pro rege nostro*, doubtless written for Louis XII (*d* 1515), links the composer to the French court; the text is an intercession for 'our king, now and in the hour of his death'.

WORKS

for 4 voices unless otherwise indicated

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8 motets: Beati omnes qui timent Dominum, 3vv, 1542[18] (attrib. Jacotin in 1587[8]); Credidi propter quod locutus sum, M 71; Inclina Domine aurem tuam, M 151; Interveniat pro rege nostro (for Louis XII), 1519[1], repr. 1520[1] as Interveniat pro Gabrieli, P 188; Michael archangele, 1519[1]; Nunque vixisti o pauper, 2vv, 1549[16]; Proba me, Domine, et tenta me, M 65; Rogamus te, Virgo Maria, ed. in Lowinsky (1968)
Chanson spirituelle, Souverain Dieu, 1553[18]
Sancta Trinitas, 8vv, attrib. Jacotin in 1545[2], is by Jacquet of Mantua

CHANSONS

Amor me poingt, 3vv, 1542[18]; Amour muny de plusieurs divers traictz, 1553[20]; A Paris a troys fillettes teremu tu, 1530[5]; A tout jamais d'ung volloir immuable, 3vv, C 42 (also attrib. Richafort); Auprès de vous, AS 57 (also attrib. Claudin); Combien est grand, 1549[22]; Contentement combien que soit grand chose, B 251

Dame d'honneur, 1542[18]; De tant aymer mon cueur, 1530[3]; De trop penser, 1532[12]; Du feu d'amours, c1528[9]; D'ung coup mortel, A 1; D'ung desplaisir amour, 1532[12]; Et au surplus s'elle sçavoit combien, 1553[20]; Hellas pour quoy vivent ces envieulx, 3vv, C 55

Jamais je n'en seray seulée (inc.), *F-Pn* nouv.acq.fr.4599; J'ay mes amours longuement attendu, 1530[4]; J'ay tant souffert, A 34; J'ay ung billard, 3vv, C 80; Je changeray quelque chose, 1530[4]; Je suis desheritée, 2vv, 1545[7]; Je suis desheritée, 3vv, 1542[18]; Je voudroye bien, B 255

Le bergier et la bergiere (inc.), *F-Pn* 4599; Le voulez-vous, 1536[4]; Mari, je songay l'aultre jour, 1532[12]; Mon triste cueur, 1540[10]; Moy qui ne feiz jamaiz, 1530[3]; N'auray-je jamais réconfort de vous, AS 194; Qui veult aimer il fault, 3vv, 1542[18] (also attrib. Arcadelt); Regret, soucy et peine, 1537[4]; Robin fit tant par son piet, 3vv, C 153

Si bon amour mérite récompense, 1533[1]; Si pour aymer, 1534[11]; Tant qu'en amours, 1532[12]; Trop dure m'est la longue demourée, 1529[2]; Ung grant plaisir, 2vv, 1545[7]; Viens tost despiteux desconfort (attrib. Jacotin in *F-Pn* 4599, Claudin in *F-CA* 125, and Benedictus in his *Chansons* 1542; probably by Benedictus); Vostre beaulté jeune, 3vv, C 118; Voyant souffrir, A 36; Vray Dieu d'amours, 1536[2]

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GEORGE NUGENT

Jacovacci [Jacobacci], **Vincenzo** (*b* Rome, 14 Nov 1811; *d* Rome, 30 March 1881). Italian impresario. As a youth he was interested in the theatre, though he made his living as a fishmonger. His first contract to manage a theatrical season was in 1835 at the Teatrino Fiano, Rome. Gradually he moved to larger Roman theatres: in 1838 the Valle, in 1840 the Apollo, and in 1846 the Argentina, the Alibert and the Anfiteatro Corea (which he had restored). Not all of his enterprises were successful: he was arrested when too many tickets were sold for the première of Donizetti's *Adelia* (February 1841; sung by Giuseppina Strepponi), and in 1848 he was bankrupt, although he survived through handling his creditors cleverly.

With Barbaia, Lanari and Merelli, Jacovacci was one of the most celebrated impresarios of the 19th century. His fame was tied to the Teatro Apollo, then the largest in Rome, and his reputation rested on spectacular and dignified performances, ballets with classical subjects and an uncanny ability to sidestep the obstacles of the papal censors. Most of the operas he mounted were traditional; only under pressure did he present *Lohengrin* and Massenet's *Le roi de Lahore*. He had absolute confidence in Verdi from *Nabucco* onwards and in 1848 dedicated the season to his works. He gave the premières of *Il trovatore* (1853) and *Un ballo in maschera* (1859), and the first Italian performance of *La forza del destino* (1863). Verdi complained that stinginess had made Jacovacci engage for *Ballo* inadequate singers unsuited to their roles, and he haggled for cheaper rates from the publisher Ricordi. He wrote the impresario a letter (5 June 1859) ironically suggesting he avoid further talk of new operas and put on instead the works of Paisiello, Gluck and Lully – all in the public domain.

MARVIN TARTAK

Jacovelli [Iacovelli], **Mercurio** (*b* Rieti; *fl* 1585–90). Italian composer. According to the dedication of his *Primo libro de canzonette a quattro voci* (Venice, 1588[23]) he was then working in his native town. The volume is dedicated to Giuliano Cesarini, Marchese of Civitá Lavinia and Duke of Civitanova, whose family the composer had evidently served for some time; it contains 18 pieces by Jacovelli and one by G.J. Coppola. The canzonette are through-composed and written in a straightforward, square-cut and largely homophonic style. In the dedication, Jacovelli mentioned an earlier collection of *laudi spirituali* for four voices (lost) also dedicated to Cesarini.

STEVEN LEDBETTER/IAIN FENLON

Jacquard, Léon (Jean). French cellist, member of a string quartet formed by JULES ARMINGAUD.

Jacquemart le Cuvelier. *See* CUVELIER, JO.

Jacquemin de Senleches. *See* SENLECHES, JAQUEMIN DE.

Jacques, (Thomas) Reginald (*b* Ashby de la Zouch, 13 Jan 1894; *d* Stowmarket, 2 June 1969). English organist and conductor. During service in World War I he received wounds which continued to affect his health throughout his life, but which led him, through contact with Sir Hugh Allen at Oxford during convalescence, to study music at Queen's College, where he was appointed organist and director of music in 1926, and a Fellow in 1933. He was conductor of the Oxford Orchestral Society, 1930–36, but in 1931 he began a remarkable conductorship of the Bach Choir in London which continued for 30 years; he established, though he did not originate, the choir's annual Lenten performances of the *St Matthew Passion*. In 1936 he also formed the Jacques Orchestra. He became music adviser to the London County Council, 1936–42, and from 1940 to 1945 the first director of the wartime Council for the Encouragement of Music and the Arts (CEMA), the forerunner of the Arts Council of Great Britain. He continued to conduct orchestral and choral concerts throughout World War II. He inaugurated with his orchestra the morning concerts at the first Edinburgh Festival (1947), and conducted the Bach Choir's recording of the *St Matthew Passion* in English, issued on 21 discs in 1949. Jacques represented a traditional type of English choral leadership, whose characteristic approach to Bach (massive, devotional and in the vernacular) was challenged

by his younger contemporaries but forged a strong bond between amateur choral singers and their audiences. He was forced by ill-health to give up conducting in 1960. He published a number of folksong and choral arrangements, an instructional manual, *Voice Training in Schools* (London, 1934, 2/1953), and compiled with David Willcocks *Carols for Choirs* (1961). He was made a CBE in 1954.

ARTHUR JACOBS

Jacques de Cysoing (*b* Cysoing; *fl* mid- to late 13th century). Franco-Flemish trouvère. He was probably a member of the noble Flemish family Cysoing; several manuscripts refer to him as 'messire'. He addressed one of his songs, *Li nouviaus tans*, to a Count of Flanders, probably Gui of Dampierre (ruled 1251–1305), and mentioned also the Battle of Mansourah (1250). An *envoi* by Thomas Herier (*fl* 3rd quarter of the 13th century) refers to 'Jakemon' at 'Cyson' (R.2034), suggesting that Jacques was active up to that time. Jacques composed at least nine chansons, all of which survive with music. All his melodies have the conventional *ABABx* form, and most survive in only one or two chansonniers. The melody of one, however (*Nouvele amour*), is extant in eight versions, two of which are on a contrafactum text (R.512). This song is unusual also because the music of the first two verses returns at the end, although its text is not in rondeau form; this rounded musical structure may help explain its popularity. Another of his works, *Quant la saisons*, is a *chanson avec des refrains*, having a different *refrain* (appearing in only one manuscript, *F-Pn* fr.12615) at the end of each of its eight stanzas. Some of these *refrains* are extant in other songs.

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all ed. in Zitzmann; MS sources: F-Pa 5198, F-Pn fr.844, 845, 846, 847, 1591, 12615, 24406, I-Rvat Reg.lat.1490 (for details see Linker)

CHANSONS

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Li nouviaus tans que je voi repairier, R.1305, T viii, no.739
Li tans d'esté ne la bele saisons, R.1912, T xii, no.1095
Nouvele amour qui m'est ou cuer entree, R.513, T iv, no.298/1
Quant foille vers et flors naist sor la branche, R.256, T iii, no.151
Quant la saisons del dous tans se repaire, R.179, T ii, no.103
Quant l'aubespine florist, R.1647, 1643a, T xi, no.950/1
Quant recomence et revient biaus estés, R.930, T vii, no.552

CHANSONS AVEC DES REFRAINS

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ELIZABETH AUBREY

Jacques le Polonais. *See* REYS, JAKUB.

Jacquet. French family of instrument makers and musicians. Marceau Jacquet (*d* before 1620), and four of his sons (Marcel, Guillaume, Sébastien and Jehan *le cadet*) were master builders and the family was related to or had close ties with the Lorillart (Lorillac) family of instrument makers, the Duchesne family of painters, the painter Philippe de Champaigne, the lutenist René Mesangeau, and the organists Claude de la Barre and Louis-Claude Daquin. The accompanying illustration summarizes what is known about the genealogical connections among the more important members of the family.

Another son of Marceau, Jehan Jacquet *l'aîné* (*d* Paris, before 1644), a 'maître espinetier', was highly regarded as an instrument maker. In *Harmonie universelle* (1636–7) Mersenne referred to him as one of the best harpsichord makers of his time. His son, Claude Jacquet (i) (*b* Paris, bap. 28 Jan 1605; *d* Paris, 1661), 'm[aîtr]e faiseur d'instrumens' and 'joueur d'instrumens de musique' worked in a style so similar to his father's that only a few instruments can be positively identified as being made by him. A 1652 two-manual harpsichord by Claude Jacquet (i) (now in the Ringling Art Museum, Sarasota, Florida) exhibits in several respects (scaling, case construction, placement of 8′ bridge) characteristics intermediate between contemporary Flemish and Italian models and significantly different from mid-18th-century French instruments. As late as 1784, in the edition of *Affiches, annonces et avis divers* for 9 July, a 'clavecin fait en 1646 par Jacquet' was offered for sale.

Claude Jacquet (ii) (*b* Paris; *d* Paris, 6 Nov 1702) was the son of Jehan Jacquet *le cadet* (*b* Paris, *c*1575; *d* Paris, *c*1656–8) and was *maître de clavecin* and organist of the church of St Louis-en-l'Ile, Paris. Pierre Jacquet (*b* Paris,

Marceau
(d before 1620)

Jehan '*l'aîné*
(d before 1644)

Claude (i)
(*c*1605–1661)

Jehan '*le cadet*'
(*c*1575–*c*1656–8)

Claude (ii)
(*d*1702)

Nicolas (*c*1662–1707) | Anne | Elisabeth Jacquet de La Guerre (1665–1729) | Pierre (*c*1666–1739)

Jacquet family tree

*c*1666; *d* Paris, 28 June 1739), a son of Claude Jacquet (ii), was active in Paris in 1695 as an organist and *maître de clavecin*. In 1702 he was organist of St Nicolas-du-Chardonnet, Paris, and from 1704 also of his father's church, St Louis-en-l'Ile. An offertory for organ by him, *O filii* (in *F-V* 160) is an attractive piece in variation form. The other son of Claude Jacquet (ii), Nicolas Jacquet (*b* Paris, *c*1662; *d* Bordeaux, 20 Oct 1707), was organist of St Pierre, Bordeaux. Anne Jacquet, elder daughter of Claude Jacquet (ii), was a harpsichordist or viol player in the musical household of Marie de Lorraine, Duchess of Guise, during the 1680s. Her sister, ELISABETH JACQUET DE LA GUERRE, is the most distinguished member of the Jacquet family, highly regarded as a harpsichord player and organist, and especially as a composer.

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HANS KLOTZ/CATHERINE CESSAC

Jacquet de Berchem. *See* BERCHEM, JACQUET DE.

Jacquet de La Guerre, Elisabeth (*b* Paris, bap. 17 March 1665; *d* Paris, 27 June 1729). French harpsichordist and composer. She came from a family of master masons and musicians (*see* JACQUET family), and from the age of five played the harpsichord and sang at the court of Louis XIV. Noticed by Madame de Montespan, she stayed for three years in her entourage. On 23 September 1684 she left the court to marry the organist Marin de La Guerre. Their son, as precociously gifted as his mother, died at the age of ten.

In Paris Elisabeth Jacquet gave lessons and concerts for which she was soon renowned throughout the city. Her first compositions were dramatic works, of which only the libretto of *Jeux à l'honneur de la victoire*survives. Her first publication, *Les pièces de clavessin . . . premier livre*, dates from 1687. In 1694 her only *tragédie en musique*, *Céphale et Procris*, was performed at the Académie Royale de Musique with little success, but the prologue was revived in 1696 at Strasbourg, where Sébastien de Brossard had founded an academy of music. In 1695 Brossard made copies of her first trio sonatas and those for violin and continuo. Only in 1707 did she publish her six *Sonates pour le viollon et pour le clavecin* and the *Pièces de clavecin qui peuvent se jouer sur le viollon*, followed later by her two collections of *Cantates françoises sur des sujets tirez de l'Ecriture* to texts by Antoine Houdar de Lamotte, and by three secular *Cantates françoises*. Whereas all her other works were dedicated to Louis XIV, this last was addressed to the Elector of Bavaria, Maximilian II Emanuel. *Le raccommodement comique de Pierrot et de Nicole* is a duet which went into *La ceinture de Vénus*, a play by Alain-René Lesage performed at the Foire St Germain in 1715. Elisabeth Jacquet's last work seems to have been a *Te Deum* sung in August 1721 in the chapel of the Louvre in thanksgiving for the recovery of Louis XV from smallpox.

Elisabeth Jacquet was the first woman in France to compose an opera, and she is also remembered for her innovative work in the Italian genres of cantata and sonata, as well as for her music for accompanied keyboard. The *Pièces de clavessin* of 1687 are remarkable for their balanced structures and their *préludes non mesurés*. Her sonatas, both manuscript and printed, are conspicuous for their variety, rhythmic vigour and expressive harmony, as well as for certain innovative features in the violin writing. Her 12 sacred cantatas show a fine balance between a style appropriate to the genre and the restraint required by the subject; no other composer of the time handled the genre so consistently. The secular cantatas are characterized by dramatic qualities and a quest for formal freedom. In *Le Parnasse françois* Titon du Tillet devoted a long and appreciative notice to her, and her portrait is shown in a medallion with the motto 'I contended for the prize with the great musicians'.

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CATHERINE CESSAC

Jacquet of Mantua [Colebault, Jacques] (*b* Vitré, 1483; *d* Mantua, 2 Oct 1559). French composer active in Italy. He was one of the leading composers of sacred polyphony between Josquin and Palestrina. He was known simply as Jacquet (Giachetto, Iachettus), and has often been confused with Jacquet de Berchem. Details of his early years are lacking, but he was doubtless related to the French singer Antoine Colebault, called Bidon, a favourite of Leo X. Papal records of 1519 identify him as singer to the Modenese house of Rangoni, whose service he probably entered some years earlier. Several north Italian manuscripts compiled around 1520 contain a group of his motets. Twice he won support from the Este family: in 1516 and 1524 from Sigismondo and in 1525, along with Willaert, from Duke Alfonso I. Jacquet and Willaert later jointly set psalms for double chorus. About 1526 Jacquet turned his sights on Mantua, whose musical life he would dominate for the next 30 years. He was granted citizenship in 1534 and from then until 1559 he was titular *maestro di cappella* of Mantua Cathedral. His status was unusual, however, in that he had direct responsibility not to the cathedral or court but rather to a single patron, Ercole Cardinal Gonzaga (1505–63), Bishop of Mantua, papal legate to Charles V and ultimately president of the Council of Trent. His correspondence often conveys esteem and affection for the composer. Jacquet's first wife died in 1527; he remarried before 1540. His income was inadequate for the support of his family and he died in debt, leaving his wife and daughter destitute. Notified of their plight, Ercole awarded them a pension.

In response to his patron's zeal for the Counter-Reformation, Jacquet specialized in religious music almost to the exclusion of the secular. He was prolific and one of the most widely published and admired composers of his time. Scotto and Gardane undertook collected editions of his sacred works. *Aspice Domine*, most famous of the motets, was known in over 40 sources, including seven instrumental intabulations. He won recognition from the music-loving Medici popes Leo X and Clement VII. Theorists from Lanfranco and Vanneo to Artusi and Cerone praised his works and ranked him with Gombert and Willaert. His influence was felt long after his death. Younger composers such as Ruffo, Vaet, Monte, Palestrina, Lassus and Merulo drew models from his works.

In all his sacred music Jacquet appears less the innovator than the skilled craftsman alert to the new currents of his time. Smoothly arched melodies, symmetry of phrase, careful balance of all parts and an overall grace and fluency reveal him a worthy successor to Mouton. Early works retain features of the preceding generation: predominantly four-voice texture with voice-pairing, fauxbourdon-like progressions, broad melismas, multisectional structure, occasional homophonic passages and reliance on traditional 'constructivist' techniques. As he matured, he turned increasingly to pervading imitation as the generating principle. Sectionalism gives place to a supple, unbroken rhythmic flow; purely chordal writing is rare and melodies are more syllabic and closely reflect word accent. The full sonority of five-voice writing dominates the later work.

Among his most significant works are his masses. His technique changed gradually over several decades. At first (e.g. *Missa 'Si bona'*), he used fairly literal quotation of the model with various rearrangements of its elements and comparatively little free material; later (e.g. *Missa 'Anchor che col partire'*), he employed highly sophisticated variation of the model and extensive use of free material. Among the imitation masses, the *Missa 'La sol fa re mi'* owes its conception to the earlier mass of the same title by Josquin, and the 'tribute' masses for Duke Ferdinand of Calabria and Duke Ercole II of Ferrara are both indebted to Josquin's noted *soggetto cavato* mass, *Missa 'Hercules dux Ferrariae'*.

The motets show even more clearly Jacquet's stylistic change and also demonstrate the nature, scope and diversity of function of the motet in his time: liturgical and extra-liturgical pieces for services, occasional tributes to princes of church and state, and completely secular motets for courtly diversions. Among the earliest, *Sufficiebat nobis* looks back to methods of the past, quoting Hayne's *Mon souvenir* in the superius twice, first in normal values, then in diminution. In *Sancta Trinitas* the top line of a four-voice motet by Févin finds an imposing new eight-voice setting. Noteworthy among the motets on plainsong tenors is a Proper cycle for the Assumption. *Dum vastos*, an extraordinary tribute to Josquin, weaves in its second part phrases from that master's best-known motets. *Hesperiae ultimae* celebrates a state visit to Mantua by Philip II of Spain, and *Enceladi* (later expanded into a mass) salutes the Gonzagas and their highly prized horses. The vast majority, however, use sacred texts, usually an antiphon, responsory, gospel or hymn. Structurally, half the motets are cast in two parts of roughly equal length, often with motivic relationships between the parts and occasionally, as in a responsory, a common ending for both. Among the rest, the single-movement type dominates; the three-part motet is rare.

Jacquet's most productive period occurred between 1520 and 1540, the years in which most of the masses and motets were composed. Later his attention gradually shifted to works in less elaborate style. The cathedral's final payments to him were for vesper hymns (1556) and psalms in fauxbourdon (1558). The hymns resemble the motets but are generally shorter and simpler in style. A posthumous collection provides for the alternation of plainsong and polyphony in successive stanzas. The polyphonic stanzas paraphrase the plainsong model and strict canon occurs frequently. The *Magnificat* settings also paraphrase chant, sometimes in imitation over a cantus firmus in long notes, other times alternating imitation of the chant with imitation of free motives. The psalms composed in collaboration with Willaert, in which two four-voice choruses alternate, are antiphonal rather than true polychoral settings. In the two passions Jacquet seems to have followed the example of Sermisy in distinguishing turba from narrative by a change in the number of voices (from five to two). Even here, however, Jacquet avoided strictly chordal writing, setting each short movement contrapuntally in motet style.

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Trésor musical, ed. R.J. van Maldeghem (Brussels, 1865–93/*R*) [M]

MASSES

Il primo libro de le messe, 5vv (Venice, 1554) [1554]
Messe del fiore ... libro primo, 5vv (Venice, 1561) [1561]
Acquiesce Domine, 5vv (on his own motet)
Alla dolc'ombra, 5vv, 1561, J iii (on Rore's madrigal)
Altro non è il mio amor, 5vv, 1542[2] (on Verdelot's madrigal)
Anchor che col partire, 5vv, 1554, J i (on Rore's madrigal)
Ave fuit prima salus, 4vv, 1540[4], J vi (on Mouton's motet)
Chiare dolc'e fresch'acque, 5vv, 1554, J i (on Arcadelt's madrigal)
De mon triste deplaisir, 4vv, 1540[4], J vi (on Richafort's chanson)
Deus misereatur, 5vv, 1542[2] (on Sermisy's motet)
Enceladi Coeique soror, 5vv, 1561, J iii (on his own motet)
Ferdinandus dux Calabriae, 5vv, 1540[3], J vi
Hercules dux Ferrariae, 5vv, 1540[3], J vi
In die tribulationis, 5vv, 1554, J i (on his own motet)
In illo tempore, 4vv, 1540[4] (on Mouton's motet), J vi
La fede non debbe esser corrotta, 5vv, 1555[1]
La sol fa re mi, 5vv, *I-TVd* 23
Peccata mea, 5vv, 1554, J i (on Mouton's motet)
Quarti toni sine nomine, 5vv, 1561, J iii
Quam pulchra es, 4vv, 1542[3] (on Mouton's motet)
Rex Babilonis, 5vv, 1555[1] (on his own motet)
Si bona suscepimus, 5vv, 1542[2] (on Verdelot's motet)
Surge Petre, 6vv, Missa ad imitationem moduli 'Surge Petre' (Paris, 1557) (on his own motet)
Missa 'Vado ad eum', 5vv, 1561, J iii (on Rore's motet)
2 untitled masses, 5vv, *I-Mc* S Barbara 156

MOTETS

Celeberrimi maximeque delectabilis musici Jachet ... motecta quatuor vocum (Venice, 1539) 2/1544, 3/1545 [1539, 1544, 1545]
Jacheti musici ... motecta quinque vocum (Venice, 1539) [1539b]
Primo libro di motetti di Jachet a cinque voci (Venice, 1540) [1540]
1532[9]; 1534[10]; 1535[2]; 1535[5]; 1538[3]; 1538[4]; 1538[5]; 1539[3]; 1539[5]; 1539[10]; 1539[13]; 1540[6]; 1541[3]; 1541[4]; 1542[6]; 1542[10]; 1543[5]; 1543[6]; 1544[6]; 1549[3]; 1549[7]; 1549[8]; 1550[2]; 1554[16]; 1558[6]; 1559[1]; *B-Bc* A27088; *I-Bc* Q19; *Rv* S.Borr.E.II.55–60

sacred

Acquiesce Domine, 5vv, 1559[1]; Adonai Domine Deus, 4vv, 1538[5], J iv; Alleluia surrexit Dominus, 4vv, 1538[5], J iv; Alma redemptoris mater, 5vv, 1532[9], J v; Aspice Domine quia facta est, 5vv, 1532[9], J v; Assumpta est Maria, 5vv, 1539b, J v; Audi dulcis amica mea, 4vv, 1538[5], J iv; Ave apertor caelorum, 5vv, 1540[6]; Ave Maria alta stirps, 5vv, 1545; Ave Maria gratia plena, 3vv, 1543[6]; Ave Maria gratia plena, 5vv, 1539b; Ave mater matris Dei, 5vv, *I-Bc* Q19; Ave quam colunt angeli, 5vv, 1549[7]; Ave regina caelorum, 5vv, 1539b, J v; Ave regina caelorum, 6vv, 1549[3]; Ave virgo gratiosa, 6vv, 1542[10], ed. in CMM, iii/4 (1952)
Caelorum candor splenduit, 4vv, 1539a, J iv; Caligaverunt oculi mei, 5vv, 1539b, J v; Cantantibus organis, 4vv, 1539a, J iv; Cantate Domino ... laus ejus, 3vv, 1543[6]; Cantate Domino ... quia mirabilia, 3vv, 1543[6]; Cantate Domino, 4vv, 1542[6]; Cantate Domino et benedicite, 3vv, 1543[6]; Confirmatum est cor, 5vv, 1540
Decantabat populus, 5vv, 1541[3]; Descendi in hortum meum, 6vv, 1534[10], S viii; Divitias et paupertatem, 6vv, 1558[4]; Dixit autem Dominus servo, 5vv, 1539b, J v; Domine bonum est, 4vv, 1538[5]; Domine exaudi orationem meam, 5vv, 1539[5]; Domine non secundum peccata nostra, 6vv, 1535[2], S x; Domine secundum actum meum, 5vv, 1549[7]
Ecclesiam tuam Deus, 4vv, M xvii; Emendemus in melius, 5vv, 1540; Estote fortes in bello, 5vv, 1540; Fratres ego enim accepi, 4vv, 1538[5], J iv; Gaudeamus omnes in Domino, 5vv, 1539b, J v; Genuit puerpera regem, 4vv, 1545; Haec dies, 5vv, 1539b, J v
Inclita sanctae virginis, 5vv, 1539b, J v; In die tribulationis, 5vv, 1538[4]; In Domino confido, 4vv, 1539a, J iv; Ingresso Zacharia, 5vv, 1541[3]; In illo tempore erat, 4vv, 1539a, J iv 78; In illo tempore ... modicum, 4vv, 1539[13], J iv 1; In illo tempore ... non turbetur, 5vv, 1539[5]; In illo tempore respondens, 6vv, 1549[3]; In illo tempore stabant, 4vv, 1544; In lectulo meo, 3vv, 1543[6]; In te Domine speravi, 5vv, 1539b, J v; In tua patientia, 4vv, 1543[5]; Iste est discipulus, 5vv, 1539b, J v; Isti sunt dies, 4vv, 1545
Laudate Dominum, 5vv, 1540; Levavi oculos meos, 4vv, 1539[10]; Liberator animarum, 5vv, 1539b, J v; Locutus est Dominus, 5vv, 1538[3]; Lux fulgebit, 5vv, *B-Bc* A27088; Mirabile misterium, 5vv, 1539b, J v; Murus tuus dilecta nostra, 6vv, 1539[3]; Nigra sum sed formosa, 5vv, 1540; Noe, noe, hodie salvator, 4vv, M xvii; Nunquam super terram, 5vv, 1538[4]
O clemens, o pia, 3vv, 1543[6]; O Dei electe, 5vv, 1539b, J v; O dulcis Jesu, 4vv, 1545; O Jesu Christe, 4vv, M i; O lampas ardens, 5vv, 1539b, J v; Omnes sancti tui, 4vv, 1539a, J iv; Omnipotens sempiterne Deus, 4vv, 1539a, J iv; Optimam partem elegit, 5vv, 1539b, J v; O pulcherrima inter mulieres, 3vv, 1543[6]; O quam praeclara sunt, 5vv, 1539b, J v; O sacrum convivium, 4vv, 1539a, J iv; O vos qui transitis, 4vv, 1539a, M xvii
Pater noster, 5vv, 1539b, J v; Plorabant sacerdotes, 5vv, 1539b, J v; Praeparate corda vestra, 4vv, 1539[10]; Praesul sanctissime Augustine, 5vv, 1539b, J v; Puer qui natus est, 4vv, 1538[5], J iv; Quam pulchra es, 3vv, 1543[6]; Recumbentibus undecim, 5vv, 1550[2]; Repleatur os meum, 5vv, 1538[4], J v; Retribuere dignare Domine, 4vv, 1539a, J iv; Rex Babilonis, 5vv, 1554[16]
Salve virgo virginum, 4vv, 1539a, J iv; Salvum me fac Domine, 5vv, 1538[2], J v; Sancta Trinitas, 8vv, *I-Rv* S.Borr.E.II.55–60; Sancti per fidem, 5vv, 1539b, J v; Scindite corda vestra, 5vv, 1539[5]; Si bona suscepimus, 5vv, 1549[7]; Si ignoras o pulchra, 5vv, 1539b, J v; Spem in alium, 4vv, 1539a, J iv; Spiritus Domini replevit, 5vv, 1541[3]; Stephanus servus Dei, 4vv, 1539a, J iv; Stetit angelus juxta aram, 5vv, 1540; Sufficiebat nobis, 5vv, *I-Bc* Q19; Surge Petre, 6vv, 1535[5], S xiii
Tibi soli peccavi, 4vv, 1539a, J iv; Tribularer si nescirem, 5vv, 1544[6]; Unum cole Deum, 4vv, 1538[5], J iv; Vado parare vobis locum, 5vv, 1540; Veni dilecte mi, 4vv, 1544; Veni Sancte Spiritus, 4vv, M xvii; Videns Dominus flentem, 5vv, 1540; Virgo ante partum, 3vv, 1543[6]; Virgo prudentissima, 5vv, 1539b, J v; Visita quaesumus Domine, 4vv, 1538[5], J iv

occasional, state, secular etc.

Cantemus Domino gloriose, 4vv, 1544 (for Giulio Boiardo of Scandiano)
Dum vastos Adriae, 5vv, 1554[16] (tribute to Josquin)
Enceladi Coeique soror, 5vv, 1549[8] (tribute to the Gonzagas and their horses)
Formoso vermi, 5vv, 1544[6] (for Giacomo and Camilla dal Verme of Verona)
Hesperiae ultimae, 5vv, 1554[16] (tribute to Philip II of Spain)
Jam nova perpetuo, 5vv, 1544[6] (text paraphrased from Virgil; for Cristoforo Madruzzo, Bishop of Trent)
Jucundum mea vita (Catullus), 5vv, 1541[3]
Nos pueri tibi principi, 4vv, 1541[4] (for Francesco Gonzaga)
O angele Dei, 4vv, 1539a, J iv (for Ippolito II d'Este)
O Domine Jesu Christe, 4vv, 1539a, J iv (for Ippolito II d'Este)
Ploremus omnes, 5vv, 1539b, J v (lament for Cesare of Aragon)
Quis incredibili non exultet, 4vv, 1539a, J iv (probably for Pope Clement VII)
Si vera incessu, 5vv, 1541[3]

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Convertimini ad me, 5vv, *D-Sl* 34 (also attrib. Ruffo)
In nomine Jesu, 5vv, 1545[3] (also attrib. Werrecore)
Jubilate Deo, 6vv, 1542[5] (also attrib. Morales)
Laudem dicite Deo nostro, 5vv, 1540 (also attrib. Manchicourt)
Orabat Jesum mulier, 5vv, *D-Rp* A.R.940 (also attrib. Morales and Rore)
O sacrum convivium, 5vv, ed. in CMM, xxxi/10 (1970), 3 (probably by Arcadelt)
Salve regina, 6vv, *I-Rv* S.Borr.E.II.55–60, ed. in CMM, xxviii/2 (1973), 58 (also attrib. Verdelot)
Veni electa mea, 5vv, *I-Bc* Q27 I (also attrib. Gombert)

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I salmi appertinenti alli vesperi per tutte le feste dell'anno (Venice, 1550[1]) [collab. Willaert and others]; ed. in CMM, iii/8 (1972)
I sacri et santi salmi di David profeta (Venice, 1554[17]) [collab. Rore]
I salmi a quattro voci (Venice, 1570[2]) [collab. Rore]

Orationes complures (Venice, 1567), Lamentations, St Matthew Passion, St John Passion (ed. in Schmitz), several hymns

SECULAR

Canamus et bibamus, 4vv, 1531[4]
Doulce espérance, 4vv, 1544[9]
Vostre dolce parole, 4vv, 1534[16]

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GEORGE NUGENT

Jacquot, Jean (*b* Le Havre, 27 March 1909; *d* Paris, 5 July 1983). French musicologist. He studied at the universities of Paris and Lyons, taking the doctorat ès lettres in 1950 with a dissertation on George Chapman (Paris, 1951). In 1943 he joined the CNRS where he was appointed director of research in 1958. In 1967 he founded the CNRS's Groupe de Recherches Théâtrales et Musicologiques, made up of three theatrical teams and a musicological one. The musicological team has specialized in the study of the relationship of music to the other arts and of its function in drama and in festivals, particularly in the Renaissance and Baroque periods; it is also responsible for editing the collection Corpus des Luthistes Français included in the Choeur des Muses series, directed by Jacquot from 1954. Jacquot took a continued interest in English drama and music of the Elizabethan period, but always tried to place the subject in its European context and to relate the study of the arts to that of society as a whole. He organized many of the CNRS conferences on musical and theatrical topics and edited their proceedings. His non-musical writings include the study *Shakespeare en France* (Paris, 1964) and a critical edition of Chapman's *Bussy d'Ambois* (Paris, 1960).

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CHRISTIANE SPIETH-WEISSENBACHER

Jadassohn, Salomon (*b* Breslau [now Wrocław], 13 Aug 1831; *d* Leipzig, 1 Feb 1902). German composer, theorist, teacher and conductor. He studied first in Breslau and later at the Leipzig Conservatory. He left Leipzig to study the piano with Liszt in Weimar (1849–52); there he heard Wagner's *Lohengrin*, which greatly impressed him. After returning to Leipzig, he studied with E.F. Richter and privately with Moritz Hauptmann. Jadassohn taught the piano in Leipzig, then conducted the synagogue choir (1865), the Psalterion choral society (1866) and the Musikverein Euterpe concerts (1867–9). In 1871 he was appointed teacher of harmony, counterpoint, composition and piano at the conservatory, and in 1893 named royal professor. His students included Busoni, George Chadwick, Delius, Grieg, Karg-Elert and Felix Weingartner.

Although successful as a performer, theorist and teacher, Jadassohn considered himself primarily a composer. He wrote works for piano, chamber ensemble, orchestra, chorus and solo voices, comprising over 140 opus numbers, but was perhaps best known for his canonic compositions: the Serenade for Orchestra op.35, two serenades for piano opp.8 and 125, the ballet music op.58 and the vocal duets opp.9, 36, 38 and 43. He also edited and arranged works by Bach, Brahms, Chopin, Mendelssohn, Schubert, Schumann, Wagner and others.

Jadassohn's numerous theory texts deal with harmony, counterpoint, form, instrumentation, analysis, pedagogy, melodic theory, figured bass and ear training (see Damschroder and Williams, 1990). The five volumes of *Musikalische Kompositionslehre* (1883–9) appeared in several editions up to the 1920s. The *Lehrbuch der Harmonie* (1883) shows the practical aim of Jadassohn's

writings. It draws on Gottfried Weber's step theory, as transmitted through the practical manuals of Friedrich Schneider and E.F. Richter. It most resembles Richter's harmony manual (1853), although – because of Jadassohn's exposure to the music of Liszt and Wagner – it goes further in its discussions of chromaticism and enharmonicism. Jadassohn states that

> any progression may be sanctioned in which one or two tones common to the two chords are held in the same part or parts. But even without this natural bridge of a sustained tone, the progression may be good when the several parts are led in true vocal style from the tones of the first chord to those of the second.

In analysing *Tristan und Isolde* (in *Melodik und Harmonik bei Richard Wagner*, 1899), Jadassohn emphasized chordal meanings, indicating 11 key changes in 12 bars.

Jadassohn's treatise on form asserts that individual musical ideas shape their structure. Formal types are listed and the variant possibilities in their realization are illustrated with examples mainly from the works of Beethoven, whom he credited with many innovations.

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JANNA SASLAW

Jadin. French family of musicians of Flemish origin. They were active in France in the 18th and 19th centuries.

(1) **François Jadin** (bap. Gray, 7 Aug 1731; *d* Versailles, 11 June 1790). Bassoonist and oboist. His father Nicolas-Emmanuel Jadin (bap. 1704; *d* 1758) had his musical training at the cathedral of St Aubain in Namur and emigrated to the Franche-Comté in 1720. In 1731 he was an oboist in the Beauffremont regiment. François probably went to Paris when his father died, and married Marie-Marguerite Raiffer there in 1760. In the same year he entered the royal chapel at Versailles as a bassoonist. In September 1770 he succeeded Hotteterre, and became one of the *grands hautbois* of the *chambre et écurie du roi*. He was appointed gentleman usher to Victoire, Louis XVI's aunt, in 1777. He took part in various concerts, including the Concert Spirituel of 1768, and in 1782 was granted a pension to which another was added in 1786, the year of his retirement.

Jadin's brothers Georges Jadin (i) (bap. 1742), an oboist and Jean-Baptiste Jadin (bap. 9 Sep 1744; *d c*1789-90), a violinist, both played at the Namur Cathedral before entering the bishop's small chamber chapel. They both went to Brussels, where in 1763 Georges was engaged as a member of Charles of Lorraine's chapel orchestra. Jean-Baptiste then seems to have gone to Paris; his compositions (published in Brussels) include six quartets op.1 (1777), six symphonies op.4 (1778) and six trios (two violins, cello) op.5 (1778). Jadin's three sons were also musicians. Paul-Adrien Jadin (*b* 12 Aug 1762; *d* after 1790) played in the king's bodyguard at the time of his marriage in Paris on 9 June 1790. Valentin-François Jadin (*b* 8 Dec 1763; *d* after 1841) succeeded his father as gentleman usher to Victoire of France in 1788, and held the appointment until 1792. He taught the piano, and was also a composer of several keyboard works and romances. Wagner stayed with him in 1841, and gives an amusing description of him in *Mein Leben*. Georges Jadin (ii) (*b* Versailles, 31 Aug 1773; *d* after 1813) was a singer, making his début at the Théâtre Feydeau in a two-act *folie*, *L'histoire universelle*. According to Fétis, he taught singing in Paris until 1813, and music at the college of Pont Levoy. His compositions include a number of piano pieces and romances.

(2) **Louis-Emmanuel Jadin** (*b* Versailles, 21 Sept 1768; *d* Paris, 11 April 1853). Composer and teacher, son of (1) François Jadin. A *page de la musique* to Louis XVI, he is thought to have taken lessons from Piccinni before joining the Montansier theatre company around 1783. He may have given piano lessons to Marie-Antoinette. During the Revolution he joined the National Guard and took part in the national festivals of the time. He visited Rouen, where he gave concerts in 1795 with Boieldieu, Nancy (where he is said to have helped Bertin d'Antilly leave France in 1797), Lyons and Bordeaux. He was appointed professor of solfège at the Paris Conservatoire on 19 July 1796, and then professor of piano, but left as a result of the financial cuts on 20 May 1798. He returned on 20 July 1802 to teach solfège, and the piano from January 1805; he retired from the Conservatoire on 1 January 1816. In June 1804 he took over the Théâtre Molière, which had a repertory consisting of *opéras comiques* and vaudevilles, and conducted its orchestra himself. He left the theatre in December of the same year, after giving the

premières of his *Mon cousin de Paris* and *La grande'-mère* there on 23 June and 17 October respectively. He was appointed *gouverneur des pages* of the royal chapel on 1 January 1815, and held the post until 1 January 1830. On 1 May 1821 he was made a Chevalier of the Légion d'Honneur. He retired to Montfort-l'Amaury in 1830, but returned to Versailles four years later and moved to Paris in 1844.

His works for piano, written during a period when the instrument was undergoing many new developments, provide a wealth of information about the various styles prevalent in Paris from the 1780s to the 1820s. While he was one of the very first to publish a work indicating the use of a damper (*con sordini* in three sonatas dedicated to Madame Victoire of France, 1784), his moderation in using the pedals was praised by the *Correspondance des amateurs musiciens* on 1 January 1804, in an account of one of his concertos: the writer of the piece compared his style to that of Clementi and Hüllmandel, adding that 'he knows the resources of his art and of the piano'. In the opinion of Fétis, his work as a whole lacked verve and novelty, although 'at the age of 60 he composed violin quintets deserving more success than they have had'. His string quartets also exhibit fine writing.

He was one of the first French composers to write an opera to an Italian text, *Il signor di Pursognac* (1792). His first opera (*Guerre ouverte*, given its première in 1788) already contained music in the Italian style. While some of his operas are more French in style (e.g. *Le défi hasardeux*, 1796), others present a stylistic ambiguity falling between the French and Italian manners (*Le coin du feu*, 1793). *Mahomet II*, his only attempt to write a *tragédie lyrique*, was produced at the Opéra in 1803 but was not a success. According to the writer of an obituary that appeared in the *Revue et gazette musicale de Paris* of 17 April 1853, a *Libera me* for three male voices 'marked by very religious feeling', was performed by the students of the Conservatoire, conducted by Elwart, at Notre-Dame-de-Lorette on 13 April 1853 during the offertory of his funeral mass.

WORKS

(*selective list*)

printed works published in Paris unless otherwise stated

STAGE

opéras comiques, first performed in Paris unless otherwise stated

Guerre ouverte, ou Ruse contre ruse (cmda, 3, Dumaniant [A.-J. Bourlin]), Versailles, 1788, excerpts *F-Pn* (1789)

Constance et Gernand (1, P. Desriaux), Français Comique et Lyrique, 15 July 1790

Joconde (3, Desforges [P.-J.-B. Choudard], after La Fontaine), Monsieur, 14 Sept 1790, excerpts (1790)

La religieuse danoise, ou La communauté de Copenhague (3, A.-L. Bertin d'Antilly), Montansier, 13 Dec 1790; also as Le duc de Waldeza

La vengeance du bailli, ou La suite d'Annette et Lubin (cmda, 2, C.-S. Favart and C.-N.-J. Favart), Monsieur, 30 April 1791

L'heureux stratagème (comédie lyrique, 2, G. Saulnier), Opéra, 13 Sept 1791, *Po*, ov. *Pc**

Amélie de Monfort (3, Cottereau, after N.B. de La Dixmerie), Feydeau, 13 Feb 1792

Il signor di Pursognac (after Molière), Feydeau, 23 April 1792, *Pc**, excerpt *Pc**

L'avare puni (1, Verneuil), Feydeau, 4 Aug 1792

Les talismans (opéra à grand spectacle, 3, P.-U. Dubuisson), Louvois, 12 Jan 1793

Le coin du feu (comédie, 1, E.-G.-F. de Favières), OC (Favart), 10 June 1793 (n.d.)

Le siège de Thionville (drame lyrique, 2, Saulnier and Dutilh), Opéra, 14 June 1793, *Po*, 1 air (n.d.)

Le congrès des rois (cmda, Desmaillot [A. F. Eve]), OC (Favart), 26 Feb 1794, collab. Dalayrac, Grétry, Méhul and 8 others

Alisbelle, ou Les crimes de la féodalité (3, Desforges), National, 27 Feb 1794, *A*, excerpt (n.d.)

L'apothéose du jeune Barra (tableau patriotique, 1, F.-P.-A. Léger), Feydeau, 5 June 1794

Agricol Viala, ou Le jeune héros de la Durance (fait historique et patriotique, 1, L. Philipon de la Madeleine), Amis de la Patrie, 1 July 1794, ov. and airs (n.d.)

L'écolier en vacances (comédie, 1, L.B. Picard), OC (Favart), 13 Oct 1794

Le cabaleur (cmda, 1, J.-A. Lebrun-Tossa), OC (Favart), 11 Jan 1795

Le lendemain de noces (1, Léger), Feydeau, 18 April 1795

La supercherie par amour, ou Le fils supposé (comédie mêlée de musique, 3, C.-J. Loeuillard d'Avrigny), OC (Favart), 12 May 1795

Loizerolles, ou L'héroïsme paternel (1, Ducaire), Amis de la Patrie, 25 Dec 1795

Le mariage de la veille (1, Loeuillard d'Avrigny, after Voltaire: *La femme qui avoit raison*), OC (Favart), 2 Jan 1796, excerpts (n.d.)

Le négociant de Boston (comédie mêlée de musique, 1, Loeuillard d'Avrigny and Dejaure, after Mercier: *Le libérateur*), OC (Favart), 23 March 1796

Les deux lettres (1, E.-J.-B. Delrieu), OC (Favart), 4 Aug 1796

Le défi hasardeux (2, Delrieu), Louvois, 8 Aug 1796 (1797), *Mc*

Les bons voisins (fait historique, 1, B. Planterre), Feydeau, 1 Nov 1797

Candos, ou Les sauvages du Canada (3, Delrieu), Feydeau, 2 Jan 1798, ov. *Pc*

Mahomet II (tragédie lyrique, 3, Saulnier), Opéra, 9 Aug 1803, *Po*, Acts 1 and 2 *Pc**, excerpts *Pc**

Jean Bart et Patoulet (1, Léger), OC (Feydeau), 21 Jan 1804

Mon cousin de Paris (oc, 1, Léger) Molière, 23 June 1804, *Pc**

La grand-mère (2, E.-G.-F. de Favières), Molière, 17 Oct 1804 *Pc**

Les trois prétendus (1, T. Pein), Montansier, 29 April 1805

Le grand-père, ou LeS deux âges (oc, 1, A. de Favières), OC (Feydeau), 14 Oct 1805, *Pc**; (n.d.)

Charles Coypel, ou La vengeance d'un peintre (1, Léger), Montansier, 26 Oct 1805

Les arts et l'amitié (oc, A. de Bouchard), OC (Feydeau), 9 June 1807

La partie de campagne (comédie mêlée de chants, 1, J.H.F. Lamartelière), OC (Feydeau) 26 June 1810, *Pc**; (n.d.)

L'auteur malgré, lui, ou La pièce tombée (1, Claparède, after J.-F. Marmontel: *Le connoisseur*), OC (Feydeau), 16 May 1812, ov. *Pc**

L'inconnu, ou Le coup d'épée viager (oc, 3, Vial and E.-G.-F. de Favières), OC (Feydeau), 30 March 1816, ov. *Pc**

Fanfan et Colas, ou Les frères de lait (1, A. Jadin, after Beaunoir [A.-L.-B. Robineau]), OC (Feydeau), 29 Oct 1822 (n.d.)

Unperf: Jean et Geneviève, 1 air pubd

Doubtful: La rosière de Cholet (1), Montansier, 16 Aug 1796

Lost: Mélusine et Gerval ou Mélinde et Ferval, Feydeau, 20 Feb 1796; La paix, ou Le triomphe de l'humanité, Théâtre de Nancy, 14 Dec 1798; Les deux aveugles de Tolède (op, 1), OC (Feydeau), 30 May 1806; La gueule du lion, ou La mère esclave (mélodrame, 3, Cuvelier and Léopold), Gaîté, Dec 1816/Jan 1817, lib *F-Pn*

Attrib.: Claudinet, ou Les absents ont toujours tort (2, C.A.B. Serwin), Artistes, 21 Jan 1797, lost

VOCAL

Sacred (most unpubd, *I-Pc*): Messe solennelle, 4vv, orch, 1828; Les prix de l'année 1846 aux frères de l'école chrétienne (P. de Chazot), 4vv, org; Le mois de Marie, ou 7 cantiques français fait pour les demoiselles de la Maison Royale de la Légion d'Honneur de Saint Denis (J. Racine, P. Corneille, J.-B. Rousseau and others), 1–4vv, pf/hmn/org; Requiem and Libera me, 3vv, 3 trbn, db; 6 Domine salvum, 1–3vv, org/orch; 2 Ecce panis, 1–4vv, insts and/or org/pf, autograph; 10 Ky, incl. pour la Maison Royale de Saint Cécile, 3vv, org, orch; 17 O salutaris; 3 San, 2–4vv; other works, incl. 45 hymns and sacred songs, some unacc., many autographs

Secular (texts by A. Jadin and pf/hp acc. unless otherwise stated): Recueil de 2 duos et 2 rondeaux (1803); *c*17 nocturnes, incl. La cloche du matin, 3vv, Onde limpide et pure, 3vv, 2e recueil, 2vv; Le chasseur, tyrolienne; Duo du vin, *Pc*; Prières des exilés de Gallicie (Chazot), chant polonais, *Pc*; Vous dont les âmes, ariette dialoguée, acc. orch, *Pc*

Songs, 1v: over 60 pubd, incl.: Un poison, c'est la tristesse (1796); Rondeau (Saint-Laurent) (1802); Il est à lui (Coupigny) (1822); *c*100 unpubd in *Pc*, incl.: Les cheveux de ma toute belle, séguedille

espagnole (E. Fouinet), 1831; Jeannette et Pierre (Chazot), 1848; Le bandit (Arago), acc. orch/pf; L'invocation à la paix, acc. orch
Collections incl. Jadin's songs, 1v (most acc. pf/hp): 2 Recueils de six romances (*c*1787, 1793); 3e recueil de romances et petits airs (Boucher) (1794); 8 nocturnes (P. Metastasio) (1801); 4 romances (1811); 8 Canzonetten (Leipzig); 4e recueil de romances et petits airs (Florian, after Gonzalve de Cordouë); 3 romances (A. Jadin); 6 romances nouvelles; 2e suite de romances et petits airs
26 occasional works incl.: Chant d'une esclave affranchie (Coupigny), perf. Opéra, 1794; Ode/Hymne à J.-J. Rousseau (T. Desorgues) (1794); Le serment français (A. Jadin), cant, perf. Feydeau, 1814; Le canon du 29 septembre 1820 (C. Plantade); Prière pour la duchesse de Berry (A. Jadin) (1820); Chant des gardes au baptême du nouvel Henry (F.L. Janillion) (1821); Hymne à la République; Citoyens, levez-vous

INSTRUMENTAL

Orch: Symphonie concertante, 2 solo cl, perf. 1788; Bn Conc., perf. 1797, lost; Symphonie concertante, solo cl, hn, bn, perf. 1803; Symphonie concertante, 2 solo pf (1803); La bataille d'Austerlitz, symphonie à grand orchestre (1806); Symphonie concertante, solo ob, hn, perf. 1809; Symphonie concertante, solo pf, fl/cl/ob (*c*1819), arr. fl, hn, bn (*c*1820); Fantaisie concertante, solo hp, pf (*c*1820); 4 pf concs.: no.1, op.9 (*c*1792); no.2, C (1802); no.3, d, lost; no.4 (1811); Première fantaisie concertante, pf, cl/fl/vn/ob; Symphonie concertante, pf, ob
Wind ensemble: Marche, F (1794); Ouverture, C (1794); Pas de manoeuvre, F (1794); Symphonie, F (1794); Suites d'harmonies militaires, mentioned by Fétis
4–6 insts: 6 quatuors concertants, 2 vn, va, vc, op.3, livre 1 (1787); 3 quatuors concertants, pf, vn, va, vc (1801); 3 nouveaux quatuors, livre 2 (1805); Grand quintette, 2 vn, va, 2 vc/2 vn, 2 va, vc (?1829); Introduction et menuet, 2 vn, va, vc, 1836, *Pc*; Andantino et Allegro, hn, vn, va, b, *GB-Lbl*; 3 grands quatuors; Harmonie, 2 cl, 2 hn, 2 bn, mentioned by Fétis; other works
Trios: 3 sonates, pf, vn, vc (1803); nocturnes ou divertissements, pf, fl, vn/pf, cl, ob (1806); Fantaisie, pf, hp, hn/vn, no.9 (1811); 18e pot-pourri, pf, hp/vn, hn (1811); Grande sonate, pf, vn, vc ad lib (Leipzig, *c*1815); 3 grands trios, pf, hn, vc (*c*1815); Trio concertant, pf, hp, vc, 1843, *Pc*; 3 sonates, pf, fl, b, op.10; 3 sonates, pf, fl/vn, vc, op.13; 3 trios, fl, vn, vc, op.125; other works
2 insts: 3 sonates, pf/hp, vn obbl. (1784); Duo, pf, hp (1801); 3 fantaisies, pf, hn/fl/cl/vn (1808); Potpourri, pf, hn, vn obbl. (1803); 2 books of Nocturnes concertants, pf, fl/vn/ob/cl (*c*1806); 2 books of Nocturnes, pf, ob/fl/cl/vn (*c*1806); Grand nocturne concertant, pf, vn/fl/cl/ob (1813); 4 airs, hp, hn, *Pc*; other works
Pf (solo unless otherwise stated): more than 40 fantaisies and variations, incl. Fantaisie sur Ninon de Berton (1809), Fantaisie on airs by Grétry (1810), Variations sur 'Vive Henri IV' (1814), Fantaisie suisse, fl/vn ad lib (1818); more than 20 potpourris or mélanges; *c*33 sonatas (1787–1810); Le retour du bien-aimé, scène allégorique (1814); other works, some in *Pc*
Other insts: Sonate, op.1, hp; 3 fantaisies, hp; 3 nocturnes, fl; 22 andantes, org, *Pc*; Marche funèbre, org, *Pc*
Pedagogical: Méthode complète de piano, with A. de Garaude (1822); Méthode d'harmonium (1845)
Many arrs. of works by H.-M. Berton, Boieldieu, Carafa, Catel, Chapelle, J.B. Cramer, Dalayrac, Deshayes, H. Georgeon, Grétry, Kreutzer, Méhul, Mélesville, Mozart, Paër, Sacchini and others

(3) Hyacinthe Jadin (*b* Versailles, 27 April 1776; *d* Versailles, 27 Sept 1800). Pianist and composer, son of (1) François Jadin. A pupil of Hüllmandel, he may also have been taught by his father. He published his first work in 1785 and made his Parisian début in 1789 at the Concert Spirituel, playing a piano concerto of his own composition. In 1791, after his father's death, he seems to have become a member of the orchestra of the Théâtre Feydeau, where he remained until 1794. He composed and performed music for the Revolutionary festivals (although he was not a member of the Institut National de Musique) and made his first attempts at writing opera; only *Cange* achieved any success. He was appointed professor of piano at the Paris Conservatoire in 1795, and taught there until his death, training a number of women pupils, including Rose Dumey (who won the *premier prix* for piano in 1797, the first time the prize was awarded) Thérèse Desmarre, Annette Solère and Joséphine Grétry. From 1795 he performed as a pianist in several Parisian concerts (including the concerts Cléry and Wenzel). His last known public appearance was on 3 June 1800 at Versailles, where he played one of his piano concertos. An obituary signed M.L. appeared in the *Courrier des spectacles* of 11 October 1800, describing him as 'a skilful harmonist and elegant composer, a good son and an excellent friend' ... 'mourned for both his moral qualities and his rare talents'.

Jadin's best-known work comprises his piano concertos and sonatas, trios and string quartets. Their formal clarity and concision (the sonatas frequently include a re-exposition which first appears in the second subject) are combined with fine harmonic and melodic writing. The Largo of his Quartet op.2 no.1 has some affinity with Mozart's 'Dissonance' Quartet K465. His Third Concerto for piano and orchestra breaks new ground in introducing the soloist with a *récitatif à volonté*, accompanied by the strings.

WORKS

printed works published in Paris

STAGE

Le testament mal-entendu (cmda, 2, Ducray-Duminil), 1793, unperf., lost
Cange, ou Le commissionaire de Lazare (fait-historique, 1, A.-P. Bellement), Paris, Amis de la Patrie, 21 Nov 1794, lost
Attrib.: L'orpheline (vaudeville, 1, Patrat), Paris, Feydeau, 4 April 1796, lost

VOCAL

Occasional works: Marche du siège de Lille (*c*1792; Hymne du 21 janvier (1794), Hymne du 10 germinal (1796), Chanson pour la fête de l'agriculture (1796), all repr. in Pierre (1899); Hymne à la paix, Paris, Favart, 1797, lost
Other vocal: L'enfant trouvé (1793); Romance à la lune (1796); Le rêve, romance nègre (C.A.B. Serwin), 1796 (1801); La danse, lost

INSTRUMENTAL

Orch: Ouverture pour instruments à vent (*c*1795), arr. pf in Pierre (1899), and ed. D. Townsend (New York, 1968); Marche turque, perf. 1797, lost; arr. of ov. to Méhul's Le jeune Henri (*c*1797)
Pf concs: for Concert Spirituel, 1789, lost; no.1 (1797); no.2 (1803); no.3 (1801); no.4, lost [mentioned by Fétis]
Str qts: op.1 (1795), arr. pf, vn (*c*1795); op.2 (1796); op.3 (1796); op.4 (1798) (op.1 no.3, op.2 no.1 ed. P. Oboussier (Exeter, 1989))
Trios: no.1, pf, hp, fl, (*c*1796); op.1, 2 vn, b (1796); op.2, vn, va, b (1797)
Sonatas: pf, vn ad lib, op.1 (1794), op.3 (*c*1795); pf, vn obl., op.10 (1798), lost; pf solo, op.4 (1795), op.5 (*c*1795), op.6 (1803) (opp.4, 5 repr. (Minkoff, 1983); op.4 no.1, op.6 no.2 ed. M. Cauchie: L'école française de piano, Monaco, 1957); opp.2, 7, 8, 9, lost, mentioned by Fétis; 3 pf, perf. 1798, lost
Keyboard: Rondo, hpd, pubd in Journal de Clavecin (1785), 1re potpourri, pf (1798); 20 petites leçons, pf (1798); Duo, pf 4 hands (1796)
Arrs. of works by H.-M. Berton, Dalayrac, Cherubini, Devienne, P. Gaveaux, Gluck, Gresnick, Martin, Méhul, Solié, Tarchi, Grétry, mainly for pf

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HERVÉ AUDÉON

Jadlowker, Hermann (*b* Riga, 17 July 1877; *d* Tel-Aviv, 13 May 1953). Latvian tenor. After training as a cantor (which permanently influenced his style), he studied at the Vienna Conservatory with Joseph Gänsbacher and made his début at Cologne in 1899 as Gomez in Kreuzer's *Nachtlager in Granada*. In 1900 he went to Stettin, then to Riga, and in 1906 to the court theatre in Karlsruhe, where he began to attract international attention, particularly through his singing of Georges Brown in *La dame blanche* and of Raoul. The German emperor heard him during a Wiesbaden festival and arranged for his engagement at the Royal Opera House, Berlin, in 1909. From 1910 to 1912 he sang at the Metropolitan, where he made his début as Faust, created the King's Son in Humperdinck's *Königskinder* opposite Farrar and sang Rodolfo (*La bohème*), Turiddu, Canio, Lohengrin, Max and Pinkerton. In 1912 Strauss chose him for Bacchus in the première of *Ariadne auf Naxos*.

Although intrinsically a lyric tenor with amazing coloratura agility, Jadlowker sang such roles as Florestan, Tannhäuser, Parsifal and Otello, which gradually took their toll. He left the Berlin company in 1921 and thereafter seldom appeared in opera, though he sang Armand Mirabeau in the first performance of Lehár's *Frasquita*. He left a wide range of recordings, which show the skill of his coloratura and the peculiarly doleful timbre of his voice.

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LEO RIEMENS/ALAN BLYTH

Jaeger, August (Johannes) (*b* Düsseldorf, 18 March 1860; *d* London, 18 May 1909). German editor and writer on music. His family moved to England in 1878. A capable violinist and pianist, he was first employed by a firm of map printers before joining the music publishers Novello & Co. in 1890 at the instigation of C.L. Graves (1856–1917). Although nominally publishing office manager, Jaeger's shrewd powers of aesthetic and critical judgment were to place him in a position of artistic adviser to the largely non-musical directors. His extensive correspondence with Elgar and Parry provides significant insights into the composers' creative lives, personalities and working methods, and he was also a formative influence on Samuel Coleridge-Taylor (MS correspondence in *GB-WOr*).

Jaeger's unerring critical instinct led Elgar to extend the coda of the finale of his Variations on an Original Theme ('Enigma') and prevented him from grossly underestimating the full dramatic potential of the climax of *The Dream of Gerontius*. His veneration of Beethoven's adagios is reflected in Elgar's musical portrait of him as 'Nimrod' in the Variations. Parry, also a recipient of Jaeger's cajoling, coaxing and humouring, was urged to leave administration and the composition of choral works in favour of instrumental and symphonic writing, and, at his suggestion, made revisions to *A Vision of Life*. During his terminal illness Jaeger in turn was a beneficiary of Parry's understanding and generosity. Jaeger also secured performances of choral works by Elgar and Parry in Germany under the direction of Julius Buths.

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CHRISTOPHER KENT

Jaegerhuber, Werner (Anton) (*b* Port-au-Prince, 17 March 1900; *d* Pétionville, 20 May 1953). Haitian composer. He studied composition at the Vogt'sches Konservatorium in Hamburg. In 1921 he visited Haiti briefly and became interested in the music and folklore of his native country. He returned to Haiti permanently in 1937 and worked as a music teacher, composer and amateur painter.

Jaegerhuber was interested in producing a Haitian national musical style based on the country's folk music. He made many transcriptions of Haitian folksongs for use in his own compositions, and worked with the ethnographer Louis Maximilien on the latter's *Le vodou haïtien*, a study of Vodou rituals. He also produced a study, 'Chants vodouesque', which was published posthumously (*Bulletin du Bureau nationale d'ethnologie d'Haïti*, no.2, 1945, pp.77–101). His output includes orchestral and chamber 1985 works, as well as choral

pieces and solo songs which set texts in German, French, English and Haitian creole. Stylistically his music is eclectic: his most popular works are those based on Haitian themes, especially the *Messe folklorique haïtienne*, which has a Latin text set to melodies inspired by the Haitian voodoo ceremony. Jaegerhuber also arranged folksongs, which he published in *Complaintes haïtiennes* in 1950 for the Haitian Ministry of Tourism.

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(*selective list*)

Choral: Oster Kantate, chorus, orch, 1932; Boucle none, SATB; Amerika, S, chorus, orch, 1949; Messe folklorique haïtienne, SATB; 3 scènes historiques, SATB

Orch: Sinfonia Legba, 1943; Scherzo piccolo

Chbr: Choralvorspiel, 2 vn, vc, 1934; Praeludio, 2 vn, va, 1934; Trio in 1 movt, 2 vn, vc, 1934; Fuga con variazioni, 2 vn, vc, 1942; Grosses Trio, vn, va, vc, 1948; Petite suite, str qt, 1951; Agnus Dei, vn, va, vc; Chorale Fugue, 3 vn; Plaintes nocturnes nos.5 and 8, str qt

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MICHAEL LARGEY

Jaëll, Alfred (*b* Trieste, 5 March 1832; *d* Paris, 27 Feb 1882). Austrian pianist. He was first taught the piano and the violin by his father Eduard, a Viennese pianist, and appeared publicly as a pianist as early as 1843. In 1844 he became a pupil of Moscheles in Vienna and later travelled through Europe and the USA as a celebrated virtuoso; his sensitive interpretations of Chopin were particularly highly praised. The King of Hanover appointed him court pianist in 1856. He married the pianist Marie Trautmann in 1866 and moved to Paris, from which base the couple set out on concert tours of Europe. Jaëll served the cause of contemporary music, supporting Schumann and Brahms in Italy, England and France, and he was also a friend of Liszt. He composed a number of virtuoso piano pieces and concert paraphrases in the popular style of the time.

HORST LEUCHTMANN

Jaëll [née Trautmann], **Marie** (*b* Steinseltz, nr Wissembourg, Alsace, 17 Aug 1846; *d* Paris, 4 Feb 1925). French pianist and teacher. She was taught the piano by Hamma in Stuttgart and then by Herz at the Paris Conservatoire, where she won a *premier prix* in 1862. In 1866 she married Alfred Jaëll, with whom she gave concerts throughout Europe and in Russia. Her repertory included the principal works of Schumann (six concerts, Salle Erard in 1890) and Liszt (six concerts, Salle Pleyel in 1891), and she was the first French pianist to play the 32 sonatas of Beethoven (Salle Pleyel in 1893). As a composer she received the advice chiefly of Saint-Saëns, who dedicated to her his first concerto and the *Etude en forme de valse*.

She was a friend and pupil of Liszt and from 1882 spent several weeks each year at Weimar, where she performed at his *musicales* and did secretarial work; Liszt wrote (unpublished) variations based on her waltz for piano four hands. She was the first to use the physiological characteristics of the hand to improve piano technique and to replace mechanical technical drill by a scientifically planned practising method adapted to the peculiarities of the hand's anatomy. In collaboration with Dr Charles Féré, medical superintendent of the psychiatric clinic at Bicêtre, near Paris, and starting from a study of muscle behaviour and the sense of touch, she tried, through scientific analysis of the movements involved in striking the keys and producing tone, to develop an awareness of the physical act of playing and an ability to create a mental image of sounds. A principal aim of her method, which she set forth in several theoretical volumes, was economy of movement. Her pupils included Albert Schweitzer and Eduardo del Pueyo. She composed piano pieces and songs which, though essentially Romantic, reveal an assimilation of the innovations of the time. Her symphonic poem *Ossiane* was performed in Paris in 1879.

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HORST LEUCHTMANN/CHARLES TIMBRELL

Jaffa, Max (*b* London, 28 Dec 1911; *d* London, 30 July 1991). British violinist of Russian origin. He studied with Wilhelm Sachse, Max Mossel at the GSM (1926–32) and Sascha Lasserson. From the age of 14 he played in a local cinema and led the orchestras at the Strand Corner House and the Trocadero. He led the Piccadilly Hotel Orchestra from 1927 to 1939, and on the recommendation of Sir Landon Ronald led the Scottish (later Scottish Symphony) Orchestra in Glasgow for a season, where he worked under Weingartner, Beecham and Barbirolli. He served in the RAF during World War II. In 1947 he was engaged by the BBC for the London Studio Players and later teamed up with the pianist Jack Byfield and the cellist Reginald Kilbey to form the Max Jaffa Trio, which became one of the most popular ensembles of the day. From 1959 to 1986 Jaffa was musical director for the Scarborough Corporation, where he gave concerts every summer with his 'Max Jaffa and the Spa Orchestra', and from 1960 to 1986 he toured throughout the world giving concerts on cruise liners. Jaffa's numerous recordings reveal his consummate artistry based on an impeccable

technique, together with a warmth and lyricism which place him firmly in the old school of violin playing. He was created an OBE in 1962 and was made an honorary fellow of the GSM in 1964. He wrote an autobiography, *A Life on the Fiddle* (London, 1991).

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MARGARET CAMPBELL

Jaffe, Stephen (*b* Washington, DC, 30 Dec 1954). American composer. He studied composition at the Geneva Conservatoire and the University of Massachusetts, Amherst. Thereafter he worked with Crumb, Rochberg and Wernick at the University of Pennsylvania where he received the master's degree (1978). Three years later he joined the music department at Duke University and established the prominent concert series Encounters: With Music from Our Time. He was awarded the Prix de Rome in 1981 and received the Brandeis University Creative Arts Citation in 1989. Other honours include the Kennedy Center's Friedheim Award (1991) and the American Academy of Arts and Letters' Lifetime Achievement Prize (1993). In 1999 Jaffe was named Mary D.B.T. and James H. Semans Professor of Music Composition at Duke University.

Jaffe's style forges a path between American modernist traditions of the 1960s and 70s and the more pluralistic approaches of the 1980s and 90s. Although his work shows a deep understanding of many different types of music, his compositions are unique and resist easy description. Later works, such as *Offering* (1996), engage challenging paradoxes within various strata: materials traditionally understood as tonal are used in a non-tonal manner, and a mercurial interplay exists between lyrical, sensual impulses and taut, lean structural groundings. One of the most distinguished composers of his generation, his works have been performed throughout the USA and Europe.

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Principal publishers: Merion (Presser), MMB, Mobart

Principal recording companies: Albany, Bridge, Neuma, CRI

BRYAN GILLIAM

Jagamas, János (*b* Dej, 8 June 1913; *d* Cluj-Napoca, 15 Sept 1997). Romanian-Hungarian musicologist and composer. After studying composition at the conservatory in Cluj (now Cluj-Napoca) (1936–40) he studied under Albert Siklós and János Viski at the Budapest Academy of Music and was a folk music research pupil of Kodály (1941–2). In 1948 he became director of the Cluj Conservatory and subsequently held posts as fellow (1949–60) and director (1956–8) of the Cluj section of the Folklore Institute, senior fellow at the Hungarian Arts Institute in Cluj (1949–50) and lecturer (1951–65) and senior lecturer (1965–76) at the Cluj Academy of Music teaching folklore, musical form and counterpoint. Jagamas collected over 6000 Hungarian and Romanian folksongs in Transylvania and the Moldau region, and was a leading specialist in East European folk music research: his chief interests were the history of folk music collecting, the relationship of folk music to art music and questions of national musical language. He also worked on the modernization of music education. His folksong arrangements include *Öt gyermekkar három szólamra* ('Five Three-Part Children's Choruses', Bucharest, 1955). He was awarded the Széchenyi Prize in 1993.

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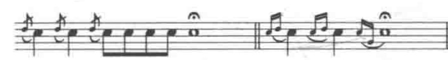
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ANDRÁS BENKŐ/FERENC LÁSZLÓ

Jagdhorn (Ger.). A hunting HORN.

Jagdmusik (Ger.: 'hunt music'). The German application of the term denotes the entire code of musical signals for the hunt, but more particularly that body of harmonic hunting music which relates specifically to the horn, and which has been exploited for its symbolism of the outdoors by composers from the mid-18th century to the present day. The earliest collections of hunting-calls include Dame Juliana Berners's *Book of Hawkinge, Hunting and Fysshing* (*c*1345), *Trésor de vénerie* by Hardouin de Fontaines-Guérin (1394), *La vénerie* by Jacques du Fouilloux (Poitiers, ?1561) and Sir George Turbervile's *The Noble Art of Venerie or Hunting* (London, 1576). Each consists of single-pitch signals in a rhythmic tablature. In the 17th century there grew up a practice known as 'jerking', whereby single or double acciaccaturas from a neighbouring overtone were supposedly sounded before the beat in repeated-note calls (ex.1).

Ex.1 Single and double 'jirking' or 'tayauté'



Single-pitch signals predominated until the second half of the 17th century, although the increase in the tube length of some hunting instruments and the advent of the *cor à plusieurs tours* in France towards the end of the 16th century also made available a larger number of pitches in the overtone series (*see* HORN, §2(i)). Mersenne described in *Harmonie universelle* (1636–7) and *Harmonicorum libri XII* (1648) how chordal signals might be produced by manufacturing four or more single-note horns of different sizes and sounding them simultaneously. He also noted that some horn players commanded the same range as trumpeters. The features characteristic of later hunting horn music – triadic figures and the dactyls of 6/8 metre – are found in a number of 17th-century pieces of programme music scored for strings only, including the 'Chiamata a la caccia' in Cavalli's opera *Le nozze di Teti e di Peleo* (1639) these pieces also indicate that, in both form and melody, the early triadic horn signals were borrowings from the contemporary trumpet signal known as the CHIAMATA. Lully employed a similar idiom in the five-part piece entitled 'Le[s] cors de chasse' in *Les plaisirs de l'Ile enchantée* (1664), adding to the strings the sounding of single-pitch *trompes* at some cadences. In Vienna, C.A. Badia included triadic signals in an obbligato for horn pitched in F in *Diana rappacificata con Venere e con Amore* (1700).
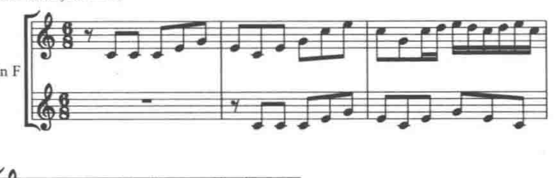
In 1705 André Danican Philidor *l'aîné*, Louis XIV's music librarian at Versailles, transcribed the *trompe de chasse* signals of the French court hunt and added a further set of signals of his own composition (*F-V* 1163). Both sets include signals containing conjunct movement in the higher clarino range in addition to movement in the lower traidic range. J.-B. Morin used some of these signals in the divertissement *La chasse du cerf* (1708), as did J.-B. Prin in his collections of music for the trumpet marine. By the second quarter of the 18th century the Marquis de Dampierre, master of the hunt to Louis XV, composed a body of hunting music in which the idiom of the various hunting signals found perfect alliance with the musical properties of the *cor de chasse*. From Dampierre's fanfares and flourishes all later hunting music derives. A large collection of his fanfares was published in Serré de Rieux's *Les dons des enfants de Latone* (Paris, 1734). Dampierre's hunting-calls were introduced to Bohemia by Franz Anton, Count Sporck, and published by him in various anthologies, from 1701 to 1725, with their texts translated into German. Bach drew upon this hunting music for his horn parts. In the 'Hunting' Cantata BWV208 the French practice of 'tayauté' is retained (ex.2), and the *Brandeiser Jägerlied* which Sporck made popular appears unaltered in Bach's 'Peasant' Cantata BWV212. Horn-calls deriving from Sporck's collections are to be found in Keiser's opera *Octavia* (1705) and in many of Handel's operas, most notably *Giulio Cesare*. Fux wrote a fanfare for two horns in his overture to M.A. Ziani's opera *Meleagro* (1706) which resembles the opening fanfare in Bach's first Brandenburg Concerto.
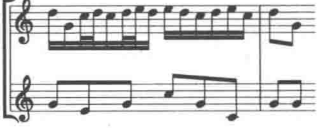
From the mid-18th century onwards composers began to adopt these calls in increasingly abstract form. Early examples of this process include the *Jagdsinfonie* (1755) by Leopold Mozart, the Symphony in D ('La chasse', 1772) by Carl Stamitz and the Symphony no.73 ('La chasse', 1782) by Haydn. The hunting music style was adapted to string and vocal music and used to evoke an outdoor atmosphere, as in the opening bars of Mozart's 'Hunt' Quartet K458 and the final movements of his horn concertos which again borrow directly from Sporck and Dampierre. Various early hunting flourishes appear in the 'Herbst' section of Haydn's oratorio *Die Jahreszeiten* (1801). Weber's opera *Der Freischütz* (1821) abounds with four-part horn-calls in the 18th-century idiom; its famous Hunting Chorus is a direct descendant of that in Fux's *Elisa* of 1719.

The horn parts of Brahms's symphonies contain quotations from these earlier calls, however abstract; in the final movement of the Horn Trio op.40 many fanfares appear. The animated outdoor manner pervades Schumann's Conzertstück for four horns and orchestra (1849), while hunting symbolism is used poetically in the Royal Hunt and Storm in Berlioz's *Les Troyens* (1863). Smetana reverted to the traditional keys of C and D for his richly pictorial hunting fanfares of *Má vlast* (1874). The earlier idiom is completely integrated into the horn parts of Richard Strauss's music and finds its ultimate parody in the horn-call from *Till Eulenspiegel*. Britten's Serenade for Tenor, Horn and Strings relies much on the music of the hunt for its effect; other 20th-century examples of the hunting-music idiom include the final movements of the horn quartets by Hindemith and Tippett.

Jagdmusik can also mean an ensemble, usually of horns, for playing the music of the hunt. Augustus the Strong of Saxony maintained an octet for this purpose, as did Emperor Charles VI of Austria. After 1700 two oboes were added to the usual assortment of horns at the court of the Elector of Brandenburg, and after about 1725 the combination of two horns, two oboes and two bassoons

Ex.2 Bach, BWV208





was understood to form a *Jagdmusik*. In the last decades of the century two clarinets were added, but by this time a type of chamber music specifically for this ensemble had grown up and it was known more commonly as a *Harmonie* (*see* HARMONIEMUSIK). In recent years Ernst Paul of Vienna has revived the old imperial hunting ensemble as the *Lainzer Jagdmusik*. In the 1860s Bismarck suppressed the harmonic hunting-calls and the practice of playing them on the 16′ horn and substituted the 2′ *Fürst-Pless-Horn*. A new code of calls was introduced for greater ease in playing on this limited instrument. The instrument and its music have gained considerable popularity, but this later tradition is not to be confused with that of the 18th century.

See also SIGNAL (i), §2.

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HORACE FITZPATRICK/PETER DOWNEY

Jäger, Andreas (*b* Rosshaupten, nr Füssen, 4 Nov 1704; *d* Füssen, 24 April 1773). German organ builder. Known as 'Orglmacher zu Füessen' since 1733, he built six organs for churches in that town: St Sebastian (two organs, 1734 and 1772; the first was moved to the Spitalkirche in 1772); the Franciscan church (1735); St Mang (1753–4; great organ and chancel organ); and Frauenkirche am Berg (1773–4; probably completed by Anton Weyrather). In Swabia and Upper Bavaria he built organs in Hindelang (1749); Murnau (1749); Altstädten (1760); and Benediktbeuren (1771). He was also active in the Tyrol, building organs for Kappl (1737); Fliess (1739); the Spitalkirche, Latsch (1741); the Franciscan church, Schwaz (1756; rebuilding); the Cistercian abbey, Stams (1757; chancel organ); the parish church, Stams (*c*1757); Ischgl (1758–9); the Servite church, Innsbruck (1760); the Franciscan church, Hall (1761); the Benedictine abbey, Fiecht (1772); the Spitalkirche, Innsbruck (1764); the parish church, Bolzano (1764–6); the Spitalkirche, Bolzano (1768); and the Franciscan church, Reutte (1769). The specifications of Jäger's organs include rich choruses, stopped diapasons and flutes (the wooden 4′ flutes often being stopped), and strings of a narrow scale. In his larger instruments he also made use of reeds, thus showing his taste for colourful sounds. The two organs of St Mang, Füssen, are especially remarkable both for their outer appearance and their inner structures. The front of the main organ embraces the windows of the west façade, like the Gabler organ in Weingarten. The chancel organ has a low, closed case without any front pipes; most of the wooden pipes are arranged horizontally. For the Pedal chests of the Benediktbeuren organ, Jäger employed a special construction of his own invention: an early type of ventil-chest.

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ALFRED REICHLING

Jahn [Jan, Ianus], **Martin** (*b* Merseburg, *c*1620; *d* Ohlau, Silesia [now Oława, Poland], *c*1682). German composer. Nothing certain is known about his early years, but his *Selig sind die Toten*, which survives in a manuscript at Strasbourg, may be an early work originating there. He is recorded from 1643 as a matriculated student at Königsberg (now Kaliningrad) and he wrote his *Musicalische Jubel-Frewde* (1644) for a university celebration there. After his student years he led a very unsettled life and was typical of the Kantors and clergymen who in Germany at this time were persecuted for their religious beliefs. In 1648 he went to Upper Silesia as a musician, and possibly as a preacher too, in the service of the Protestant Strzela family at Steinau in the Neustadt district. At the instigation of the Bishop of Neisse, however, he was forced to leave by 1650. After a short stay at Meissen he was offered, through Count Sigismund Seifried von Promnitz, a post as Kantor at Sorau (now Żary, Poland). In 1654 he had to leave Sorau and went to Sagan, Silesia, where Protestant worship was still allowed. He worked there as headmaster and Kantor of the school until, in 1663, he became pastor at nearby Eckersdorf. He probably remained there until 1668, when the death of the Protestant Princess von Lobkowitz meant that he had to move. He was Kantor at Ohlau, probably until his death.

Jahn expressly stated that his *Musicalische Jubel-Frewde*, which is for up to six choirs, was 'after the Italian style' and implied that the polychoral writing that had originated in Italy in the 16th century was still considered modern in Königsberg in 1644. The lost first edition of his *Passionale melicum* (1652), a collection of 50 four-part hymns, was innovatory in that it was confined to Passion hymns. The second edition (1663) was greatly expanded to include 250 pieces, of which only the melody and bass are given. Of the 111 melodies (for the 250 texts) six are from the French psalter, 18 are by Heinrich Pape, 17 by Georg Joseph and eight by Johannes Crüger; 14 other composers of the time are represented by one to three melodies each. Of the remaining 32 anonymous melodies about ten are probably by Jahn himself; it is still open to question, however, whether 'Du grosser Schmerzensmann', which is still printed in hymnbooks today, can be attributed to him. His settings of Luther and the Genevan psalter and his *Euthanasia melica* were all announced for publication after 1663, but it is uncertain whether they ever appeared.

WORKS

Musicalische Jubel-Frewde, 7–22 and more vv (1–6 choirs), bc (Königsberg, 1644)
Passionale melicum (50 sacred lieder), 4vv (Berlin, 1652, lost; rev. 2/1663, 250 lieder, 1v, bc); 2 ed. in *ZahnM*
Jesu dulcis memoria, 5vv (Zittau, 1662)
1 funeral motet, 4vv (Sagan, 1654)
Selig sind die Toten (cant.), 4vv, 3 str, bc (org), *F-Sm*; ed. S. Fornaçon (Berlin, 1957)
Ich freue mich im Herren, 5vv, 7 insts, bc (org), *PL-WRu*

Luthers Lieder, 5vv; Genfer Psalter, 5vv; Euthanasia melica (400 funeral songs): after 1663, publication doubtful

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FRITZ FELDMANN

Jahn, Otto (*b* Kiel, 16 June 1813; *d* Göttingen, 9 Sept 1869). German philologist, archaeologist and musicographer. After attending the universities of Kiel, Leipzig and Berlin, Jahn rapidly became one of the leading classical scholars of his day, in the study of Greek mythology, in textual criticism – he published editions of Persius and Juvenal – and in archaeology, in which he made a notable contribution to the history of Greek vase-painting. He became professor at Greifswald in 1842 and director of the archaeological museum at Leipzig in 1847, but involvement in the political unrest of 1848–9 caused his dismissal. In 1851 he edited in vocal score the second version (1806) of Beethoven's *Leonore*. In 1855 he went to Bonn as professor of philology and archaeology and retained this post until shortly before his death.

It is remarkable that such a dedicated career should have left Jahn any time for extended work on music, although in his youth it had rivalled his passion for the classics. While his family had wide musical contacts and he was active as a performer, he seems to have had little academic training in music, which makes his biography of Mozart all the more remarkable an achievement. The preface explains how the idea of writing it came from a conversation with Gustav Hartenstein at Mendelssohn's funeral on 7 November 1847. Jahn had apparently planned a life of Beethoven, but having realized that study of Mozart was an essential preliminary, became totally involved in the latter. (His Beethoven material passed to Thayer and the material on Haydn, about whom he also intended to write, went to Pohl.)

Apart from Baini's study of Palestrina (1828) and Winterfeld's book on Giovanni Gabrieli (1834), no musical biography had previously been written on the scale of Jahn's *W.A. Mozart*. Its strength lay in its method, especially in the lucid presentation of a huge mass of material, much of it new, collected by intensive research and, above all, critically assessed. Jahn took great pains with the historical and social background. The weaknesses of his book are those inseparable from his generation, since musicology, as it is now understood, hardly existed in the 1850s. There is, for instance, little value in most of what he wrote about the origins of Mozart's style. Moreover, his view of the composer was inevitably coloured by the romantic, idealizing tendencies of the mid-19th century.

The first, four-volume edition (Leipzig, 1855–9) was replaced by his substantial revision (2 vols., 1867) which benefited much from Köchel's catalogue of 1862. This was the basis of Pauline Townsend's English translation (1882). The third and fourth German editions (1889–91 and 1905–7) were both prepared by Herman Deiters. Herman Abert's fifth edition (1919–21) attempted the most drastic revision, including much new dating and some extensive new chapters, notably on the piano concertos. Abert's daughter Anna Amalie undertook some minor revisions in the 1955 edition, which included a new separate index. It seems doubtful that Jahn's book is susceptible of the further revision needed to take full account of the subsequent mass of new Mozart research.

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W.A. Mozart (Leipzig, 1856–9, 2/1867; Eng. trans., 1882; ed. H. Dieters, 3/1889–91, 4/1905–7; rev. 5/1919–21 by H. Abert; rev. 7/1955–6 by A.A. Abert)

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Gesammelte Aufsätze über Musik (Leipzig, 1866)

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ALEC HYATT KING

Jahnn, Hans Henny (*b* Stellingen, nr Hamburg, 17 Dec 1894; *d* Hamburg, 29 Nov 1959). German writer, publisher and authority on organ building. In 1921, with Gottlieb Harms, he founded the UGRINO religious community; among its aims was the revival and publication of early music through its own publishing house, founded in 1923, to which (apart from his years of exile to Denmark, 1933–45) Jahnn belonged and of which he became the sole owner in 1956. His rebuilding in 1923 of the Schnitger organ in Jacobikirche, Hamburg, became the model for the *Orgelbewegung*, whose first congress he organized with Günther Ramin in Hamburg in 1925. As co-founder of the German Council of Organists in 1927, he directed the council's experimental section from 1931 to 1933 and was organ consultant for Hamburg; during his exile in Bornholm he was adviser to the Copenhagen firm of Frobenius. Over 100 organs were restored or newly built according to his plans, including the Klopstock organ at Altona-Ottensen, the organ of the Pädagogische Akademie, Kiel, the Maximilian organ in Düsseldorf, the Cavaillé-Coll organ in Metz Cathedral, the organ at St Petri, Malmö, and the organ at the German broadcasting service in Berlin. Several of the new instruments explored Jahnn's original ideas for the development of the instrument, including those at the Lichtwarkschule, Hamburg, built by Kemper in 1931, and the Ansgarikirche, Langenhorn, near Hamburg, built by Hammer in 1931, both of which feature unusual pedal ranges and have segregated 'masculine' and 'feminine' registers.

Jahnn wrote several articles and two books expounding his ideas about sound and the technical aspects of organ building. He also wrote a number of important Expressionist plays and novels; his first published drama, *Pastor Ephraim Magnus*, earned him the Kleist prize in 1920.

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DIETRICH KILIAN/HERMANN FISCHER

Jähns, Friedrich Wilhelm (*b* Berlin, 2 Jan 1809; *d* Berlin, 8 Aug 1888). German scholar, singing teacher and composer. He studied singing with Charles Detroit and sang as a treble in the chorus of the Royal Opera, studying further with Stümer and Lemm. Deciding against a career as an opera singer, he studied theory and composition with Louis Gorzizky. In 1835 he declined a post as music director in Halberstadt in view of his growing reputation as a singing teacher in Berlin. He founded the Jähnsscher Gesangverein in 1845 and conducted it until 1870, introducing much contemporary music. He was made royal music director in 1849; later he taught declamation at Scharwenka's conservatory. At the same time, he undertook the work by which he is now best known, the systematic collection, collation and classification of Weber's works and the publication of a thematic catalogue, *Carl Maria von Weber in seinen Werken* (1871).

The first production of *Der Freischütz* in Berlin in 1821 had made a decisive impression on Jähns, then only 12. After Weber's death, he came to know the family (there is a fine, sensitive portrait of him by Weber's son Alexander), and he was able to draw extensively on Weber's letters, diaries and other documents in the preparation of his catalogue. Taking Köchel's Mozart catalogue as his example, he added to his thorough documentation a substantial amount of critical comment. If this now seems too consistently that of a dedicated enthusiast, the documentation has stood the test of time very well, and impressively few additions and corrections have been needed. The work is also notable for the first use of the term 'Leitmotiv', though Jähns's application of it is unsystematic. His collection of Weber material, which includes manuscripts, printed music, documents, books, letters, pictures, playbills, mementos and other related material, was deposited in the then Royal Library, elaborately catalogued as *Weberiana*, and is now lodged with added material in a special Weber memorial room in the library (Deutsche Staatsbibliothek). Of his many writings on Weber, often pioneering in their research, *Carl Maria von Weber: eine Lebensskizze* (1873) is a pamphlet of 50 pages providing a summary biographical outline. Jähns also made a number of editions and arrangements of Weber's music, and himself composed some instrumental music as well as many songs and choruses.

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JOHN WARRACK

Jairazbhoy, Nazir A(li) (*b* Clifton, Bristol, 31 Oct 1927). Canadian and American musicologist of Indian origin. After schooling in England and India he studied at the University of Washington with Arnold Bake (BA 1946–51) and at the School of Oriental and African Studies, University of London (1956–62, 1967–71), where he took the doctorate in 1971 with a dissertation on the evolution of north Indian rāgas from the earliest historical treatises to modern performing practice. He worked there as a lecturer in Indian music (1962–9) and chairman of the music panel (1969) before being appointed associate professor in Asian studies at the University of Windsor, Ontario (1969–75). In 1975 he became professor at UCLA, where he served as first chair of the newly founded ethnomusicology department (1988–90), before retiring in 1994; he was also president of the Society for Ethnomusicology (1975–7). In 1983 he founded the Archive and Research Centre for Ethnomusicology (a unit of the American Institute of Indian Studies) in New Delhi, which has constituted a unique resource for Indian and foreign researchers.

Jairazbhoy's contributions to the study of Indian music have been diverse. In his dissertation *The Rāgs of North Indian Music* (1971), he illustrated how perception of various types of melodic symmetry, both tetrachordal and non-tetrachordal, structures the evolution of rāgas and adds to their inherent dynamism by leading to non-consonant resolutions in performance. Elsewhere he has refuted the notion that intonation in present day practice accords with the 22-*śrūti* (microtonal interval) system described in the *Nāṭyaśāstra*, whose musical sections probably belong to the Gupta period (4th–5th centuries). His other writings include work on perception, the measurement of time values, and the technical aspects of fieldwork and laboratory research. His output also includes publications and videos regarding Rajasthani folk performance (1984), a collection of humorous allegorical tales (*Hi-Tech Shiva*, 1991), and restudies (with Amy Catlin) of field trips undertaken by his mentor, Bake, in the 1930s and by himself in the 1960s and 70s. Some of his works, including *Hi-Tech Shiva* and the 'fictive documentary' video *Retooling a Tradition* (1994), display a remarkably innovative and often whimsically post-modern sensibility.

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LUCY DURÁN/PETER MANUEL

Jakob, Friedrich. Swiss organ builder, associated with the firm of THEODOR KUHN.

Jakobos Peloponnesios [Iakōbos Peloponnēsios; Jakobos the Protopsaltes] (*b* ?Peloponnesos, 1740; *d* Constantinople, 23 April 1800). Romaic (Greek) composer and hymnographer. A student of Joannes of Trebizond, he was first *domestikos* at the Ecumenical Patriarchate of Constantinople from 1764 until 1776, when he was invited to teach at the Second Patriarchal School of Music with Daniel the Protopsaltes and Petros Peloponnesios. He later returned to the patriarchal cathedral, chanting as *lampadarios* (*c*1784–9) and, after the death of Daniel, as *prōtopsaltēs* (1790 until his own death). Highly respected for his erudition, he was invited by Patriarch Gregory V to revise and correct the liturgical books of the patriarchate, for which he also wrote the texts of two contrafacta kanons in honour of St Euphemia.

In 1791, together with PETROS BYZANTIOS, Jakobos founded the Third Patriarchal Music School, and in 1797 he successfully led opposition within the patriarchate to the proposed notational reforms of Agapios Paliermos, an action characteristic of his conservative stance in a period of artistic change. Described by Chrysanthos of Madytos as a traditionalist suspicious of innovation and lacking the steady rhythmic sense of Petros Byzantios, Jakobos shunned the new syllabic and neumatic styles popularized by PETROS PELOPONNESIOS and his students. He preferred instead to sing, teach and compose within the highly ornate received tradition of the medieval and post-Byzantine sticherarion, in which scores were realized with reference to an orally transmitted body of melodic formulae (*theseis*).

Jakobos's most significant contribution to the preservation of the older melodic style was the massive *Doxastarion* transcribed by his student Georgios of Crete in 1794/5, which contains a cycle of 'abridged' melismatic *stichēra* for the liturgical year. This work was later transcribed into Chrysanthine notation by CHOURMOUZIOS THE ARCHIVIST and published, in an edition by Theodore Phōkaeus, in 1836. Other chants for the Divine Office include eight Great Doxologies; 'abridged' settings of the opening verses of Lauds ('Hoi ainoi') at Orthros and the 'lamplighting' psalms at Hesperinos, the *polyeleos* (Psalm cxxxiv) in mode 4, two kalophonic *heirmoi*, and the 11 morning Gospel hymns of the Emperor Leo VI. He also wrote a number of Cherubic Hymns for each of the eucharistic liturgies (St John Chrysostom, the Presanctified Gifts, St Basil). Most of these works were first printed in Chrysanthine editions (see bibliography). (For a fuller list of works, including references to manuscripts featuring the original post-Byzantine notation, see Chatzēgiakoumēs, 1975, pp.299–302.)

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ALEXANDER LINGAS

Jakova, Prenkë (*b* Shkodra, 27 July 1917; *d* Shkodra, 16 Sept 1969). Albanian composer, conductor and teacher. He was taught the clarinet and solfège by Gjoka at the Franciscan high school in Shkodër before moving to the state grammar school, from which he graduated in 1934. At this time he was receiving violin lessons and becoming acquainted with opera through vocal scores and foreign broadcasts, as well as with Shkodran folksong. In 1935 he founded a band whose younger members included the composers Harapi, Zadeja, Daija and Gjoni. While working as a teacher in remote northern villages (*c*1938–42) he collected folksongs, arranging them for band. A few months' study at the Accademia di S Cecilia, Rome, in 1943 was his only academic training. In 1950 he conducted the newly founded amateur Shkodran SO in what was reputed to be the first choral-orchestral concert in Albania, featuring works by Kono, Trako, Daija and Zadeja, as well as Glinka and Dargomïzhsky. The orchestra became a permanent institution in 1951 under the local House of Culture, and Jakova was appointed its director the following year. He achieved greatest prominence during his lifetime with the stagings of his two operas, *Mrika* in 1958 and *Gjergj Kastrioti – Skënderbeu* in 1968. The latter was commissioned by Enver Hoxha for the 500th anniversary of the death of Scanderbeg, Albania's greatest national hero: as a result the work was much debated, and negative reviews might have been a factor in the composer's suicide.

One of the most eminent figures in Albanian music, Jakova represented the link between an older generation of semi-professional musicians and a younger generation of professionals who were trained abroad. He not only inspired many of the younger composers under communism but also provided Albania with its first opera and many fine songs, including *Në njerën dorë kazmën në tjetrën pushkën* ('The Pick in One Hand, the Rifle in the Other'), which became the signature tune of Albanian Radio's world service. He proved himself an accomplished opera composer: his arias, such as *Mrika*'s breathtaking Ç'jan Këto trazime ('What is this Upset?'), and recitatives, beyond their echoes of folksong, betray a deep feeling for the musical inflections of the Albanian language. He also showed an unfailing instinct for dramatic timing and characterization, demonstrated in *Mrika* by the gradual development of the heroine from a naive peasant girl to a woman ready to fight for both personal happiness and for society. Though *Mrika* and *Skënderbeu* (containing at least a dozen beautiful arias and choruses) are both number operas, Jakova uses leitmotifs – at least five in the latter, Scanderbeg's own being based on a whole-tone scale and an augmented fifth interval. If *Mrika*'s libretto might nowadays arouse some political objections, Jakova's reputation as one of Albania's greatest melodists remains nonetheless secure.

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Inst: Nina-nana [Lullaby], waltz, c, ?pf; Potpuri këngësh shqipë [Potpourri of Albanian Songs], band, 1938; Molla [Apple], accdn, 1940; Kërcim [The Leap], waltz, ?pf, 1941; Spartakiada, march, band/orch, 1955; Vallë [Dance], band, 1956; Jemi vëllezër [We are Brothers], 1960; Brigada 27 [The 27th Brigade], march, band, 1969

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GEORGE LEOTSAKOS

Jalāl al-Dīn Rūmī. *See* RŪMĪ, JALĀL AL-DĪN.

Jale. A modern German method of solmization which provides a separate syllabic note name for each rising or falling semitone of the chromatic scale. The names given to the ascending degrees of the major scale in any key are *ja*, *le*, *mi*, *ni*, *ro*, *su*, *wa* and *ja*. This apparently random sequence is logically constructed. The vowels follow the normal sequence *a*, *e*, *i*, *o*, *u*; and the positions of the diatonic semitones are marked by repetition of *i* and *a* respectively. Consonants are those which immediately follow the German alphabetic names A–H, but omitting some considered to make unsuitable vocables: *j*, (*k*), *l*, *m*, *n*, (*p*), (*q*), *r*, *s*, (*t*), (*v*), *w*. The same sequences are combined to produce the chromatic note names (ex.1).

Ex.1

je li no ru sa
ja le mi ni ro su wa ja
la me ri so wu

Introduced by Richard Münnich in his *Jale: ein Beitrag zur Tonsilbenfrage* (Lahr, 1930), the method aims to improve vocal intonation by distinguishing between enharmonic equivalents without introducing the complications of the earlier EITZ METHOD.

BERNARR RAINBOW

Jalilov, Tohatsïn (*b* Andijan, Ferghana valley, 1896; *d* 1966). Uzbek composer. Jalilov occupied the role of bastakor, a composer in the oral tradition who creates new melodies and texts as well as setting the verse of classical Central Asian poets. A *bastakor* also provides a link between Eastern compositional traditions and those of Europe. Jalilov was active as a performer in chaykhonas ('tea houses') and other gathering places; his outstanding abilities on the *ghijak* and *tanbur* and also his gifts as a composer of new songs gave rise to his nomination by Uzbeks as a *Hafiz* ('folk singer', after the Persian poet), a highly respected role in Uzbek society. Many of his own songs reflect the new social and historical ideas of his era but utilize typical Uzbek melodies and rhythms. From 1919 he collaborated with the revolutionary poet Khamza Khakim-zade Niyazi in a new theatrical company in which they sought to unify old and new forms of entertainment. As a performer in Qarï-Yakubov's Uzbek Ethnographic Ensemble he visited Moscow, Leningrad, Kazan' and Ufa as well as Paris (1925) and London (1935). This ensemble was unique for its presentation of a whole range of music from the Ferghana valley. Jalilov served as artistic director of the Akhunbabayev Theatre in Andijan (1928–34), the Uzbek Musical Theatre, Tashkent (1934), and the Uzbek Philharmonic SO (1937–40) before directing the Mukimi Theatre of Musical Drama (1940–49) where he was responsible for the foundation of Uzbek music drama. Although he composed in many different genres, he often did so as a *bastakor*, thus creating new compositions which had as their basis sophisticated melodies from the Uzbek tradition. He also assisted Russian composers in the process of the creation of new (for Central Asia) genres, mainly in opera and musical drama. Besides being a People's Artist of Uzbekistan (1937) he was a deputy of the Supreme Soviet of Uzbek SSR.

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RAZIA SULTANOVA

Jalowetz, Heinrich (*b* Brno, 3 Dec 1882; *d* Black Mountain, NC, 2 Feb 1946). Austrian conductor. He grew up in Vienna and studied at the university there with Guido Adler, completing the doctorate (1908) with a dissertation on Beethoven's early melodic technique (*SIMG*, xii, 1910–11, 417–74). Together with Berg and Webern, with whom he shared a lifelong friendship, he was one of the first disciples of Schoenberg. He held appointments at opera theatres in Wiesbaden, Regensburg, Danzig, Stettin, Prague, Vienna, Cologne and Liberec. After his emigration to the USA in 1939 he taught music history and theory at Black Mountain College near Asheville, North Carolina. A renowned conductor in the Mahler and Zemlinsky tradition, Jalowetz gave the first Berlin performance of Schoenberg's *Gurrelieder* in 1923. Among his compositions and arrangements are songs and stage music for *Traumstück* and *Traumtheater* by Karl Kraus, a piano score for Zemlinsky's opera *Der Zwerg* (1921) and a four hand piano version of Schoenberg's *Pelleas und Melisande* (1924). His writings include articles on Berg, Webern, Zemlinsky and Schoenberg.

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ERNST LICHTENHAHN

Jam, the. English new wave rock group. Its members were Paul John William Weller (*b* Woking, 25 May 1958; vocals and electric guitar), Bruce Foxton (*b* Woking, 1 Sept 1955; bass guitar) and Paul Richard Buckler (*b* Woking, 6 Dec 1955; drums). Between 1977 and 1981

the Jam recorded more than 20 hit songs written by Weller, most of them vignettes of city life, contemporary equivalents of the work of his 1960s heroes, the Who, the Kinks and the Small Faces. The most striking of these were *In the City*, *Down at the Tube Station at Midnight*, *Eton Rifles*, *Going Underground* and *Town Called Malice*.

Musically, the Jam followed the broad punk rock pattern with gruff, unadorned singing by Weller, fast tempos and abrasive guitar accompaniments. Onto this, however, the group grafted simple vocal harmonies and more sophisticated song structures. Their final hit, *Town Called Malice* (Pol., 1982), incorporated a soul music bass line and presaged Weller's next musical move. In 1982 he formed the Style Council to perform more pointed lyrics in a jazz and soul style. His outstanding work of the 1990s was the solo album *Wildwood* (Go-Disc, 1993) which was nominated for the Mercury Music Prize in 1994. For further information see P. Hewitt: *The Jam: a Beat Concerto* (London, 1996).

DAVE LAING

Jamaica. The third largest of the Caribbean islands, with an area of about 11,000 km². Formerly part of the British West Indies, gained independence in 1962 and is a member of the British Commonwealth.

1. Introduction. 2. Instruments. 3. Music genres: (i) Ritual and ceremonial (ii) Social songs (iii) Work-songs (iv) Recreational.

1. INTRODUCTION. Columbus arrived in Jamaica on his second voyage (1494), naming the island Santiago. During the early 16th century it was colonized by the Spanish and by the time of the English conquest (1655) the indigenous Arawak Indians had been virtually exterminated. With the introduction of slaves from West Africa, beginning in the 16th century, blacks soon outnumbered Europeans, and the 20th-century population is predominantly creole or black with European, Chinese, Indian and Syrian minorities. Although English is the official language, creole (a mixture of English, Spanish and French combined with features from various African languages) is widely spoken and is often the language of folksong texts. Many Jamaicans belong to the Anglican Church but other religions include the Baptist, Roman Catholic, Jewish, Hindu, Muslim and Ethiopian Orthodox faiths. African and non-Christian cults (for example, the Kumina) and Afro-Christian revivalist sects (such as the Zion Way Baptist and the Pukkomina) are particularly important in rural areas.

Jamaican music is as varied as the people who inhabit the island. Since many are of African descent, much folk music retains features and functions of black African music, blended with elements of European (primarily British) music. Africans were brought from different cultural, ethnic and linguistic backgrounds, but despite centuries of slavery and considerable acculturation, African traits are basic to most seemingly European-derived Jamaican folk genres. During the slave era, Europeans continued to visit and settle in Jamaica. In the mid-19th century Chinese and Indian indentured labourers were brought to work on the sugar-cane plantations, and immigrants from the Middle East established themselves as businessmen and traders. East Indian music is still heard in some areas, but the music of Asian communities has remained separate from the mainstream of Jamaican culture.

Jamaican folk music has varied uses and functions. In cult ritual it is used to establish contact with spiritual forces. There may be little demarcation between sacred and secular, and even in work, social and recreational music there may be religious overtones. Music is used to censure and advise, to transmit messages and gossip, to teach group values and to pass on vital social skills and information. Jamaicans adapt their music freely to the occasion. Songs used at wakes may be adaptations of dance tunes; a secular song may be used in a religious setting. The same tune may be used by different groups for different purposes with varied rhythms and improvised ornamentation.

2. INSTRUMENTS. Drums are the most important Jamaican instruments. They are used to accompany dancing and singing (both sacred and recreational) and to communicate with ancestral spirits in rituals. Drums of African and Indian origin have been absorbed into Jamaican usage. The names of drums may vary, even though their functions generally are similar. Drum frames are made of wood, clay and metal; wooden ones are made from hollowed tree trunks, hollow trunks like bamboo and trumpet tree trunks, barrels and, in the case of the Jamaican *goombay* drum, lengths of board fitted at right angles. Tin drums may be tin boxes such as those for the Jamaican Nago and Ettu song and dance celebrations, or tin frames with skin stretched across, as in some village bands. The East Indian *tassa* drum, used in Jamaica (and also in Trinidad), is a clay or metal bowl about 22·5 to 30 cm in diameter with a goatskin stretched across the open end and secured by thongs.

Drums are tuned by tightening the membranes in various ways: the skin of the *tassa* drum is heated over an open fire; for other drums, water or rum is put on the skin; pegs at the sides of the *goombay* drum are hit, forcing its inner frame against the membrane, thus tightening it and raising the pitch. Drums are played with one or two padded or plain sticks, or with the hands; they are either stood on the ground, placed between the knees, gripped under the arm, hung around the neck or straddled. Straddled drums include the Kumina and *tambo* drums; the drummer uses his heel to change the pitch as he plays the drum with his hands.

Drums are not always used for rhythm; when played in pairs one usually sustains a particular rhythmic pattern while the other improvises in accordance with the rite or occasion. In Kumina the pairs are called respectively *kbandu* and 'playing cast', while in Jonkunnu and the Revivalist cults they are called bass and side drum. When a single drum is used the steady rhythmic pattern is often maintained by sticks, maracas and other percussion instruments.

Sacred drums must be baptized before use, in honour of the deity to whom they are dedicated. This may require a special ceremony to ensure that the drums will perform their function of communicating between humans and spirits. If sacred drums are used for any other purpose, for example to assist research, the drummers must propitiate the spirits. Sacred drums may be played by anyone who knows the rhythm needed to address the particular deity or spirit. Each rite requires special drums, and the drums of different deities, groups or nations are stored in order of importance and power; they are never mixed and may even be kept in separate rooms.

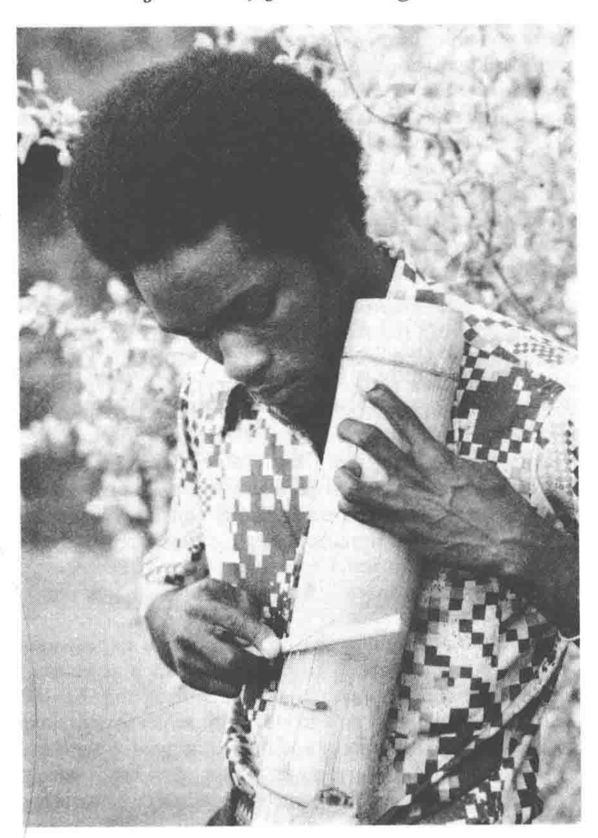
Jamaican aerophones and chordophones include the *vaccine* 'boom pipe' or 'bamboo bass' (fig.1), the *abeng* (cow horn), gourds and the bamboo violin (fig.2). The boom pipe is a length of bamboo over one metre long and 5–7 cm in diameter. The player blows in energetic puffs, or pounds it on the ground, producing a deep sound of fixed pitch. Played together, boom pipes may produce two or three different pitches in sequence or harmonically as required. The *abeng* is played by the Maroons. These are descendants of former slaves of the Spaniards in the early 17th century, who were released by the Spaniards following the conquest of Jamaica by the British in 1655. The Maroons carried on prolonged and successful guerilla warfare against the British. This ended in 1738 with a treaty giving the Maroons a measure of autonomy in their areas of settlement. The *abeng* played an important part in their wars and is still used to relay messages. Its fundamental pitch can be altered by manipulation of the lips and of the thumb-hole on the horn's concave side, near the pointed end.

Bamboo violins (a type of idiochord bowed zither; fig.2) used to be found in isolated areas and were sometimes played with virtuosity. A suitable joint was cut from a green bamboo plant and four strings made by lifting fibres off the main stem. Under these strings a bridge was placed, cut in such a way that the tension of each string gave the required pitch. The bow, soaked in water before use, was made from a length of bamboo (about 50 cm). Gourds are widely used for rattles and maracas. One Kumina group, apparently unique in Jamaica, used hollow gourds as wind instruments; the player blew across a small opening at the top of the gourd producing one hooting note of indefinite pitch.

Many wind and string instruments are used in traditional celebrations; some are still made by hand out of natural materials, but there is a growing tendency to use man-made materials and factory-made instruments. Guitar-like instruments used to be made with gourds forming the resonating chambers, but now the bodies of home-made guitars and banjos are made of wood. Some have four strings, others six. String bass instruments have one to four strings that may be stretched over a length of bamboo or wood or over a resonating chamber as in the double bass. They are sometimes played with a bow but more often plucked. Plucked string instruments such as guitars and banjos are widely played, and are used in secular bands for instrumental solos and to accompany many song and dance genres.



1. Vaccine ('boom pipe' or 'bamboo bass')



2. Three-string bamboo violin

Violins and similar bowed instruments are used throughout Jamaica, mainly for dance music; they are held against the left side of the rib cage and played in florid style.

Flutes, formerly made from bamboo, reeds and hollow stems of plants, are now rarely played, though the indigenous performance style is often heard on more modern instruments such as piccolos and penny whistles. Bamboo is still combined with other materials to make instruments that sound like clarinets, trumpets and saxophones. Bamboo saxophones were made by bending the stem of a living plant into the desired shape and leaving it to grow to the right size. The rhumba or 'bass box', a type of lamellophone, is used in Jamaica by bands for dance and other secular genres. As with the African *sansa* or *likembe*, tongues of metal are attached to a sound box, each tongue producing a tone of deep quality.

3. Music genres. The indigenous music of Jamaica can be divided into five categories: ritual, ceremonial, social,

work and recreational. Only since the upsurge of national pride following independence have Jamaican scholars begun to study their music. It is not possible to know exactly how the early slaves used music. It must have been a means of expressing emotion, maintaining vital links with the past from which they had been uprooted and communicating with spirits. Ritual, ceremonial and social genres were probably the most common and these still have great importance in Jamaican society at the turn of the century.

(i) Ritual and ceremonial. Christianity was introduced to Jamaica with the Anglicans and Quakers (in the 17th century), the Methodists (1789), the Moravians (1874) and the Baptists (early 19th century). The slaves soon fused aspects of Christian belief with African tribal ritual, resulting in Afro-Christian syncretized spirit cults of various categories. The Zion Way Baptist and the Pukkumina are both revivalist cults; the Kumina incorporates non-Christian deities and is considered African by its devotees. Jamaicans also categorize cults as 'spiritual' (City Mission, Baptist, Free Church, Pentecostal Holiness) and 'temporal' (Anglican, Methodist, Seventh-Day Adventist).

Some Jamaican cults share concepts and expressions with other cults of the African diaspora such as Haitian Voudoun, Cuban Santeria and Trinidadian Shango. Through ritual music, cult groups communicate with their gods, goddesses, ancestors and heroes, as well as with the forces of nature at levels which the outsider is rarely allowed to observe; consequently the use of cult music for study or publication is limited. Several rituals involve sacrifices and purification by fire or herbal baths, while all include music. Leaders strive to activate the psychic links that connect humans with the supernatural forces. The symbolism of sound, word, gesture and movement is usually understood by cultists alone and at times only by those at the top of the cult hierarchy. Ritual music usually derives from speech: it includes chanting, improvised melodies and choruses accompanied by drums, cymbals and other percussion, clapping, stamping, groaning and percussive breathing.

The followers of the Kumina cult sing *bailo* (generally with English texts) and 'country' songs, an improvised genre that incorporates many Congolese words and is designed to appease or amuse the spirits. Adherents believe that the 'country' songs are taught by the spirits only to those they possess. Kumina songs are usually for a leader and chorus, have melodies with short phrases, and are accompanied by drums (the *kbandu* and the 'playing cast'). Revivalist cult music, on the other hand, is often based on Christian hymns and is accompanied by 'trumping' (loud rhythmic breathing), hand-clapping and foot-stamping; cultists often sing in 'unknown tongues' (using non-lexical syllables). The popular genre *ska*, which originated in western Kingston, derives from these songs.

Since the 1940s, Rastafarianism has been a strongly influential cult. There are several groups of Rastafarians, some of which are Christian. All claim allegiance to Africa and many maintain that their music is African. In its short history, Rastafarianism has significantly affected national life, especially through its music, poetry, art and general regard for nature. The popular Jamaican music form REGGAE owes much of its development to Rastafarian music and musicians.

The dominant feature of this cult music is drumming, using drums from Buru, a Christmas masquerade which dates back to the days of slavery. There are three types of drums: bass, *fundeh* and repeater. All three are double-headed barrel drums, made from staves with goat-skin heads. The bass drum is 50–70 cm in diameter and is played with a padded stick. The *fundeh* (20–25 cm) and the repeater (20–23 cm) are smaller and are played with the fingers. The repeater is always smaller than the *fundeh*, to produce a higher pitch. Drumming provides the foundation for distinctive chanting which is accompanied by other percussion (e.g. maracas, tambourines and scrapers).

In all cult groups that use ancestral languages, ritual songs often include words that ensure secrecy within a small and select group of devotees. This does not apply, however, in the case of events open to the public or to Revival and Rastafarian songs, which all use widely known Jamaican speech style.

Jonkunnu (Junkanoo), originally a Christmas celebration during the early days of slavery, combines West African and English traditions. After the abolition of slavery, Jonkunnu was celebrated on 1 August to commemorate freedom. Processions are led by drums, fifes and men wearing traditional costumes and masks. In some areas where Buru (a variant of Jonkunnu) is practised, the whole procession sings the chorus to a leader's solo, usually about an embarrassing or scandalous local event. Songs are similar in style to *mento* (see below).

Hosay (Hussey, Hussein), celebrated mainly by East Indians in Jamaica as well as Trinidad, is a Muslim festival honouring three Islamic heroes: Hussein, Hassan and Ali. Models of elaborate bamboo mosques, tall paper stick-puppets and a moon are carried by men who dance to the accompaniment of Indian drums; sword and stick-fighting are also included.

(ii) Social songs. These refer to daily activities and events in the life cycle (birth, puberty, marriage, death) and may reflect social and moral standards and group attitudes. They include songs of censure and advice. It is significant that most songs of the life cycle are associated with death, perhaps because the life span of the slave was short, and hardship, illness and death were ever-present concerns. Although the rites of death vary, all share the belief that human life is only one stage in the spiritual journey towards perfection. Upon death it is important to find out what the fate of the soul will be, for the form and content of certain ceremonies depend on this information. Some songs are for comfort, others for laughter, to censure the host or to mourn. The singing may be contemplative and comforting, or, more often, strident and full-throated. Gestures and dance movements are at times gentle, at others quite abandoned. On occasion, two different groups gather at the home of the deceased: one remains inside to comfort, the other keeps a little way off to give frank and often irreverent comments and warnings.

Little of the music connected with marriage and fertility ceremonies survives. Weddings are often preceded by celebrations which include songs and dances accompanied by drums, sometimes with flutes, clarinets, guitars and violins, and music and dancing follow the solemnization of the marriage.

(iii) Work-songs. This tradition in Jamaica is one of the oldest, and although cooperative labour continues, with

increasing industrialization and mechanization, work-songs are becoming obsolete. Slaves were not allowed to talk during work (almost all their waking hours) but they exchanged news, messages and even ridiculed their masters in song, without attracting unfavourable attention. The songs took on the rhythm of the tasks and helped to lighten the labour. A conch (*lambi*) or a cow horn is still used to summon workers to a 'digging match' (cooperative work session). A farmer who wanted to clear his land for planting needed many hands to complete the task quickly and well; friends gathered at his farm with the tools, and he furnished food, drink, water and a 'singer man'. This singer man's function was to maintain rhythmic unity in the work being done; unity was enhanced by the call and response singing of the singer man and workers. The singer man also clowned to entertain the workers and had to be able to improvise topical lyrics. Most work-songs were associated with agricultural labour, but there were songs for almost every task: planting, reaping, fishing, weaving nets, hauling houses, washing clothes and housework. Most of the men's songs were in robust leader and chorus style, but women often sang alone or in an integrated group. Generally work-songs have short, catchy tunes and are in two sections: the verse is sung by the *bomma* (the caller, who does not participate in the work) and the chorus by the *bobbin*. Rhythmic accompaniment is provided by pickaxes, mallets, cutlasses or other tools used in the work at hand.
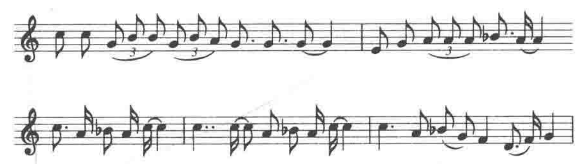
(iv) Recreational. Calypso originated in Trinidad and Tobago but has spread throughout the Caribbean. These songs are entertaining, aiming chiefly to amuse, but they also philosophize and appeal to civic duty. The lyrics are topical. Steel bands, guitars, drums and other percussion instruments are used to play calypsos and to accompany calypso singers.

Limbo is a contest to see who can dance, bending backwards, under the lowest horizontal bar. Now performed throughout the West Indies for entertainment, limbo originated from the way a slave would attempt to escape, without being seen by guards, by going under rather than over a fence. Maroons of Jamaica used it as part of *masumba*, a now obsolete traditional game. *Mento* is an indigenous Jamaican song and dance style characterized by a strong syncopation on the last beat of each bar. The songs are often used to ridicule or censure people in veiled or symbolic terms.

The quadrille is a set of dances of European origin used in Jamaica and throughout the West Indies. In Jamaica dances include the mazurka, polka, schottische and *mento*. Quadrille bands include drums and other percussion instruments; guitars, banjos, string bass or rhumba box supply the harmony; and fiddle, flute, saxophone, trumpet, clarinet (often home-made), harmonica, voice, or comb and paper (as well as guitars and banjos) supply the melody. These village bands usually have up to 15 players and their repertory, in addition to these European-derived set dances, may include popular tunes played in *mento* style. In the 19th century, bands frequently played at *bruckins* and *brams* (outdoor dances), *bowsarrows* (costumed country dances), maypole dances, 'crop-over' dances for the cane harvesting and for many other folk festivals. Very few folk and traditional bands remain, however, and music for traditional events is now often heard through recordings. Live performance sometimes incorporate amplified bass guitar and there is one amplified fiddle in use.

Singing games were a strong feature of Jamaican life up to the middle of the 20th century and were performed both by adults and children. They are still used for entertainment and socializing at village fairs, *dinkies* (wakes) and at moonlight revels. Children and adults usually play these games separately, even if both groups are present. Whether the games are of European or African origin, they are transformed by Jamaican speech and song styles and are altered to suit the particular group and occasion. Most of the games stress participation rather than competition and teach skills considered important in society. *Cantefables* (traditional prose tales with brief sung verses) and story songs are used to enliven stories, to underline characterization and for narration purposes. The function of the music dictates the form and style, which may be recitative, chant (ex.1), lyrical melody or a combination of these.

Ex.1 Chant from folk story, transcr. O. Lewin



Since political independence there has been an increasing attempt to study traditional song and dance genres and to revive folk forms. Groups such as Rastafarians, Tambo and Ettu dancers and the Kumina cultists, which in the past functioned more exclusively in their own settings, began to participate in the public independence festivals which began in 1963. Recently, expositions and competitions have been promoted by the government, tourist industry and private enterprise. Many of these are staged in Kingston, Montego Bay, Ocho Rios and other main urban centres. Kingston has many performance venues and a well-publicized programme of musical events; however, much vibrant but unadvertised musical activity takes place all over the island, fairly spontaneously as well as for seasonal and locally-marked occasions.

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OLIVE LEWIN/MAURICE G. GORDON

Jambe de Fer, Philibert (*b* Champlitte, *c*1515; *d* ?Lyons, *c*1566). French composer and writer on music. He probably moved to Lyons at an early age. Jacques Moderne published his motet *Salve salutaris* there in 1547, and Loys Bourgeois, in a polemic against Simon Gorlier written in 1554, referred to the Protestant Jambe de Fer with Francesco de Layolle and François Roussel as 'maistres de chapelle'. In 1561 he was involved in a lawsuit with the Lyonnais printer Jean d'Ogerelles, who published a volume of his psalm settings (now lost) without naming him on the title-page. In 1564 Jambe de Fer organized the music for Charles IX's entry into Lyons. In the same year he dedicated his four- and five-part settings of psalm translations by Clément Marot and Théodore de Bèze to the king, praising Charles's religious tolerance.

Most of Jambe de Fer's works are settings of the psalms translated by Marot, de Bèze, Jean Poitevin and others. The monophonic melodies in *Les 150 pseaumes* (Lyons, 1555) derive partly from those published for Marot's verses in 1551, with new melodies for Poitevin's texts. Several of the melodies appear to be tenor parts from a lost polyphonic setting. Three polyphonic collections survive: *Psalmodie de 41 pseaumes royaux* (Lyons, 1559), which adds seven new melodies to those of The Geneva Psalter, and two editions of *Les 150 pseaumes de David* (both Lyons, 1564). His polyphonic psalms are either simple note-against-note harmonizations of the traditional tunes stated in the tenor, or only slightly more elaborate compositions based on newly invented melodic material.

He also wrote a treatise, *Epitome musical des tons, sons et accordz, es voix humaines, fleustes d'Alleman, fleustes à neuf trous, violes, & violons* (Lyons, 1556; repr. in Lesure), one of the earliest introductions to music in French. The first and less original part explains the rudiments of music (e.g. scales, clefs, solmization, notation). In the second he briefly described the ranges, tunings, fingerings and playing techniques of the flute, the recorder, the viola da gamba and the violin. With its woodcut illustrations and charts the book is a rare and invaluable source of information. He was the earliest author to treat the violin at such length, and the only one to draw a comparison between Italian and French practices that provides insight into national differences.

For a fingering chart from *Epitome musical, see* RECORDER, fig.4.

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HOWARD MAYER BROWN

James, Harry (Haag) (*b* Albany, GA, 15 March 1916; *d* Las Vegas, NV, 5 July 1983). American jazz and popular trumpeter and bandleader. He began playing professionally at an early age with his father's circus band, and worked for a year with Ben Pollack (1935–6) before becoming a leading member of Benny Goodman's band (1937). James's exciting playing was given great prominence by Goodman, and is shown at its most typical on his recording of *Ridin' High* (1937, on the album *Jazz Concert, no.2*, Col.). After leaving Goodman in late 1938 James formed his own big band, which by the early 1940s had an enormous following. This was one of the first big bands to add a string section. One of its greatest hits was *You Made Me Love You* (1941, Col.), on which James delivered the melody in a highly sentimental manner with a distinctive, wide vibrato. Further wartime successes featuring the singers Helen Forrest (*I Don't Want to Walk without You*, 1941, *I Cried for You*, 1942, Col.) and Dick Haymes (who replaced Frank Sinatra) made the band even more popular than Glenn Miller's. James reorientated towards jazz from the mid-1940s. He appeared in several films, including *Springtime in the Rockies* (1942, with his second wife, the film star Betty Grable), *Best Foot Forward* (1943) and *The Benny Goodman Story* (1955), and in the 1950s made regular tours with the band, travelling to Europe in 1957. From the 1960s to his death, although he spent long periods in Nevada, he performed frequently in New York and occasionally toured abroad.

James's admiration for the playing of Louis Armstrong never overwhelmed his individuality; he was noted for the boldness of his style, the richness of his tone, his range and his stamina. The popularity that he gained with his bravura performances of such test pieces as *Carnival of Venice* and *Flight of the Bumble Bee* (both 1940, Var.) has tended to obscure the fact that he was a very fine jazz improviser, possessing a verve that enhanced many small-group and big-band recordings. A collection of his scores and other materials is held in the American Heritage Center of the University of Wyoming in Laramie.

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JOHN CHILTON/R

James, Henry (*b* New York, 15 April 1843; *d* London, 28 Feb 1916). American novelist. He received an eclectic and cosmopolitan private education, thus gaining the intimate knowledge of Europeans and Americans that he displays so prominently in his writings. James ranks as one of the most acclaimed writers and critics of the USA, but after 1876 he made his home in England and in 1915 became a British citizen.

The best-known operatic adaptations of James's fiction are Benjamin Britten's *The Turn of the Screw* (1954) and *Owen Wingrave* (1971), both based on novels of the same titles. Other well-known operas include Thea Musgrave's *The Voice of Ariadne* (1974; based on James's short story *The Last of the Valerii*), Oakley Hall's *The Portrait of a Lady* and Douglas S. Moore's *The Wings of the Dove* (1961). Dominick Argento (1988) and Philip Hagemann (1988) wrote operas based on *The Aspern Papers*, and the novel *Washington Square* was the basis of *L'hérétière* (1974) by Jean-Michel Damasse as well as operas by Catherine Sloper (1978) and Thomas Pasatieri (1976).

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MICHAEL HOVLAND

James, (Richard) Ifor (*b* Carlisle, 30 Aug 1931). English horn player. His mother was a soprano and his father a notable brass band cornet player. He studied at the RAM in London with Aubrey Brain, and in 1953 joined the Hallé Orchestra, where he later played as principal; in 1955 he became principal of the Liverpool PO. In 1964 he moved to London to concentrate on solo repertory; he also freelanced with many London orchestras and played with the Philip Jones Brass Ensemble. He has specialized in playing high Baroque parts on the B♭/F-alto horn, conferring a new degree of acceptability on that instrument. He has given the first performances of concertos by Fricker and Hoddinott, and works by McCabe, Whettam and Wilfred Josephs. During the 1970s he took up conducting brass bands, and has commissioned works from composers outside this field, including Edward Gregson (Tuba Concerto). He was appointed to teach at the RAM in 1964 and the RNCM in 1972, and in 1983 became professor at the Hochschule in Freiburg.

James has contributed to British horn playing a fusion of the style of Aubrey and Dennis Brain with the technical facility of brass band playing: he excels in fast technical passages, and has an expressive response to melodic line in music of all periods; unlike most British players he is prepared to use a degree of vibrato. His recordings include Bach's Brandenburg Concertos with Benjamin Britten, concertos by Haydn, Mozart and Richard Strauss, and ensemble works.

OLIVER BROCKWAY

James, John [Jack] (*d* London, *c*1745). English organist and composer. Having unsuccessfully competed for various London church jobs, on 12 March 1730 James was elected to the organist's post at St Olave, Southwark. His annual salary of £25 was reduced in 1732 to £20 and then restored to the original amount in April 1734. Nevertheless, two years later, on 27 April 1736, he informed the members of the vestry that he intended to resign. He then moved on, it appears, to St George-in-the-East (in 1738), but there is no surviving documentary evidence to confirm this.

James's curiously undistinguished career is explained by the character of the man himself: according to Hawkins, James not only 'paid very little attention to his interest' but was 'so totally devoid of all solicitude to advance himself in his profession, as to prefer the company and conversation of the lowest of mankind to that of the most celebrated of his own profession'; his manners too 'were to so great a degree sordid and brutal, that his associates were butchers and bailiffs, and his recreations dog-fighting and bull-baiting'. Even worse, he 'indulged an inclination to spirituous liquors of the coarsest kind ... even while attending his duty at church'. It has not been possible to establish whether the John James buried at St George-in-the-East on 25 July 1746 was the organist. A son, Handel James, was a Thames waterman.

As a player and extempore performer on the organ James was evidently admired by his contemporaries, but seemingly very little of his own music was actually written down, and apart from three songs — *Ye mortals that love drinking* (*c*1735), *Ye thirsty souls* (*c*1735) and *Celinda* (*c*1740) — none of it was published during his lifetime. A funeral anthem, written for himself, also survives (in *GB-Lbl*) and there are a number of organ voluntaries in a variety of manuscript sources (chiefly *Bu* Shaw-Hellier 812, *Lco* (5 ed. H.D. Johnstone, Oxford, 1986), *Lbl*, *Ldc*,

Mp and the private collection of Guy Oldham). There are also at least five (possibly seven) pieces composed for the Microcosm, a huge astronomical clock with attached barrel organ built by Henry Bridges of Waltham Abbey. Four of these were published anonymously in *A Collection of Voluntaries* in 1770 and were later included (together with a double fugue in C to be found in *Lco*) in a so-called 'Microcosm Concerto' printed in Edward Jones's *Musical Remains* (1796) where they were arranged for the harp and attributed to Handel. Completed in 1733, the clock was widely exhibited in Britain and in colonial America; its central mechanism (but not the organ) is preserved in the British Museum.

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H. DIACK JOHNSTONE

James, Philip (*b* Jersey City, NJ, 17 May 1890; *d* Southampton, NY, 1 Nov 1975). American composer and conductor. He studied the organ with J.W. Andrews, J.F. Bridges and Alexandre Guilmant, and composition with Homer Norris, Rubin Goldmark, Rosario Scalero and Elliott Schenck, with whom he also studied conducting. He received a baccalaureate degree from City College, CUNY (1910), and an honorary doctorate from New York College of Music (1946). During World War I he served in the 308th Regimental US Army Band and after the armistice became associate conductor of General John Pershing's American Expeditionary Forces General Headquarters Band. He went on to conduct the Broadway production of Victor Herbert's *My Golden Girl*. He co-founded and conducted the New Jersey Orchestra (1922–9) and conducted the Little Bamburger Orchestra in its weekly broadcasts on WOR radio (1929–36). In 1923 James assisted Albert Stoessel in founding the music department at New York University. He acted as department chair from 1934 to 1955. He also served as secretary of the MacDowell Association, vice-president of the Institute of Arts and Letters, president of the Society for the Preservation of American Music, and as a juror for the Naumburg award, the Prix de Rome and other competitions.

James's choral works are strongly influenced by English cathedral music and his Welsh heritage, while his orchestral works respond to French and German late-Romanticism. Progressive in their use of polyrhythms and polytonality, these works reveal a mastery of orchestration. The compositions for organ are virtuoso in nature and the songs, in a Victorian style, were popular with major artists of the time.

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(*selective list*)

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D. ROYCE BOYER

James Taylor Quartet [JTQ]. British funk-jazz group. Led by James Taylor on the Hammond organ, it spearheaded the acid jazz movement of the mid-1990s. Leading the changes to dance music and pop caused by acid house, their instrumental début LP included furious organ reworkings of the theme to the television series 'Starsky and Hutch'. The cornerstone of their next album, *Mission Impossible* (Re-elect the President, 1987), was also a cover of a theme tune; it was followed by *The Moneyspyder* (Re-elect the President, 1987), *Wait a Minute* (Urban, 1988), *The First 64 Minutes* (1988) and *Get Organised* (Pol., 1989). JTQ continued to release albums between 1990 and 1995, notably *Do Your Own Thing* (Pol., 1990) and *In the Hands of the Inevitable* (Acid Jazz, 1995), and toured the UK and Europe. Their live shows became a focus of the acid jazz movement – an antidote to the increasing use of technology in dance music – producing albums such as *Absolute*, *The JTQ Live* (both 1991) and *The BBC Sessions* (Nightracks, 1995). JTQ struggled to cross-over into mainstream success, recording *Party to the Bus Stop* (1992) and *Stratosphere Breakdown* (1995) as the New Jersey Kings. Finally touring the USA in the late 1990s, they gained new critical acclaim from US journals, a part on the film soundtrack to *Austin Powers* (1997) and production work for Tina Turner.

IAN PEEL

Jamet, Marie-Claire (*b* Reims, 27 Nov 1933). French harpist. She studied under her father, Pierre Jamet, at the Paris Conservatoire, gaining *premiers prix* for the harp (1948) and chamber music (1951). She made her début with the Pasdeloup Orchestra in 1950, and was principal harpist with the ORTF PO from 1957, being given special solo status with the ORTF National Orchestra in 1963. From 1976 to 1992 she was solo harpist with the Ensemble InterContemporain under the direction of

Boulez. She was a professor at the Paris Conservatoire (1984–95) and from 1980 to 1995 she taught at the Ecole Normale de Musique. With her husband Christian Lardé as flautist she re-formed the harp quintet established by her father; the ensemble performed widely from 1959 to 1978. Jamet has given a number of important premières, including works by Jean-Michel Damase, Alain Bancquart, Ton-That-Tiêt (*Chu Ky VII*) and Boulez (*Répons*), in addition to chamber works by Jean Françaix and Yoshihisha Taira. She is a Chevalier of the Légion d'Honneur.

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ANN GRIFFITHS

Jamet, Pierre (*b* Orléans, 21 April 1893; *d* Gargilesse, Indre, 17 June 1991). French harpist. He studied the piano from the age of five; in 1905, with the patronage of Gustave Lyon, he took up the cross-strung chromatic harp. Alphonse Hasselmans heard him play and persuaded him to take up the pedal harp instead; he entered Hasselmans's harp class at the Paris Conservatoire at the age of 16, winning a *premier prix* in 1912. In March 1917, after working on a pedal harp version with the composer, he took part in the first performance of Debussy's Sonata for flute, viola and harp, written the previous year with the chromatic harp in mind. This led to a first performance of Debussy's *Danse sacrée et danse profane* on the pedal harp, with the composer at the piano. In 1922 Jamet joined the Quintette Instrumental de Paris, which from 1944 was known as the Quintette Pierre Jamet. Many works for the quintet's combination of flute, harp and string trio were written by, among others, Roussel (1925), Françaix (1932), Daniel-Lesur (1946) and Jolivet (1954). Jamet was solo harpist at the Paris Opéra, 1936–59, and of the Concerts Colonne, 1938–48. From 1948 to 1963 he was professor of the harp at the Paris Conservatoire. In 1962 he founded the Association Internationale des Harpistes et Amis de la Harpe, and after his retirement he organized annual international masterclasses and a harp festival in Gargilesse. Jamet was an Officier of the Légion d'Honneur and a Chevalier de l'Ordre des Arts et Lettres.

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ANN GRIFFITHS

Jammers, Ewald (Karl Hubert Maria) (*b* Cologne-Lindenthal, 1 Jan 1897; *d* 26 June 1981). German librarian and musicologist. He studied musicology (with Schiedermair), history, German philology and ethnology at Bonn University (1914–17, 1919–24), taking the doctorate in 1924 with a study of the Jena song manuscript; he passed the state philological examination in 1925. After working as a student assistant at the State Library of Saxony in Dresden (1925–7), and passing the professional librarianship examination at the Leipzig University Library (1927), he became assistant librarian until 1944, and then Bibliotheksrat at the Dresden State Library, having had charge of its department since 1931. After a period teaching in a Gymnasium at Bergheim (1946–50), he held a post as librarian at the Düsseldorf State and Civic Library (1951–2). From 1951 he was a Bibliotheksrat (from 1957 Oberbibliotheksrat) at Heidelberg University Library, where from 1953 he was in charge of the manuscript department. From 1956 he was also honorary professor in early music at Heidelberg University. He retired in 1962.

Jammers's numerous wide-ranging works on early music history concentrated on Byzantine music, the chorale, Minnesang and medieval polyphony. His creative, independent and comprehensive assessments stemmed from a detailed knowledge of musicology, Germany philology and theology, combined with systematically integrated palaeographical, linguistic, rhythmic, melodic and harmonic analysis.

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HANS HEINRICH EGGEBRECHT

Jam session [Jam]. An informal gathering of jazz or rock musicians playing for their own pleasure. Jam sessions originated in the 1930s as spontaneous diversions among jazz musicians, free from the constraints of professional engagements; they also served the function of training young musicians in a musical tradition that was not formally taught and accepted in music schools and academic institutions until the 1960s. In the late 1930s jam sessions came to be organized by entrepreneurs for audiences; this undermined their original purpose, and by the 1950s true jam sessions were becoming increasingly rare. However, in the 1970s and 80s jam sessions made a comeback among younger jazz musicians, especially those trained in conservatories. The loft scene of the late 1970s, so-called because of its establishment of abandoned lofts as concert venues in the Village in New York, can also be seen as a quasi-commercial offshoot of the jam session. The idea of a jam session, or simply jamming, has come to mean any meeting of musicians, in private or public, where the emphasis is on unrehearsed material and improvisation.

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GUNTHER SCHULLER

Jan. *See* MAISTRE JHAN.

Jan, Gauhar (*b* Allahabad, 1870; *d* Mysore, 1930). North Indian vocalist of Armenian Jewish descent. Her mother Malka Jan took her in 1881 to Benares (now Varanasi), where they embraced Islam. Influenced by Malka Jan's benefactor, mother and daughter began to train in music and dance under the Lucknow *kathak* dancer Ali Bux. Gauhar Jan later received training from Ustad Nazir Khan of Rampur, Pyare Saheb of Calcutta and Maharaj Bindadin of Lucknow.

Her first public appearance was in 1887 for the Maharaja of Darbhanga, Bihar, who appointed her as court musician-dancer. She soon became one of the most sought-after vocalists in India, performing in concerts at conferences in Lucknow, Allahabad and Calcutta. At the peak of her career, she lived in an ostentatious residence in Calcutta and commanded fees of Rs 1000 per peformance. Some of the earliest Indian records were Gauhar Jan's. She was one of the most celebrated and flamboyant courtesan singers of the early 20th century, having sung in 20 languages and made some 600 78 r.p.m. recordings. She and Janaki Bai, another courtesan singer, were paid Rs 3000 per recording session. She was popular in both North and South India and is said to have been equally competent in both Hindustani and Karnatak styles. She is also said to have sung *khayāl* just as well as *thumrī*, *holī* and light songs and she is credited with a number of original compositions. She served as court musician in Rampur and later in Mysore, where she spent her last years.

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AMELIA DUTTA

Jan, Karl von (*b* Schweinfurt, 22 May 1836; *d* Adelboden, 4 Sept 1899). German writer on ancient Greek music. After studying at Erlangen, Göttingen, and Berlin, where he taught for a time, he held posts in Gymnasien at Landsberg, Saargemünd and Strasbourg. He was outstandingly well equipped both as classical scholar and as musician, and between 1859 and 1899 he published numerous articles on fundamental aspects of his subject; many of these articles are still valuable. A major contribution was his admirable *Musici scriptores graeci* (1895), which remains the standard text for many of the technical theoretical treatises (see GREECE, §I); this volume also included a summary list of manuscripts, now superseded by RISM, B/XI (1988). In 1899 Jan published

as a supplement a collection of editions and transcriptions of the then-known fragments of ancient Greek music, which was not superseded until the appearance of Egert Pöhlmann's *Denkmäler* in 1970.

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R.P. WINNINGTON-INGRAM/THOMAS J. MATHIESEN

Jan, Martin. *See* JAHN, MARTIN.

Janacconi, Giuseppe. *See* JANNACCONI, GIUSEPPE.

Janáček, Leoš [Leo Eugen] (*b* Hukvaldy, Moravia, 3 July 1854; *d* Moravská Ostrava, 12 Aug 1928). Czech composer. His reputation outside Czechoslovakia and German-speaking countries was first made as an instrumental composer, with a small number of chamber and orchestral pieces written between his operas, which he considered his main work. The balance has now been largely redressed and he is regarded not only as a Czech composer worthy to be ranked with Smetana and Dvořák, but also as one of the most substantial, original and immediately appealing opera composers of the 20th century.

1. Early life and studies (1854–80). 2. The Organ School, folk music, the early operas (1881–1904). 3. From 'Jenůfa' in Brno (1904) to 1917. 4. The last years (1917–28). 5. Sources of inspiration. 6. Musical style. 7. Operatic style and conventions. 8. Writings. 9. Posthumous reputation and scholarship.

1. EARLY LIFE AND STUDIES (1854–80). Janáček was born into the Czech cantor tradition. Both his grandfather (Jiří, 1778–1848) and his father (Jiří, 1815–66) were teachers, musicians and leading cultural figures in the poor communities they served. In 1838 Janáček's father married Amálie Grulichová and in 1848 he moved with her and their five children to a full teacher's post in the village of Hukvaldy. Leoš was the fourth of the eight children born there and to relieve the crowded home he was sent, when he was 11, to be a chorister at the Augustinian 'Queen's' Monastery in Old Brno. Brno played a vital role in Janáček's development; in particular the choirmaster of the monastery, Moravia's leading composer, Pavel Křížkovský, took a keen interest in his musical education.

Janáček was to follow his family's teaching tradition and by September 1869, after completing his basic schooling, including three years at the German Realschule in Old Brno, he went on a state scholarship to the Czech Teachers' Institute (c.k. Slovanský Ústav ku Vzdělání Učitelů). He passed his final examinations (excelling in music, history and geography) in July 1872 and served the compulsory two-year period of unpaid teaching at a school run by the institute. In 1872 he also took over the monastery choir when Křížkovský was transferred to Olomouc Cathedral. Janáček's hard, thorough work enabled him to perform a wide variety of music at the services – Palestrina, Lassus, Haydn and contemporary Czech and German works – and led to his appointment (1873) as choirmaster of a working-men's choral society, Svatopluk (founded 1868). Janáček raised the level of the society from its Liedertafel traditions, moving the concerts out of the taverns into the new Besední Dům, and widened the repertory. It was for Svatopluk that he wrote his first choruses (JW IV/1–8), mostly, simple four-part settings of folk texts in the style of Křížkovský.

In the autumn of 1874, after completing his period of unpaid teaching, Janáček obtained leave to study with Skuherský at the Prague Organ School for a year, during which he completed the first two years of the three-year course. Extremely poor, with no money even for a piano, he was unable to take full advantage of the musical life of Prague. Several student exercises, mainly church and organ works (JW II/1–6; VIII/1–4), date from this period. Returning to Brno in 1875 he resumed all his previous activities: teaching and conducting the monastery choir and Svatopluk, from which, however, he resigned in October 1877, nine months after becoming conductor (1876–88) of the Czech middle-class Beseda choral society (founded 1860). After a few months he turned the male-voice Beseda choir into a mixed body, and, with help from the monastery choir and pupils from the institute, he mustered a force of 250 singers for large-scale choral works, Mozart's Requiem (1878) and Beethoven's *Missa solemnis* (1879). He also championed Dvořák, introducing to Brno audiences his Moravian Duets and Serenade for Strings, a model for Janáček's own works for string orchestra, the Suite JW VI/2 (1877) and the *Idylla* JW VI/3 (1878). He came to know Dvořák personally and the two men went on a walking tour of Bohemia in the summer of 1877.

Janáček had returned to the Prague Organ School (June–July 1877) for a month of special study in which he worked through binary and ternary forms (JW VIII/5). Two years later, on a year's paid leave from the Teachers' Institute, he enrolled at the Leipzig Conservatory (October 1879–March 1880). There his teachers included Oscar Paul (whose history lectures he also attended at the university) and Leo Grill. As in Prague, poverty prevented his taking full advantage of his new surroundings: he attended the Gewandhaus concerts, but never went to the opera. Most of Janáček's Leipzig compositions are lost but his frequent letters to Zdenka Schulzová chronicled his life in this period almost to the hour, and from them we know exactly what Janáček wrote. Although initially attracted by Paul, rather than to Grill, who had shown little interest in his first, overambitious offering, a piano sonata (JW X/5), Janáček soon settled down to a course of extremely hard study under the strict and systematic Grill. With him he progressed, via 14 two- and three-part fugues JW X/6 and seven romances for violin and piano JW X/8, to a set of piano variations JW VIII/6 and a series

of rondos JW X/14. From the two surviving pieces, one of the romances (JW VII/3) and the Schumannesque piano variations, it is clear that Janáček had acquired smoother and more imaginative technique than in his earlier instrumental works. Although he mentioned in his letters a plan of continuing his studies with Saint-Saëns in Paris, he enrolled, after the Easter vacation, at the Vienna Conservatory (April–June 1880), where he studied with Franz Krenn. His pieces at Vienna were more ambitious: a four-movement violin sonata JW X/16, entered for the Vienna Conservatory competition, nine songs of a song cycle *Frühlingslieder* JWX/17, entered for the Vincenz Zusner competition, and three movements from a string quartet JW X/18. Janáček failed to win either competition; none of these pieces survive.

2. THE ORGAN SCHOOL, FOLK MUSIC, THE EARLY OPERAS (1881–1904). Before leaving for Leipzig Janáček had already become engaged to his piano pupil Zdenka Schulzová (1865–1938), the daughter of the director of the Teachers' Institute, Emilian Schulz. By the time he returned to Brno Janáček had been recognized by the education ministry as a 'full teacher of music' (May 1880) at the Teachers' Institute and he and Zdenka were married on 13 July 1881, shortly before Zdenka's 16th birthday. In addition to all his earlier activities Janáček began to realize his ambition of founding an organ school in Brno. A committee was established under the auspices of the Jednota pro Zvelebení Církevní Hudby na Moravě (Society for the Promotion of Church Music in Moravia) and on 7 December 1881 Janáček was appointed director; teaching began in September 1882, at first in the Teachers' Institute until separate premises were acquired (1884). From 1886 to 1902 he also taught music at the Old Brno Gymnasium. At the Beseda he added to the repertory some of Dvořák's major choral works as well as works by Brahms, Smetana, Tchaikovsky, Saint-Saëns and Liszt; he established singing and violin classes (1882), a permanent orchestra and (1888) piano classes. When the Provisional Czech Theatre opened in Brno in 1884 he founded a journal to review its activities. This was the *Hudební listy*, published by the Beseda, with Janáček as editor and chief contributor. The journal lasted until 1888; Janáček's relationship with the Beseda became increasingly difficult and he resigned in 1890. His married life, too, was no easier. The tensions between a fervently patriotic Czech and very young girl from a staid German middle-class background proved unbearable and the couple separated from the autumn of 1882 (soon after the birth of their daughter Olga) until the summer of 1884. A son, Vladimír, was born in 1888 but died of meningitis in 1890.

After his return from Vienna Janáček virtually stopped composing, partly through lack of time, partly because his studies in Vienna had ended disappointingly and partly because he was unsure where his talents lay. During this period he wrote only a few choruses, notably the *Mužské sbory* ('Male-Voice Choruses') JW IV/17 and the mixed-voice *Kačena divoká* ('The Wild Duck') JW IV/18. The latter was written for a collection of school songs (1885), requested by his friend Berthold Žalud; the former was dedicated to Dvořák, who was startled by the boldness of the modulations.

In 1887, three years after the opening of the Brno Czech theatre, Janáček began to compose his first opera, *Šárka* (JW I/1), to a verse libretto by the well-known Czech poet Julius Zeyer. Zeyer had intended the work for Dvořák (who toyed with it) and consequently refused the unknown and inexperienced Janáček permission to use his text. By then Janáček had already written and revised the work; it remained unperformed until 1925. Janáček had already begun working with the philologist and folklorist František Bartoš (1837–1906). The two men had known each other from Czech cultural activities in Brno but Janáček's post (from 1886) at the Czech Gymnasium in Old Brno, where Bartoš had taught since 1869, brought them together as colleagues and led to their collaboration on two important editions of Moravian folksongs: a collection of 174 songs (JW XIII/1, published 1890) and the massive definitive collection of 2057 songs and dances (JW XIII/3, published 1899–1901). Even before his work with Bartoš, Janáček had shown an interest in the folk music of his native region. Disappointed by the fate of his first opera, Janáček now immersed himself completely in a study of Moravian folk music.

In addition to the folksong editions he brought out with Bartoš he popularized his discoveries in a series of orchestral dances and dance suites such as the *Valašské tance* ('Valachian Dances') JW VI/4 and the Suite for orchestra JW VI/6. That Janáček thought he had found his true direction is signalled by the opus numbers, op.2 and op.3, which he added to these two works, the only ones to be so honoured (the putative 'op.1' is thought to be the early piano variations JW VIII/6). Folkdances similarly formed the basis for two stage works: *Rákoš Rákoczy* JW I/2, hurriedly put together for the 1891 Jubilee Exhibition in Prague, and the one-act opera *Počátek románu* ('The Beginning of a Romance') JW I/3, which consists of little more than folkdances with added voice parts. The libretto was adapted from a short story by Gabriela Preissová, who wrote the play *Její pastorkyňa* ('Her Stepdaughter'). When Janáček realized the far greater possibilities of this play as the basis for an opera, also in a Moravian rural setting, he became dissatisfied with his unassuming but favourably received earlier work and withdrew it after four performances (1894).

Janáček worked on *Jenůfa* (as the opera has become known abroad) for two or three years, during which period he wrote the prelude, *Žárlivost* ('Jealousy'), and Act 1. But then he stopped. His life was immensely busy at the time, since he was teaching at several institutions including the Teachers' Institute (to 1902), the Old Brno Gymnasium (to 1896) and the Organ School, of which he remained director. In addition to his folksong editions with Bartoš, there were preparations for the Prague Ethnographic Exhibition in 1895 (Janáček was responsible, with Lucie Bakešová, for the Moravian contribution). Janáček's busy life, however, may not account fully for his stopping work on *Jenůfa*. The rather different idiom of the later two acts suggests that he may have found his technique inadequate to the demands of the libretto and spent about five years rethinking his approach to composition and to opera in particular. This theory is supported by his writings of the period, which in analyses, introductions and music reviews examine a wide range of compositions by other composers (the process begins with his enthusiastic review (JW XV/149) of Tchaikovsky's *Queen of Spades*, which he regarded as a new sort of opera). An important catalyst was the gradual formulation of his ideas on 'speech melody', his habit of jotting down in musical notation scraps of overheard speech, often

with notes on the circumstances, and making inferences about the emotional state of the speaker. Some indication of the new direction is given by the cantata *Amarus* JW III/6, written directly after Janáček's trip to Russia (summer 1896), and the earliest work which suggests the style of the mature composer. Its deep personal resonance (the subject matter reflected in Janáček's lonely life at the monastery) may have been a factor; it is significant that the keyboard miniatures (*Po zarostlém chodníčku*, 'On the Overgrown Path', JWVIII/17) that he began writing in 1900, shortly before he resumed work on *Jenůfa*, are also autobiographical.

Towards the end of 1901 there are indications that he was working on Act 2 of *Jenůfa*. A few months later his daughter Olga, who was now almost 21 and wanted to become a Russian-language teacher, left for Russia to stay with Janáček's younger brother František, who had settled in St Petersburg. Within a month she caught typhoid fever and although she recovered enough to return to Moravia by the summer, her constitution, already undermined in childhood by chronic rheumatic heart disease, was fatally weakened. Her long illness cast a shadow over the composition of the rest of the opera: Janáček played it to her four days before she died, on 26 February 1903.

Jenůfa was a very different work from its predecessor. The success of its première in Brno (21 January 1904) was however probably due more to its Moravian setting than to the provincial audience's awareness of its stature. The performances suffered from a tiny and inadequate orchestra and Janáček, moreover, made substantial alterations before the work was published (1908). He had submitted both *The Beginning of a Romance* and *Jenůfa* to the Prague National Opera before settling for Brno premières. Karel Kovařovic, chief conductor at Prague, eventually went to see *Jenůfa* at Brno but still declined to take it up; possibly he remembered Janáček's scathing criticism (JW XV/70) of his own opera *The Bridegrooms* many years earlier (1887).



1. Leoš Janáček and Zdenka Schulzová before their marriage in 1881

3. FROM 'JENŮFA' IN BRNO (1904) TO 1917. In 1904, the year of the première of *Jenůfa*, Janáček reached the age of 50 and resigned from his post at the Teachers' Institute. He concentrated on composition and on running the Organ School, which with a bigger grant acquired a new building in 1908 to accommodate 70 students. Janáček remained director until 1919, refusing an offer in 1904 of the directorship of the Warsaw Conservatory.

Janáček submitted his next opera, *Osud* ('Fate') JW I/5 (1903–7), to the newly opened theatre in the Prague Vinohrady district. Although it was accepted there, production was continually postponed and despite Janáček's threatened lawsuits it was never performed during his lifetime. Its exploration of unusual subject matter (it was semi-autobiographical) and a widening of the musical language mark an advance on *Jenůfa*, but its clumsy libretto by Janáček and a 20-year-old schoolteacher has stood in its way. Libretto problems also dogged his next opera, *Výlet pana Broučka do měsíce* ('The Excursion of Mr Brouček to the Moon') JW I/6. Janáček began it in 1908 and after working to little effect with a long succession of 'librettists', he made virtually his own libretto from Svatopluk Čech's satirical novel, composing many versions until he temporarily abandoned it in 1913.

Most of his other compositions during this period were choruses and small instrumental works. For piano he added more pieces to *On the Overgrown Path*. Together with another suite *V mlhách* ('In the Mists') JW VIII/22 and the sonata JW VIII/19 these constitute almost all Janáček's major solo piano music. The sonata had been first performed in 1906 at the Klub Přátel Umění v Brně (Club of the Friends of Art in Brno), founded in 1900 and whose music section Janáček inaugurated in 1904. The club provided the opportunity for performing small-scale works, for instance the Piano Trio JWX/22, based on Tolstoy's novella *The Kreutzer Sonata*, written for and performed at a Tolstoy evening at the club in 1909. *In the Mists* was Janáček's entry for a competition sponsored by the club and was published by it towards the end of 1913. The club also published the vocal score of *Jenůfa* (in 1908) and the 'ballad for orchestra' *Šumařovo dítě* ('The Fiddler's Child') JW VI/14 (in 1914).

The finest works from this period are the three great male-voice choruses, *Kantor Halfar* ('Halfar the Schoolmaster') JW IV/33 (1906), *Maryčka Magdónova* JW IV/34–5 (1906–7) and *70.000* JW IV/36 (1909). These were the culmination of the line of choruses that Janáček had written continuously from his first compositions for Svatopluk. Their texts, drawn from Petr Bezruč's *Slezské písně* ('Silesian Songs'), had a deep social and patriotic appeal for Janáček and perhaps this fact, together with their physical setting near his native Hukvaldy, explains the strong response they elicited from him.

By his 60th birthday, shortly before the outbreak of World War I, Janáček was respected in Brno as a composer, as an active folklorist and as the director of the chief music teaching institution in Moravia. Outside Moravia he would have been known, if at all, by fewer than 30 printed compositions, mostly connected with his

folk and teaching activities and a few smaller choruses, keyboard pieces and liturgical works. Very few of these had been performed outside Brno. Of his larger works his folk ballet *Rákoš Rákoczy* had been staged in Prague in 1891; his orchestral prelude *Žárlivost* ('Jealousy') JW VI/10, now detached from *Jenůfa*, was performed in Prague in November 1906 (conducted by František Neumann); his *tableau vivant Otče náš* ('Our Father') JW IV/29 was given a concert performance in Prague a few days later. The cantata *Na Soláni čarták* ('The Čarták on Solaň') JW III/7, requested for the 50th anniversary of the male choir Orlice, was duly given its première in 1912, and performed by the choral society Žerotín in Olomouc in 1913. The most promising of these larger ventures was a performance of *Amarus* under Vilém Zemánek with the Czech PO in October 1912, since Zemánek then asked Janáček to write a new orchestral piece for the Czech PO, *The Fiddler's Child*. However, the first performance, scheduled for March 1914 under Janáček, was aborted during rehearsals and the piece was not given until 1917.

Janáček's best hope of fame at the time would have appeared to be his choruses. The Smetana Choral Society in Plzeň had come across the print of Janáček's 1885 male-voice choruses JWIV/17 and performed the third chorus, 'Ach vojna, vojna' ('Ah, the War'), in Plzeň with such success in March 1905 that that summer it was taken on tour to Spa, Belgium: the first public presentation of any Janáček work outside the Czech lands. The Plzeň Smetana Society went on to perform the remaining choruses from the group and Janáček showed his gratitude by sending it manuscripts of the first two Bezruč choruses (JW IV/33 and 35). At about the same time Janáček had chanced to hear the Moravian Teachers' Choral Society and had sent the conductor Ferdinand Vach two choruses (nos.1 and 3) from his still unpublished set JW IV/28. Vach's choir gave the first performance the same year with such success that the choruses became standard repertory pieces, toured in Prague, Vienna, Munich and Paris as well as many locations in Moravia. Even more remarkable was the choir's espousal of the much more ambitious second setting of *Maryčka Magdónova* (JW IV/35), which it performed many times in 1908, and later toured as far as Russia.

By now Janáček was at least more prosperous: in 1910 he and his wife moved into a house specially built for them in the grounds of the Organ School's final location in Kounicova ulice; and in 1912, instead of the usual holidays in Moravia, the couple ventured abroad to the Adriatic coast of present-day Croatia. A plan for a return visit two years later was abandoned because of the outbreak of World War I.

For Janáček, however, the most significant event of the period was the acceptance late in 1915 by the Prague National Theatre of his opera *Jenůfa*, after the persistent intervention of his friend Dr František Veselý, Veselý's wife Marie Calma Veselá and the critic Karel Šípek. Kovařovic's resistance had been overcome only with great difficulty and with the condition that he revise the opera. Thus on 26 May 1916 Janáček's opera was performed in Prague, carefully prepared in a cut and reorchestrated version by Karel Kovařovic with a fine cast including Gabriela Horvátová as the Kostelnička. It was an instant and sustained success. Universal Edition published Kovařovic's version in piano score and full score and energetically promoted productions in Vienna, Berlin and other German cities. The Prague German writer Max Brod, who had reviewed the opera enthusiastically, made the German translation. Brod became Janáček's champion, the translator of most of his later operas and wrote the first book about him.

This single event transformed Janáček's fortunes and above all his confidence in himself. He had abandoned *Brouček* in 1913. Now he took it up again and with a fresh set of librettists, notably Viktor Dyk and F.S. Procházka, he revised the existing opera, adding a final 'epilogue' act. Shortly after, he approached Procházka about a sequel, a second excursion to 15th-century Hussite wars. This was completed remarkably quickly, by the end of 1917. In January 1918 Janáček discarded the added 'epilogue' act of the first excursion and so the two excursions found their final form as a 'bilogy' now entitled *Výlety páně Broučkovy* ('The Excursions of Mr Brouček') JW I/7, published by Universal Edition in 1919 and staged the following year at the Prague National Theatre.

There were also other consequences of Janáček's new fame. His married life, never easy, had lost much of its meaning at the death of the Janáčeks' surviving child Olga, and although he and Zdenka had eventually achieved a stable and reasonably contented companionship, it was easily upset by Janáček's interest in other women. By far the most serious of his affairs was that with Gabriela Horvátová. She had been keenly supportive at the time of the Prague *Jenůfa* and Janáček was swept off his feet by this assertive woman. He attended most of the repeat performances in Prague of *Jenůfa* in order to see her and took a holiday with her in Luhačovice in 1917. Their passionate relationship is documented by an incomplete correspondence and by a devastating account in Zdenka Janáčková's memoirs. By the time the affair had cooled (in 1918), Zdenka had attempted to commit suicide and the couple had gone through a form of divorce, supervised by their two lawyers but not the courts, whereby Janáček continued to support Zdenka and she continued to look after him.

4. THE LAST YEARS (1917–28). In the years between the Brno and the Prague premières of *Jenůfa* Janáček was not composing at full capacity. His chief interest was opera and there was little chance of his operas being performed outside Brno and thus little incentive for further works. *Jenůfa*'s success in Prague and abroad changed this. The amazing creative upsurge in a man well into his 60s can also be partly explained by his patriotic pride in the newly acquired independence of Czechoslovakia shortly after the end of the war in 1918. The event had been anticipated in Brouček's second excursion, where Janáček's intention was not so much satiric (as in the first excursion) but patriotic – an appeal to a more heroic past – and it was to the first president of the Czechoslovak Republic, T.G. Masaryk, that the score was dedicated. Similar intentions are signalled by dedications of two orchestral pieces: *Ballada blanická* ('The Ballad of Blaník') JW VI/16, written in autumn 1919 and also dedicated to Masaryk, and *Taras Bulba* JW VI/15, begun in 1915, completed in 1918 and dedicated to the Czech armed forces.

A final reason for Janáček's remarkable late flowering was his friendship with Kamila Stösslová, the wife of an antiques dealer David Stössel. Janáček had met the couple on holiday in Luhačovice in the summer of 1917 and fell in love with Kamila, then almost 27 (Janáček was 62) and

strikingly beautiful. Zdenka Janáčková at first welcomed Janáček's new friend, finding the good-natured if unsophisticated Kamila a useful ally against Horvátová, while David Stössel, then in the army, helped the Janáčeks with provisions during the war. Since the Stössels were then living in Přerov, in Moravia, visits between the two couples happened quite frequently and Zdenka and Kamila corresponded even more regularly than Janáček did with Kamila. In this way the relationship continued for ten years. Its ups and downs are documented in over 700 letters from Janáček to Kamila (only a few of hers survive) and taken as a whole they provide a rich source for Janáček's personal world in the final years of his life. Until April 1927 Kamila successfully kept Janáček at arm's length and the much-damaged relationship between Janáček and his wife improved.

The creative gains were immediately apparent. He began his song cycle *Zápisník zmizelého* ('The Diary of One who Disappeared') JW V/12 within days of returning from his meeting with Kamila in July 1917; the subject matter of a young farmer deserting his home and parents to live with a gypsy woman had resonances in Janáček's attraction to the dark-haired and dark-skinned Kamila. Further fantasies may have been fuelled by his next new opera *Káťa Kabanová* JW I/8 (1920–21), in which the heroine is drawn away from her constricted family life by the arrival of a handsome stranger. In his letters to her Janáček stressed his identification of Kamila with both the gypsy (in the *Diary*) and Káťa, as he did with the heroines of his next two operas *Příhody lišky Bystroušky* ('The Cunning Little Vixen') JW I/9 (1922–3) and *Věc Makropulos* ('The Makropulos Affair') JW I/10 (1923–5).

In betweeen he found time to compose incidental but by no means insubstantial works. The First String Quartet JW VII/8, written at the request of the Czech Quartet, was completed in less than a month in 1923. The same year he began a four-movement symphonic work *Dunaj* ('The Danube') JW IX/7; he wrote the wind sextet *Mládí* ('Youth') JW VII/10 in the spring of 1924 and the Concertino for piano and chamber ensemble JW VII/11 early the next year.

By the time he had passed his 70th birthday Janáček's change in fortune was remarkable. He had retired from the Brno Organ School (which in 1919 joined the Beseda music school to become the Brno Conservatory) and instead gave composition masterclasses (in Brno) for the Prague Conservatory (1920–25). Though *Brouček* had only grudgingly been produced in Prague in 1920 (the only Janáček operatic première outside Brno), all his new operas were taken up immediately by Brno, followed by Prague (*Káťa Kabanová*: Brno 1921, Prague 1922; *The Cunning Little Vixen*: Brno 1924, Prague 1925; *The Makropulos Affair*: Brno 1926, Prague 1928). Even the early *Šárka* had been remembered and was performed in Brno in 1925. Universal Edition published each new opera as it came out; in 1924 *Jenůfa* received important premières at Berlin (under Kleiber) and at the Metropolitan, New York. *The Cunning Little Vixen* had been presented as part of the ISCM Festival in Prague in the spring of 1925; in September the chamber section of the festival took place in Venice and Janáček went there to hear his First Quartet given a very warm reception. One of the honours that marked his 70th birthday was the first honorary doctorate from Masaryk University in Brno (28 January 1925), a distinction he never ceased to cherish, signing correspondence and all his compositions 'Dr Ph. Leoš Janáček'.

With *Makropulos* out of the way Janáček took a year off from opera. In the spring of 1926 he wrote his largest purely orchestral work, the five-movement Sinfonietta JW VI/18, which was given a triumphant first performance by Václav Talich and the Czech PO in June that year. Shortly after completing the work he went to England for a week at the invitation of a committee organized by Rosa Newmarch, with whom he corresponded and who had enthusiastically taken up his cause. His visit coincided with the General Strike, but a concert, which included most of his chamber works to date, took place as planned, at the Wigmore Hall (6 May). In the second half of the year he wrote other substantial works: the *Msa glagolskaja* ('Glagolitic Mass') JW III/9; a miniature piano concerto (the Capriccio for piano left hand and chamber ensemble JW VII/12 commissioned by the pianist Otakar Hollmann, who had lost his right hand in World War I); and extended the eight movements of his *Říkadla [1]* ('Nursery Rhymes') written in 1925 (JW V/16) to 18 (*Říkadla [2]* JW V/17).

His fame continued to grow. While *Jenůfa* was performed in dozens of German opera houses, *Káťa Kabanová* began to penetrate into Germany with performances in Cologne (1922, under Klemperer) and Berlin (1926). His native Hukvaldy unveiled a plaque in July 1926, and on 10 February 1927 he was elected, together with Schoenberg and Hindemith, a member of the Prussian Academy of Arts. The Sinfonietta began to be widely known; Klemperer conducted performances in 1927 in Wiesbaden, New York and Berlin. The *Glagolitic Mass*, which received its première in Brno in December 1927, was performed in Prague in 1928. Meanwhile Janáček began work on his last opera, *Z mrtvého domu* ('From the House of the Dead') JW I/11, and Janáček's friendship with Kamila Stösslová moved on to a more intense level. At Easter 1927, having drafted Act 1 of *From the House of the Dead*, Janáček went at Zdenka's suggestion (she wanted him out of the house during redecorating) to spend a few days with the Stössels. During two walks Kamila and Janáček reached a new understanding and Janáček thereafter addressed her with the intimate form 'Ty' (she continued to use the more formal address 'Vy') and signed his letters 'Leoš' instead of his full name and title. It seemed that no physical intimacies took place (Janáček triumphantly celebrated their first kiss only the next summer). Nevertheless something had happened: Kamila now evidently accepted his love and he wrote ever more frequent letters to her (in which he fantasized about marrying her and about her bearing his child) and found excuses for frequently visiting her, to the increasing disquiet of his wife. The new state of their relationship was celebrated in his String Quartet no.2 *Listy důvěrné* ('Intimate Letters') JW VII/13 which, as he graphically put it, had been written in fire, unlike earlier works 'written only in hot ash' (letter to Stösslová, 18–19 May 1928). The quartet was composed in a few weeks (29 January–19 February 1928) as a break from *From the House of the Dead*, which he was finding increasingly oppressive, though by the time of his regular summer holiday in Luhačovice on 1 July 1928 the opera had been completed in autograph, copied out by his two trusted copyists, and Janáček had checked through the first two acts.

In 1921 Janáček had bought a cottage in Hukvaldy, to which in 1924 and 1925 he added land from the adjacent

forest. Like Luhačovice, which he visited most summers from 1903, this became a favourite holiday place, but while the visits to the fashionable Moravian spa of Luhačovice had a social dimension, Janáček retreated to Hukvaldy to do the concentrated creative work that his increasingly public life in Brno made difficult. That he had been born there made the Hukvaldy ties especially strong. In July 1928, after three weeks in Luhačovice, he went to Hukvaldy and was joined for the first time there by Kamila, her 11-year-old son Otto and, for the first few days, her husband. Janáček took with him the sketches of *The Danube*, *Schluck und Jau* JW IX/11 (incidental music for a production of Gerhart Hauptmann's play, which he had reluctantly taken on) and the fair copy of Act 3 of *From the House of the Dead*. During one of their expeditions Janáček caught a chill, which rapidly developed into pneumonia. On 10 August he was taken to the nearest large town, Moravská Ostrava, where he died at 10 a.m. on Sunday 12 August. His funeral, held in Brno on 15 August, was a large public event at which the final scene of *The Cunning Little Vixen* was played. Shortly after his death his Second String Quartet was given publicly (Janáček had been present at private performances); in April 1930 *From the House of the Dead* received its première in a much-revised version prepared by Janáček's pupils Břetislav Bakala and Osvald Chlubna. Zdenka Janáčková died ten years after her husband, in 1938; Kamila Stösslová died in 1935.

5. Sources of inspiration. Janáček is sometimes categorized as a nationalist composer. Moravian nationalism certainly formed an important part of his outlook, especially from about 1888 for ten years or so when all his creative endeavours centred on Moravian folk music. While Bohemian and western Moravian music looks west, sharing the regularities of instrumentally-based German and Austrian folk music traditions, eastern Moravian folk music (i.e. Janáček's focus of interest) shares the melodically and rhythmically richer irregularities of word-based Slovak, Hungarian and Romanian folk musics. In this sense Janáček drew on sources that brought him closer to his contemporary Bartók than to his Bohemian predecessors Dvořák and Smetana. He collected Moravian folk music, edited it, arranged it and used it as the basis for his own music. Many of Janáček's early choruses were based on Moravian folksong texts, his ballet *Rákoš Rákoczy* and his second, third and fourth operas all had Moravian settings, a couple of his works had 'Moravian' worked into their genre descriptions (*Jenůfa*) or even in their titles (*Our Father* was originally entitled *Moravian Our Father*), two of his most successful, choruses (from JW IV/28) are in Moravian dialect. The big gain for Janáček was the enrichment of his personal style and his emancipation from the mainstream straitjacket. Nevertheless it was a creative phase that he transcended, so that a knowledge of Moravian folk music is not a prerequisite for understanding his mature works. Janáček's home province of Moravia is Czech-speaking; to define Jaráček as a Moravian composer (rather than a Czech one) would be to turn a Moravian awareness into a Moravian separatism that was never part of his political agenda. Janáček always regarded the Bohemian capital Prague as his capital city, which he loved to visit. Two of his nine operas (*Brouček* and *Makropulos*) and several choruses, e.g., those to words by F.S. Procházka (JW IV/40-41, 44), were set in Prague. He would have been uncomfortable with the later separation of the Czech lands from Slovakia since Moravia shared not only a border with Slovakia, but many elements of musical folk culture; Janáček felt at home in the Slovak capital of Bratislava and took several holidays in Slovakia. Altogether he was proud of the new Czechoslovak Republic and happy to define himself as a 'Czechoslovak composer'. Like any Czech of the period he had received much of his education in German (including a year at the conservatories of Leipzig and Vienna) and, in later life, dealt very ably in German in his professional dealings. But a defining element from an early age was his anti-German, and anti-Austrian, stance. This is understandable, in a patriot eager for liberation from the Austrian Habsburg control of the Czech lands, but Janáček took an uncompromising line. He made his young bride (from a German–Czech mixed marriage) speak only Czech with him (having written his love letters to her in German), refused to speak German to her German-speaking relatives, and discouraged her contacts with her family. In his public life covert anti-Germanism was evident in his enthusiastic support for Czech-language institutions such as the Czech Readers' Circle, the Brno Beseda and the Brno Organ School, and in his Russophilism. Russia, with its well established musical and literary traditions, was by far the largest independent Slavonic nation at the time and it offered both example and potential protection to Czechs of the period (who preferred to ignore its high-handed treatment of its Polish-speaking subjects). Janáček's active Russophilism began in 1896, when he visited Russia to see his brother František. He wrote up his impressions in an extensive newspaper article (JW XV/150) and the next year he founded the Russian Club in Brno, which actively promoted a knowledge of Russian language, literature and music. He was delighted when his daughter Olga



2. Leoš Janáček outside his house in the grounds of the Brno Organ School

decided to become a Russian language teacher and encouraged her fateful trip to Russia in 1902. Russian literature inspired two early, incomplete operas and several chamber works: *Pohádka* ('Fairy Tale') JW VII/5 for cello and piano, with a programme based on Vasily Zhukovsky, and the Piano Trio and First String Quartet, both based on Tolstoy's tale of marital infidelity, *The Kreutzer Sonata*. The Russian advances at the beginning of World War I encouraged Janáček to hope that the Russians might liberate his country from the Austrians, and inspired two compositions, the Violin Sonata JW VII/7 and *Taras Bulba* JW VI/15, based on Gogol's grisly and chauvinist tale of Cossack military life (see JW XV/247).

By 1915, however, the Austrian authorities had closed down the Russian Club and although it was reconstituted after the war, it fizzled out partly because the anti-Austrian stance which it fuelled had softened in the liberated country. Furthermore Janáček's pro-Russian sympathies did not extend to the Bolshevist government that had taken over. But his love of Russia and its culture remained. Two of his later operas, *Káťa Kabanová* and his last major work *From the House of the Dead*, are based on Russian literature, the latter composed straight from the Russian original, with Janáček translating into Czech as he went along. Vocal music predominates in Janáček's output, particularly choruses (mostly for unaccompanied male voices) and operas. From *Šárka* to the end of his life there was scarcely any time in which he was not writing, revising or at least planning an opera. Writing choruses served as a preparation and as a substitute for operas, and as soon as his opera writing began in earnest after *Jenůfa's* acceptance in Prague his interest in choruses waned. Apart from a few trifles the only chorus after 1916 was *Potulný šílenec* ('The Wandering Madman') JW IV/43 (1922) with words by Tagore, whose visit to Prague in 1921 had made a great impression on Janáček. It is significant that the most vital and important choruses, the Bezruč group, were written in a period of particular frustration with his operatic career. Janáček set these choruses in a more obviously dramatic manner than he had used previously, with indirect speech turned into direct speech and solo voices to suggest individual characters, a technique he extended memorably in two later works. In *The Wandering Madman* he added a solo soprano to the male-voice chorus to sing the questions of the young boy, while in *The Diary of One who Disappeared* he turned a song cycle for solo tenor into a chamber cantata by including an offstage chorus of three solo female voices and a mezzo-soprano to represent the gypsy.

He wrote chamber and solo instrumental works reasonably frequently after 1900 (his first since his student works), mostly for local performances at venues such as the Friends of Art Club, but, like the two operas of this period (*Fate* and *Brouček*), most of them were problematic and were subjected to continual revision. He destroyed the final movement of his piano sonata JW VIII/19 (and attempted to destroy the two remaining movements), his Piano Trio was evidently destroyed, and *Fairy Tale* and the Violin Sonata were both extensively remodelled. Similarly when Janáček succeeded as an operatic composer in his final decade, the chamber works of the period (*Youth*, Concertino, Capriccio and two string quartets) were all written quickly and confidently.

Apart from a burst of orchestral arrangements of folkdances in the early 1890s as part of his efforts to promote Moravian folk music, Janáček turned to large-scale orchestral compositions only in his 60s. All were tone poems of some sort (Janáček seems to have been unable to finish the *Danube* symphony because of his lack of clarity about a piece overloaded with programmatic elements). Even the Sinfonietta is programmatic. His original title 'Military Sinfonietta' bears witness to the inspiration of the opening movement in a military band display in Písek; its remaining movements, according to a programme that Janáček described (in JW XV/298), were connected with his feelings about his adopted city Brno.

Almost all Janáček's mature works had a programmatic origin, although purely musical considerations predominated once the piece was begun. Often the programmatic beginnings may seem no more than a curiosity, as in the Concertino and the Sinfonietta: the first, a set of animal scenes; the second, glimpses of Janáček's Brno and neither essential for understanding these works. Janáček's strongest creative impulse, however, was erotic. Both his string quartets had powerful erotic origins. It is possible to see the succession of his operatic heroines as a commentary on his attitude to Kamila Stösslová: from wishful thinking in *Káťa* and *The Vixen* (the neglected wife who takes a lover; the vixen as fulfilled wife and mother) to sober reality in *Makropulos* (the fascinating but unmoved Emilia Marty, 'cold as ice'). In his last opera he turned his back on female stage characters, though he identified Kamila with Akulina, the tragically murdered wife in Šiškov's tale.

Before the advent of Kamila Stösslová, Janáček's operas were both less powerfully charged and less successful, the only exception being *Jenůfa*, where, however, he seemed to have put much of his own relationship with his daughter Olga into the central Jenůfa–Kostelnička relationship. The two operas directly after *Jenůfa* were built round men, the satirical antihero of Mr Brouček and in *Fate* the composer Živný, a portrait of himself.

Conventional religion meant little to him. As his wife recorded, he never went to church, never prayed and paid no attention to his children's religious upbringing. The liturgical pieces of his student days are some of his dullest and least individual and, as in his explanation of the programme of the *Glagolitic Mass* (see letter to Stösslová, 24–5 December 1926), the urges for this work are partly pan-Slavonic, partly pantheistic and partly erotic (a nuptial mass for himself and Kamila). Some notion of his own attitudes is evident in his choice of opera plots, concerned with death but also with renewal and forgiveness. What could superficially be taken as 'tragic' plots are skewed both by Janáček's libretto changes and by his comforting music. With a few deft additions, including the death of its main protagonist, Janáček turned Těsnohlídek's lighthearted tale of a vixen and a forester into a profound tragicomic fable which comprehends and comes to terms with death. The death of Emilia Marty (another addition) became one of Janáček's most magnificent finales, his music investing Čapek's conversation piece with monumentality and a consoling warmth.

Something of this optimism, coupled with the grit and determination that made Janáček persevere until he won recognition in his 60s, is evident in the subtitle of the Capriccio 'Vzdor' ('Defiance'), and in the nature of the piece, a concerto for piano left hand, perilously poised

Ex.1 *Káťa Kabanová*, Act I

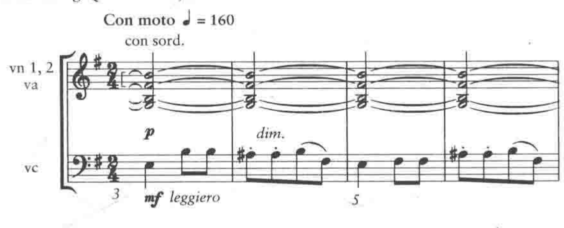
[Katěrina: 'You are like a mother to me. How can you think otherwise? And Tichon loves you in the same way.'
Kabanicha: 'You ought to keep quiet! No one asked you to speak! Don't stick up for him.']
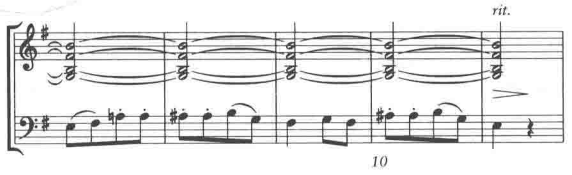
against a bizarre and ungainly ensemble of brass and flute/piccolo. Old age and fame, however, helped Janáček unbend and relax; these years saw the affectionate wind suite *Youth* and the cheerful *Nursery Rhymes*.

6. Musical style. Although Janáček was born before the last wave of Romantic composers – Mahler, Wolf, Strauss and Reger – his most characteristic music was written at the end of his life, in the 1920s, and belongs in sound and spirit with the music of the younger generation around him. This is not to deny that his musical language was grounded in the 19th century. Despite some modal tendencies from Moravian folk music and the whole-tone inflected passages which began to appear in his music after his flirtation with French music around 1900, his harmony operates functionally, and the dissonance which had grown from the characteristic major 9th formations in *Jenůfa* and *Fate* into the increasingly harsh combinations in *From the House of the Dead* reinforces rather than negates the tonal framework. Janáček's treatment of tonality was generally instinctive; the tonal plan of a piece is often more the result of his gravitating towards his favourite keys (D♭/C♯, A♭) than of long-range planning. In the mature works a piece seldom ends in the key in which it began. Although key signatures linger on in the instrumental works up to the First String Quartet (in his operas Janáček abandoned them as early as *Brouček*) their use becomes increasingly haphazard. Some of the later examples – in the *Diary* or *Taras Bulba* – are for very short passages in works basically without key signatures where the music has slipped into A♭ and, as if to show he was on home ground, Janáček signalled the fact with a temporary key signature of four flats.

Janáček's music often operates by contrasting types of harmony. In opera this procedure is particularly useful in enhancing characterization; for example, Káťa's music stands out against the Kabanicha's harsher, more dissonant idiom (ex.1). The lushness of Káťa's music, typical of Janáček's poignant 'dolce' manner, is not so much one of rife chromaticism (though chromatic alteration has a part in it) but an intensity built up through added chords and appoggiatura formations (creating a type of melody that often seems to overshoot its mark) and by the gentle tension of 6–4 chords. Other harmonic contrasts with a diatonic norm that Janáček employed are whole-tone inflected harmony, octatonic harmony and harmony built up from 4ths, a procedure that gives rise to many of his typical melodic patterns made up of 4ths, 5ths and 2nds (ex.2). The use of harmonically contrasting blocks to build up a musical structure is found equally in his non-operatic music, as with the 'normal' version (ex.3*a*) of the Adagio tune in the Second String Quartet, third movement, compared with the more dissonant and constricted version that follows it (ex.3*b*) and with the jubilant, wide-spaced major version (ex.3*c*).

Ex.2 String Quartet no.1, 1st movt





Ex.3 String Quartet no.2, 3rd movt

(a)

Adagio 𝅗𝅥. = 52

mf sul G 30

(b) 𝅗𝅥. = 52

ppp pp 55
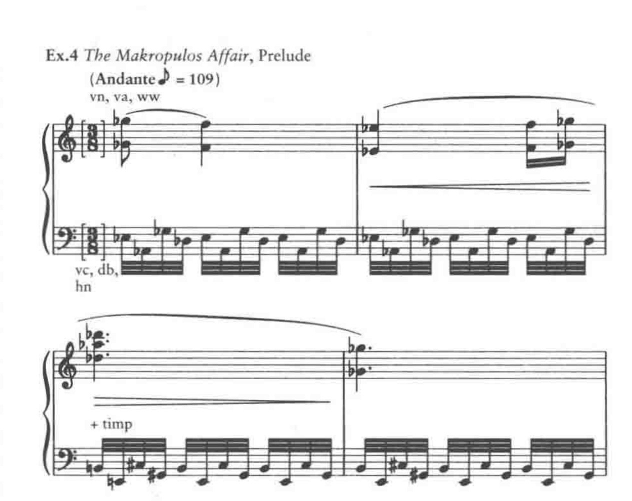
(c)

Largamente 𝅗𝅥. = 58

8va ff f 65

Another type of contrast that Janáček's music exploits is one of conflicting elements, as for instance in the last movement of the Violin Sonata, where a tiny repetitive fragment on the violin interrupts the would-be broad-arched tune of the piano. Sometimes such 'interruption motifs' are repeated to form a disruptive ostinato, as in the overture to *Makropulos*, where a high degree of tension is generated by the precarious balance of melodic foreground and disruptive background (ex.4). The tension of these rapid ostinato figures is increased by their generally jagged outlines with awkward jumps. Janáček's mature music progresses mostly by repetition and juxtaposition; accordingly much of its formal organization consists of piling up repetitive blocks (as in the Sinfonietta) and in a variety of rondo forms. The few sonata forms he employed depend on melodic contrast rather than on tonal tension. He had little sympathy with another feature of Austro-German tradition, counterpoint, and after his

Ex.4 *The Makropulos Affair*, Prelude
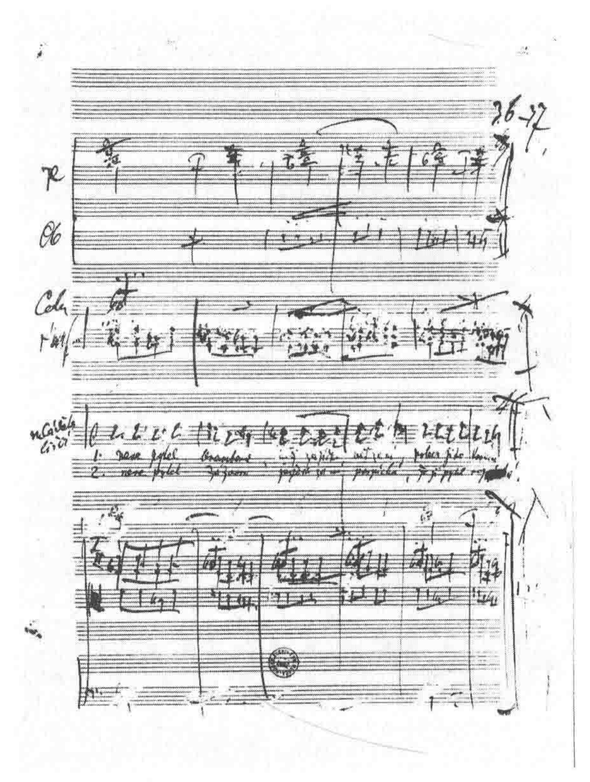


student works what little counterpoint there is seems to be the result of a montage of added or staggered parts, for instance in the complex textures of the late choruses.

Janáček's handling of voice parts is idiosyncratic. Most characteristic are his mercilessly high tenor parts, both for soloists and chorus. His preference for high solo voices is clear from the *Glagolitic Mass*, where the soprano and tenor have most of the important solos, while the contralto makes her first appearance as late as the 'Svet' (Sanctus). It is typical that in *Jenůfa* the four main solo parts are given to two tenors and two sopranos. Janáček used lower female voices less to depict older women than to suggest provocative eroticism (Zefka in the *Diary*, Varvara in *Káťa*, the prostitute in *From the House of the Dead*) or for travesty roles (in *From the House of the Dead* and *The Vixen*). It is in the latter opera, with the complications of its animal world, that he specified children's voices.

In his non-operatic vocal music, the impact of Janáček's speech-melody theories is less evident than in his operas. *The Diary of One who Disappeared*, for instance, despite its embryonic dramatization in the added singer for the gypsy and instructions for lighting, preserves the metrical and rhyme schemes of its poems to such an extent that the voice parts sound more structured and conventionally melodic than those of his operas from the same period. In *Nursery Rhymes* Janáček made a feature of the obvious sing-song verse, sometimes employing it to achieve a deliberately non-realistic vocal style with two or three voices to each part. The *Glagolitic Mass* is similarly distanced from realistic word-setting by the use of an archaic text. It is not then surprising that all Janáček's choral-instrumental music often resorts to instruments at crucial moments. Most of the *Nursery Rhymes* have an instrumental rather than a vocal climax; the five-movement palindrome of *Amarus* includes largely orchestral outer movements; at the heart of the 'Věruju' (Creed) in the *Glagolitic Mass* there is a long orchestral commentary on the Incarnation and Crucifixion; the 13th piece of the *Diary*, where the young man loses his virginity, is a piano solo.

Janáček's orchestration, one of the most distinctive aspects of his style, took time to evolve. His earliest attempts, as in the *Lachian Dances*, are unexceptional, overfull with no evidence of a particularly acute ear. Janáček wrote his first two operas in piano score and then orchestrated (the scoring of the third act of *Šárka* was even undertaken by a pupil) but he wrote his third opera, *Jenůfa*, straight into full score, a procedure that bespeaks both a greater confidence and the greater importance of the orchestral sound in the initial inspiration. By the time of *Káťa* he had evolved his charateristic sound: although capable of great sweetness, there is a roughness caused by the unblended layers of orchestra and by the seemingly unidiomatic writing in individual parts (awkward figurations, especially in rapid ostinatos; use of extreme registers). In time he increasingly abandoned the middle ground for the extremes; the first sketches for *From the House of the Dead* reveal how often he thought instinctively in terms of three low trombones and three high piccolos, a sound image only partly modified in later versions.

Janáček's orchestration, like most aspects of his music, often has a programmatic origin, for example many of the uses of unusual instruments (the xylophone in *Jenůfa* and *Makropulos*, the sleigh bells in *Káťa*). Dostoyevsky's



3. *Page from the autograph score of Janáček's 'The Cunning Little Vixen', composed 1922–3 (CZ-Bm)*

From the House of the Dead provided a wealth of 'natural' sounds (chains rattling, anvil blows, saws and work tools) which found their way into the final score; several characters are associated with individual instruments. But despite the array of percussive instruments, Janáček's last opera shares with some of the late instrumental music a frequently spare texture. One reason for this is that with this opera he drew his own staves, a habit that he had adopted many years earlier in his non-operatic works. Although his instrumental writing remained taxing, he became accurate and economical with instrumental effects. The bizarre combinations in the Capriccio and the Sinfonietta are well calculated, and the colouristic devices in the Second String Quartet (e.g. the extensive use of *sul ponticello*) are all vividly effective in performance.

7. Operatic style and conventions. A distinctive feature of Janáček's post-*Jenůfa* operas is his willingness and ability to explore territory not normally cultivated by opera composers. *Káťa Kabanová*, Ostrovsky's tale of adultery on the banks of the Volga, played safe, possibly after the difficulties of *Fate* and *Brouček*, but all the others are extraordinary subjects for opera. 'Soon he'll even be setting the local column in the newspaper', Čapek is said to have declared when he heard that Janáček wished to set his play *The Makropulos Affair*, much of which is taken up with the exposition of a complicated legal case. But that was one of the more conventional. The local Brno newspaper, *Lidové noviny*, did in fact provide the basis for Janáček's previous opera, about the adventures of a clever vixen. Dostoyevsky's prison memoir, lightly disguised as reportage, was the subject of Janáček's final opera.

Janáček was his own librettist for all the play-based operas (*Jenůfa*, *Káťa* and *Makropulos*; *Šárka* was intended as an opera libretto from the outset) and made serviceable librettos chiefly by ruthlessly condensing the originals. But for *The Beginning of a Romance* (based on a short story), *Fate* (Janáček's own scenario) and partly in *Brouček* (two satirical novels), he employed librettists, though taking a steadily increasing part himself. His frustration in failing to find a satisfactory partner for *The Excursion of Mr Brouček to the Moon* resulted in his writing his own librettos for *The Vixen* and *From the House of the Dead*.

Janáček began writing operas in the familiar moulds of Czech nationalist opera. *Šárka*, a serious opera based on Czech mythic history, was inspired by Smetana's *Libuše* (1881; in terms of story *Šárka* is actually its continuation). *The Beginning of a Romance*, a comic one-act village opera, Janáček himself likened to Blodek's *In the Well* (1867). The serious village opera that Janáček attempted in *Jenůfa* is sometimes regarded as a new departure but even here there were Czech models at hand, most obviously by J.B. Foerster (e.g. his *Debora*, composed 1890–91, performed 1893). Foerster's *Eva* (composed 1895–7, performed 1899), furthermore, was based on a play by Gabriela Preissová. What set apart Janáček's *Jenůfa* and Foerster's *Eva*, begun almost simultaneously, were three factors. Though both composers attempted to evoke a Moravian atmosphere, Janáček, with his Moravian roots, his extensive fieldwork, and his absorption of the patterns of Moravian folksong at a deep level, was able to present folk music not as a colourful exoticism but as part of his distinctive style. Second, while Foerster turned Preissová's prose play into verse before he began work, Janáček left *Her Stepdaughter* in prose, and thus wrote the first Czech prose opera. This is not to deny that much of Act 1 of *Jenůfa* in particular falls into regular musical periods, with the text somewhat adapted and lines repeated to generate the equivalent of regular verse lines.
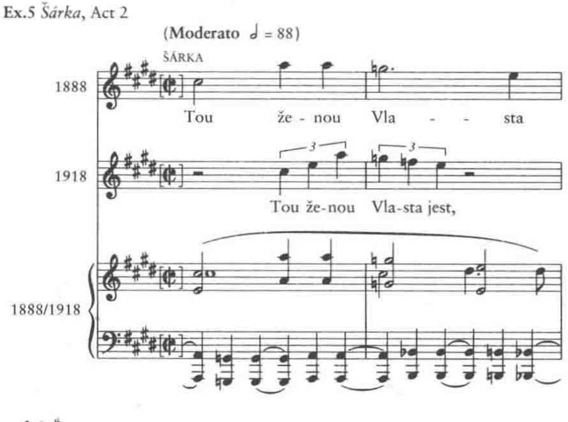
The third factor is that Janáček began to cast adrift from obvious set numbers. The remains are there, ranging from simultaneous duets and a trio, to song-based folk scenes and a full-scale slow concertato ensemble for four soloists and chorus. Ensembles persist into *Fate* and *Brouček*, but by *Káťa* and *Makropulos* there are few passages where solo voices combine for more than a bar or two. Janáček thus became more dependent on the monologue and most of his librettos from *Jenůfa* onwards provide many such confessional or narrative opportunities. Their frequency in *From the House of the Dead* is one reason why he was so attracted to this seemingly unoperatic material.
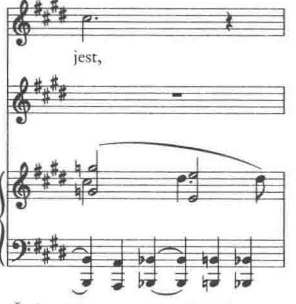
During the writing of *Jenůfa* Janáček began to formulate the ideas about 'speech melody' which were to influence his approach to the voice line and indeed his whole musical idiom for the rest of his life. He frequently stressed how important such work was to an opera composer. Speech melodies were in no sense potential thematic material for Janáček but, rather, study material to help him produce sung stylizations of the irregular patterns of everyday speech. The result was a gradual move away from regular metrical structure in the voice parts of his operas (regular phraseology generally remains in the orchestra) to a more varied and irregular approach using a greater variety of rhythms. Characteristically, the voice parts begin after the beat and end before it, the notes increasingly bunched over the phrase climax. The process is graphically demonstrated by the revisions that Janáček made in 1918 to the 1888 voice parts of his first opera, *Šárka* (ex.5).

In the play-based operas such as *Jenůfa*, *Káťa Kabanová* and *The Makropulos Affair*, Janáček could rely on a ready-made dramatic structure, though he occasionally overrode the act climaxes (*Káťa Kabanová*). But in the novel-based operas, *Brouček* and in particular *The Vixen* and *From the House of the Dead*, he was able to make tiny scenes cohere by bedding them into the orchestral continuum, a process facilitated by the increasing structural importance of the orchestra in his post-speech-melody works. He made little use of leitmotif and only sporadic use of a few reminiscence themes. Instead his approach was to build up sections – often a whole scene – on a single motif subjected to ostinato and variation techniques. The second half of Act 2 of *The Vixen* is bonded by the structural arch of the offstage chorus; the first half consists of a set of variations on the theme of the opening prelude.

In *Jenůfa* Janáček came to terms with Moravian folksong and his notion of speech melody. The next two operas, *Fate* and *The Excursions of Mr Brouček*, show a further development in their reactions to fashionable European composers such as Gustave Charpentier and Puccini. Janáček much admired *Louise*, and learnt from its urban setting and characters (and the urban waltzes that go with them). In Act 1 of *Fate* Janáček imitated Charpentier's large individualized chorus. Much longer-lasting, however, was Janáček's use of offstage symbolic chorus: the 'voice of the Volga' in *Káťa Kabanová*, the 'voice of the forest' in *The Cunning Little Vixen* or the mysterious male-voice chorus that repeats Marty's words

Ex.5 *Šárka*, Act 2





[Šárka: 'That woman is Vlasta']

at the end of *The Makropulos Affair*. All this can be traced back to the 'call of Paris' (an offstage chorus) that finally lures Louise away from her home. Puccini's influence can be detected in *Brouček* and *Káťa Kabanová*. Later, Janáček seems to have picked up something of Debussy (in *The Vixen*) and even of Berg (in *From the House of the Dead*).

The uncertainty suggested by the extensive revisions that Janáček made to *Jenůfa*, *Fate* and *The Excursions of Mr Brouček* contrasts strikingly with the confidence he showed in the last four operas, by which time he had consolidated an individual style and a set of operatic conventions. The musical language is essentially tonal, though coloured by modal inflections, and in places surprisingly dissonant. But even in the harshest works, such as the final two operas, there are sudden and intense lyrical flowerings: this tension between extremes is one of the sources of Janáček's creative energy. Janáček's melodic style was sometimes dismissed by early commentators as 'short-breathed'. Concision in all aspects is now seen to be one of his chief virtues: most of the operas are over in two hours. The dramaturgy of the later ones is engagingly direct, achieving striking effects by means of stark juxtapositions. In *From the House of the Dead*, Luka's tale of his horrific beating is followed by the return of Petrovič after similar treatment by the prison guards. The torment and release of the eagle is juxtaposed with the torturing and release of Petrovič. *From the House of the Dead*, his slackest libretto in terms of events, is fuelled by music of an intense driving force, startling even for Janáček. The means of his art often seem trivial when analysed, the dramaturgy occasionally clumsy or even amateurish, but such factors pale into insignificance in the light of the immense dramatic instincts that Janáček brought to life in his operas.

8. Writings. Janáček's achievements as a composer have overshadowed his work in other fields, yet until his 60s he was as important to the musical life of Moravia as a theorist, teacher and folk music authority. His organ school formed the basis for the Brno Conservatory and trained the next generation of music teachers and administrators in the area. His work on folksong stimulated interest and laid the foundations for a more scholarly and systematic approach. His activities in these fields are documented by the surprising quantity of writings he left. The earliest, an article on his old teacher Pavel Křížkovský (JW XV/1), dates from 1875, two years after his earliest compositions. His career as a writer, however, began in earnest eight years later when he founded the musical periodical *Hudební listy* and served as its editor and chief contributor. The periodical came out in the six winter months of each year, at first (1884–5) weekly, then (1885–7) fortnightly and in its final year (1887–8) monthly. In it Janáček reviewed the operas and operettas performed at the newly established Provisional Theatre in Brno. Many of his reviews are short and reveal less about his attitude to the works concerned than about their inadequate perfomances, but in a few cases – Gounod's *Faust* (JW XV/63) or Rozkošný's *St John's Rapids* (JW XV/73) – Janáček wrote more detailed introductions, and from time to time offered general observations on the state of opera in Brno and recommendations for its improvement.

His earliest theoretical writings were also published in *Hudební listy*. There were more substantial pieces on topics such as chordal connections, the two-note chord and the triad, and the concept of tonality, serialized over several issues. Many of the ideas expressed were later developed in Janáček's two books on music theory: *O skladbě souzvukův a jejich spojův* ('On the composition of chords and their connections') JW XV/151 and *Nauka o harmonii* ('Harmony manual') JW XV/202. Janáček's theoretical writings are little known today, and, despite his reputation as a composer and his impressive equipment as a theorist, have had no impact on Czech theoretical thought. His harmony manual, designed as a 16-month course, was limited to use at the Brno Organ School apart from two years when his pupil Osvald Chlubna tried to use it at the Brno Conservatory. Janáček's attempt to give it wider currency failed when Universal Edition declined to publish it in a German translation. Part of the reason for its neglect is that it stands outside the traditions of most harmony manuals. Its intellectual roots can be found in Janáček's wide-ranging readings in aesthetic and experimental psychology (notably Helmholtz and W.M. Wundt) with which he sought to justify some of his theoretical principles. At the time, his conclusions, for instance the free connections of any one chord to another, were considered daring. But today its philosophical basis – which traces its way back through the Czech aestheticians Josef Durdík and Robert Zimmermann to the now forgotten Herbart – seems outmoded. Another obstacle has been that it is difficult to understand because Janáček expressed himself poetically or abstractly more often than concretely, and because he employed a home-made and confusing terminology. Janáček was at his most distinctive in his approach to harmony and rhythm. In harmony the succession of sounds and the momentary confusion in the ear when one chord followed another interested him most. The overlapping combination of sounds and the montage of layers in his own compositions may be seen as practical reflections of this theoretical observation. Rhythmically he saw a piece as a hierarchy of layers, each with a distinctive rhythmic personality. Janáček also published articles in *Hudební listy* on the organization of music education in schools and on the teaching of singing, the subject of a further manual, his *Návod pro vyučování zpěvu* ('Singing-teaching manual') JW XV/162. This short work concentrates on pitch and rhythm differentiation, progressing through 100 short exercises to longer two-part pieces with piano accompaniment.

Whereas Janáček's activities as a critic were fitful, confined to three brief periods mostly in three journals – *Moravská orlice* (1875–7), his own *Hudební listy* (1884–8) and *Moravské listy* (1890–92) – he wrote regularly on folk music for over 40 years, from a review in 1886 of a folksong collection by Ludvík Kuba (JW XV/65) to the last article he published, just a few months before he died (JW XV/310). His most substantial and systematic work came in the introductions he wrote to the folksong collections published with Bartoš and his posthumous collection *Moravské písně milostné* ('Moravian Love Songs').

In 1893 Janáček wrote his first article (JW XV/143) for the new Brno daily paper, *Lidové noviny*. For the next 27 years his contributions were sporadic – there was a ten-year gap after 1896 – but from 1921 he was a regular contributor, publishing 40 articles in the eight years up to his death. Janáček's *feuilletons* are short, conceived for a large, popular readership, and deal with every topic that



4. *Design by Josef Čapek for the Sacristan in the 1926 production of Part 1 of Janáček's 'The Excursions of Mr Brouček', National Theatre, Brno*

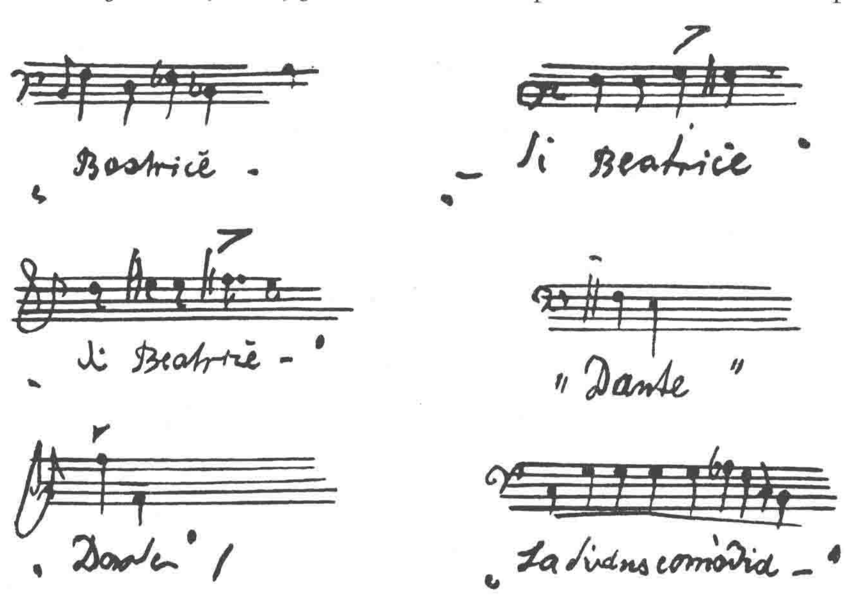
interested him. Some are autobiographical, painting vivid scenes from childhood cut through with reflections from old age; others are pictures of Janáček's environment, both town and country, and tales from his travels; and there are some amusing and nicely observed descriptions of birds. Many pieces such as his brief account of a lecture on Dante (mostly notations of the few words that Janáček could make out from the Italian; fig.6), or his touching encounter with Smetana's elderly daughter, fallen on hard times, are whimsical evocations of tiny scenes brought to life by the inclusion of snatches of notated speech, in effect springboards for his demonstrations of speech melodies, the most constant theme of his occasional writings. Janáček's *feuilletons* have much the same spirit as his music. His prose comes in short, abrupt phrases, often too compressed and overloaded to reveal its meaning immediately, but with unmistakable energy and force.

9. POSTHUMOUS REPUTATION AND SCHOLARSHIP. Although František Neumann, who had presided over many Janáček premières in Brno, died soon after Janáček, Břetislav Bakala, Neumann's assistant and Janáček's pupil, was able to keep alive a Brno performance tradition, duly passed on to conductors such as Milan Sachs and František Jílek. Janáček's scholarly heritage meanwhile was fostered by Vladimír Helfert, professor of musicology at the Masaryk University in Brno. The university was a major beneficiary of both Janáček's and Zdenka Janáčková's wills and by the outbreak of World War II Helfert had assembled for the university a splendid collection of Janáček's manuscripts and letters (later passed to the Moravian Regional Museum) and had published the first volume of a projected four-volume biography. Activities, halted by the war and by Helfert's death, resumed a decade later with the publication of eight volumes of Janáček's correspondence, his collected writings on folk music (1955), his theoretical writings (1968–74) and his critical writings (forthcoming). Much of the research undertaken by Helfert pupils such as Bohumír Štědroň and Theodora Straková was usefully synthesized in Jaroslav Vogel's biography (1958), which in several editions and languages has remained the standard Janáček biography. In 1978 a collected edition, controversial in its notation policy, was launched and by the end of the century had made available most of Janáček's music apart from those works whose copyright was held by Universal Edition.

For the first two or three decades after Janáček's death performances of his music were mainly given by Czech performers. Although most mature Janáček operas had been performed in Germany, none apart from *Jenůfa* had become repertory works; it was not until 1956 that the legendary Felsenstein production of *The Cunning Little Vixen*, often regarded as Janáček's most accessible opera, aroused much interest abroad. Janáček's operas were first performed in Britain in 1951 but until the 1964 Edinburgh Festival (which featured Janáček) were confined to London and a small band of enthusiasts headed by the Sadler's Wells company and Charles Mackerras. The late 1970s saw the beginnings of the Welsh National/Scottish Opera cycle, which took Janáček's main operas to all the major centres in Britain, and the series of recordings under Charles Mackerras, which helped establish Janáček's operas internationally in a way that the Czech recordings



5. *Design by Josef Čapek for a hen in Janáček's 'The Cunning Little Vixen', Prague, 18 May 1925*



6. Some examples of speech melodies taken down by Janáček uring a lecture on Dante on 6 June 1921

of the 1950s and 60s had failed to do. By the end of the century Janáček had become one of the most performed 20th-century opera composers, particularly in Britain and Germany, and increasingly in the USA, Italy and France.

Scholarly activities ceased to be the prerogative of Czech scholars, with the founding of the Swiss Leoš Janáček-Gesellschaft (1969), a major Janáček conference in the USA (St Louis, 1988) and a new generation of German, English, American and Italian scholars who devoted university dissertations to Janáček. Universal Edition began issuing new scores of the operas, including authentic versions of *Jenůfa* (hitherto available only in Kovařovic's revision and reorchestration) and *From the House of the Dead* (previously issued in a Romanticized reorchestration). Other important events in the last years of the 20th century were the recording of all Janáček's works, including careful reconstructions of unfinished pieces such as the *Danube* symphony, the Violin Concerto and *Schluck und Jau*, and the publication of Janáček's student letters to his wife, his letters to Kamila Stösslová, the album he kept for Stösslová, Zdenka Janáčková's memoirs and a systematic Janáček catalogue.

7. Leoš Janáček with David Stössel and Kamila Stösslová in Luhačovice, summer 1927

WORKS

Edition: Leoš Janáček: *Souborné kritické vydání*, ed. J. Vysloužil and others (Prague, 1978) [SKV]
Catalogue: N. Simeone, J. Tyrrell and A. Němcová: *Janáček's Works: a Catalogue of the Music and Writings of Leoš Janáček* (Oxford, 1997) [JW]

printed works published in Prague, unless otherwise stated
spurious works not listed

STAGE WORKS

unless otherwise stated, first performed at Brno, National Theatre

JW	*Title, Genre*	*Acts, Text*	*Date*	*First performance*	*Remarks, Publication*
I/1	Šárka, opera	3, after J. Zeyer	by Aug 1887; rev. 1888, 1918–10 Jan 1919, 1925	11 Nov 1925	Act 3 orchd O. Chlubna; fs ed. J. Zahrádka (Vienna, forthcoming), vs, ed. Zahrádka (Vienna, forthcoming)
X/20	Valašské tance [Valachian Dances; Dances from Valašsko], idyllic scene, lost	1, V. Kosmák	by May 1889	—	libretto extant; most music absorbed into I/2
I/2	Rákoš Rákoczy, [folk ballet]	1, J. Herben, after V. Hálek: *Děvče z Tater* [The Girl from the Tatras]	?Jan–5 June 1891	Prague, National Theatre, 24 July 1891	incl. folk choruses, songs and dances; fs, ed. L. Matějka (1957) [hire only], vs (1978) [hire only]
I/3	Počátek románu [The Beginning of a Romance], romantic opera	1, J. Tichý [F. Rypáček], after G. Preissová's story	15 May–2 July 1891, orchd by Dec 1891, rev. ?Feb–March 1892	10 Feb 1894	sections later destroyed by Janáček, reconstructed by B. Bakala; ed. E. Holis (Prague and Kassel, 1978) [hire only]
I/4	Její pastorkyňa [Her Stepdaughter; Jenůfa], opera	3, Janáček, after Preissová's play	Act 1 ?31 Dec 1894–?1896, Acts 2–3 ?Dec 1901–?8 March 1903; rev. Oct 1903, by 10 Jan 1907, by mid-Feb 1908, *c*Nov 1915	21 Jan 1904	vs (Brno, 1908), fs ['Brno version'], ed. C. Mackerras and J. Tyrrell (Vienna, 2000); vs rev. K. Kovařovic (Vienna, 1917), rev. and reorchd Kovařovic (Vienna, 1918)
I/5	Osud [Fate], scenes from a novel	3, F. Bartošová and Janáček	?8 Dec 1903–?12 June 1905; rev. by 26 July 1906, by 19 Nov 1907	excerpts, Brno Radio, 18 Sept 1934; complete, Brno, National Theatre, 25 Oct 1958 ['flashback version']	vs ['flashback version'] (1964), fs and vs, ed. V. Nosek (1978) [hire only]
I/6	Výlet pana Broučka do měsíce [The Excursion of Mr Brouček to the Moon], burlesque opera	2 and Epilogue, Janáček, with addns mostly by F. Gellner, V. Dyk and F.S. Procházka, after S. Čech's novel	Acts 1–2, 27 March 1908–12 Feb 1913, rev. 21 July–5 Nov 1916; Epilogue, 25 Oct 1916–29 March 1917	for Acts 1–2 see I/7; Epilogue, Prague Radio, 22 Sept 1936	for Acts 1–2 see I/7; Epilogue and 'Čech Ending' unpubd
I/7	Výlety páně Broučkovy [The Excursions of Mr Brouček], opera, 2 parts: 1 Výlet pana Broučka do měsíce; 2 Výlet pana Broučka do XV. století [The Excursion of Mr Brouček to the 15th Century], opera	part 1 as I/6 without Epilogue and 'Čech Ending', part 2 Procházka, after Čech's novel	part 1 as I/6, part 2 5 May–12 Dec 1917; rev. Jan 1918, April–May 1920, 23 Aug 1920	Prague, National Theatre, 23 April 1920	vs, ed. R. Veselý (Vienna, 1919), fs (Vienna, *c*1920) [hire only]
I/8	Káťa Kabanová, opera	3, Janáček, after A.N. Ostrovsky: *Groza* [The Thunderstorm], trans. V. Červinka	?9 Jan 1920–17 April 1921, rev. Dec 1921; interludes by 9 Nov 1927	23 Nov 1921	vs, ed. B. Bakala (Vienna, 1922), fs (Vienna, 1922); fs, ed. C. Mackerras (Vienna, 1992) [incl. interludes], vs, ed. Mackerras (Vienna, 1993) [incl. interludes]

JW	Title, Genre	Acts, Text	Date	First performance	Remarks, Publication
I/9	Příhody Lišky Bystroušky [The Adventures of Vixen Bystrouška (The Cunning Little Vixen)], opera	3, Janáček, after R. Těsnohlídek's novel	22 Jan 1922–10 Oct 1923; rev. by 31 Oct 1924	6 Nov 1924	vs, ed. Bakala (Vienna, 1924), rev. version (Vienna, 1925); fs (Vienna, 1924) [hire only]
I/10	Věc Makropulos [The Makropulos Affair], opera	3, Janáček, after K. Čapek's play	11 Nov 1923–3 Dec 1925	18 Dec 1926	vs, ed. L. Kundera (Vienna, 1926); fs, ed. Mackerras (Vienna, 1970) [hire only]
I/11	Z mrtvého domu [From the House of the Dead], opera	3, Janáček, after F.M. Dostoyevsky's novel	18 Feb 1927–20 June 1928	12 April 1930 [version by O. Chlubna and Bakala]	ov. = rev. version of Vn Conc. IX/10; rev. and reorchd Chlubna and Bakala, vs and fs (Vienna, 1930); with orig. ending as appx (Vienna, 1964); orig. version, ed. Mackerras and Tyrrell, fs (Vienna, forthcoming)
IX/11	Schluck und Jau, incidental music, unfinished	G. Hauptmann	?31 May–5 June 1928	Prague, Dům umělců, 13 Sept 1979	fs drafts of 2 movts and part of 3; 2 movts rev. J. Burghauser (Prague and Vienna, 1978)

Projected operas, with musical sketches: Paní mincmistrová [The Mintmaster's Wife] IX/3 (1, after L. Stroupežnický's play), Dec 1906–early 1907; Anna Karenina IX/4 (3, after L.N. Tolstoy's novel), 5–29 Jan 1907; Živá mrtvola [The Living Corpse] IX/6 (after Tolstoy's play), Sept 1916

Other projected stage works (operas unless otherwise stated), with only scenario, or annotated play or novel extant: Poslední Abencerage XI/1 (3, after F.-C. Chateaubriand: *Les aventures du dernier des Abencérages*), late 1884–Jan 1885; Pod Radhoštěm [At the Foot of Radhošť] XI/2 (ballet, after V. Hálek: *Děvče z Tater* [The Girl from the Tatras]), 1888–9; Andělská sonáta [Angelic Sonata] XI/6 (4, after J. Merhaut's novel), June 1903; Gazdina roba [The Farm Mistress] XI/8 (after Preissová's play), April 1904, ?Aug 1907

LITURGICAL

motets unless otherwise stated

JW

X/1 Mass, 1872–5, lost

II/1 Graduale (Speciosus forma), SATB, 1874

II/2 Introitus in festo SS Nominis Jesu, SATB, org, ?Jan 1875

II/3 Exaudi Deus [1], SATB, org, 1875

II/4 Exaudi Deus [2], SATB, 1875; rev. version in *Cecilia*, iv (1877), suppl. no.3, p.8

II/5 Benedictus, S, A, T, B, SATB, org, 1875

II/6 Communio (Fidelis servus), SATB, 1875

II/7 Regnum mundi, SATB, ?1875–8

II/8 Exsurge Domine, SATB, ?1875–9

II/9 Graduale in festo purificationis BVM (Suscepimus), SATB, ?1875–9, rev. 1887, ed. J. Trojan (Prague and Mainz, 1971)

X/10 Sanctus, 21–4 Nov 1879, lost

II/10 Deset českých církevních zpěvů z Lehnerova mešního kancionálu [10 Czech Hymns from the Lehner Hymnbook for the Mass], org with text incipits, 1881 (Brno, ?1882), rev. as České církevní zpěvy z Lehnerova mešního kancionálu (Brno, 1889) [incl. 3 addl hymns]

II/11 Svatý Václave [St Wenceslas], org, ?1902 [acc. to St Václav hymn, II/10 no.7]

II/12 Constitues, TTBB, org, ?1903, ed. J. Trojan (Prague and Mainz, 1971); rev. by 15 July 1903, unpubd

II/13 Veni sancte spiritus, TTBB, ?by Nov 1903, ed. J. Trojan (1978)

II/14 Zdrávas Maria [Hail Mary], T, SATB, vn, org, 1904, arr. S/T, vn, pf/org, 1904; ed. B. Bakala (Vienna, 1978)

IX/5 Mass, E♭, S, A, T, 4 B, SAATTBB, org, spr. 1908 [Ky, Ag; Cr completed by V. Petrželka, pts (1946), fs (1972); Cr and San completed by P. Wingfield, by 1995]

CHORAL-ORCHESTRAL

III/1 Naše píseň [1] [Our Song] (S. Čech), SATB, orch, 1–12 June 1890, rev. as Sivý sokol zaletěl [A grey falcon flew away] (trad.), after 12 June 1890 – ?after 7 July 1890 [also used in I/3 no.17; see also IV/21]

III/2 Komáři se ženili [The mosquitoes got married] (trad.), SATB, orch/pf, 1891, pubd as part of I/2

III/3 Zelené sem seła [I have sown green] (trad.), SATTB, orch, 1892; rev. SATB, reduced orch, 1897, chorus pts (Brno, n.d.) [orig. title Ej, danaj!, see VIII/12; re-used in I/4]

III/4 Keď zme šli na hody [As we went to the feast] (trad.), SATB, orch, 1893 [re-used in VI/9]

III/5 Hospodine! [Lord, have mercy!] (anon, 10th–11th-century Cz.), S, A, T, B, SSATB, SSATB, 3 tpt, 4 trbn, tuba, hp, org, 1896, ed. J. Trojan (Kassel, 1977); rev. S, A, T, B, SSATB, 2 tpt, 4 trbn, tuba, hp, org, ?1896, unpubd

III/6 Amarus (cant., J. Vrchlický), S, T, Bar, SATBB, orch, 1896–7, rev. 1901, 1906, vs, ed. O. Nebuška (1938), fs, ed. (1957); SKV B/4 (forthcoming)

III/7 Na Soláni čarták [The Čarták on Soláň] (cant., M. Kurt [M. Kunert]), T, TTBB, orch, 1911, rev. 1920, ed. (1958); SKV B/3 [incl. 1911 version]

III/8 Věčné evangelium [The Eternal Gospel] (cant., Vrchlický), S, T, SSATTBB, orch, ?1913–14, ed. (1958); SKV B/4 (forthcoming)

III/9 Mša glagolskaja [Glagolitic Mass] (Old Church Slavonic, arr. M. Weingart), S, A, T, B, SSAATTBB, orch, org, 1926–7, vs, ed. L. Kundera (Vienna, 1928), fs (Vienna, 1929)

OTHER CHORAL

unless otherwise stated settings for TTBB of traditional Moravian texts

X/2 Ženich vnucený [The Enforced Bridegroom], perf. 27 April 1873, lost [possibly = Srbská lidová píseň [Serbian Folksong], see JW, 298]

IV/1 Orání [Ploughing], 1873, pubd in Čtyři lidové mužské sbory (1923); SKV C/1

IV/2 Válečná [1] [War Song] (anon.), ?by 24 June 1873

IV/3 Válečná [2]: k svěcení praporu [War Song: for Dedicating the Banner] (anon.), TTBBB, tpt, t trbn, 2 b trbn, 1873

IV/4 Nestálost lásky [The Fickleness of Love], TTTBBB, 1873, ed. J. Trojan (Vienna and Prague, 1978); SKV C/1

IV/5 Divím se milému [I wonder at my beloved], 1873–6, ed. in Ohlas národních písní (Prague and Brno, 1937); SKV C/1

IV/6 Vínek stonulý [The Drowned Wreath], 1873–6, ed. in Ohlas národních písní (Prague and Brno, 1937); SKV C/1

IV/7 Osámělá bez těchy [1] [Alone without comfort] (Slovak trad.), 1874, ed. J. Trojan (Vienna and Prague, 1978); SKV C/1 [rev. *c*1898, see IV/26]

IV/8 Láska opravdivá [True Love], 1876, ed. in Ohlas národních písní (Prague and Brno, 1937); SKV C/1

IV/9 Osudu neujdeš [You cannot escape your fate], ?by Jan 1876, ed. J. Trojan (Vienna and Prague, 1978); SKV C/1

IV/10 Zpěvná duma [Vocal Elegy] (F. Čelakovský), 1876, ed. (Brno, 1934); SKV C/1

IV/11 Na košatej jedli dva holubi seďá [Two pigeons are perching on the bushy fir tree], ?1876, ed. V. Telec (Brno, 1957); SKV C/1

IV/12 Slavnostní sbor (k položení základního kamene ústavu ku vzdělání učitelů) [Festive Chorus (for Laying the Foundation Stone of the Teachers' Institute)] (K. Kučera), T, T, B, B, TTBB, SA, 1877, ed. J. Trojan (Prague and Kassel, 1972)

IV/13 Slavnostní sbor ku svěcení nové budovy c.k. slovanského ústavu ku vzdělání učitelů v Brně [Festive Chorus for the Consecration of the New Building of the Imperial and Royal Slavonic Teachers' Institute in Brno] (? Kučera), Bar, TTBB, pf, 1878, part pubd in S. Přibáňová (I1987)

IV/14 Píseň v jeseni [Autumn Song] (J. Vrchlický), SAATTBB, 1880, ed. B. Štědroň (1951)

IV/15 Na prievoze [On the Ferry] (Slovak trad.), ?1880–84, ed. V. Telec (Brno, 1957); SKV C/1

IV/16 Ave Maria (Byron, trans. J. Durdík), 1883, *Varyto*, xiii/1 (1890), suppl.; ed. J. Trojan (1979)

IV/17 Mužské sbory [Male-Voice Choruses], 1885 (Brno, 1886, 2/1924 as Čtveřice mužských sborů [4 Male-Voice Choruses]): Vyhrůžka [The Warning]; Ó lásko [O love]; Ach vojna, vojna [Ah, the war]; Krásné oči tvé [Your lovely eyes] (J. Tichý [F. Rypáček]); SKV C/1

IV/18 Kačena divoká [The Wild Duck], SAATTBB, 1885, *Zpěvník pro školy střední a měšťanské*, ii: *Sbory smíšené*, ed. B. Žalud and J. Barvič (Brno, 1885), 141–9

IV/19 3 sbory mužské [3 Male-Voice Choruses], 1888, ed. M. Venhoda (1959): Loučení [Parting] (E. Krásnohorská), TTBB; Holubička [The Dove] (Krásnohorská), TTBBB; Žárlivec [The Jealous Man], TTBarBB; SKV C/1

IV/20 Královničky [The Little Queens] ('Staré národní tance obřadné se zpěvy') [Old Ritual Folkdances with Songs], 10 folksong arrs., unison vv, pf, ?by 21 Feb 1889, ed. B. Štědroň (1954) [collab. F.X. Bakeš]

IV/21 Naše píseň [2] [Our Song] (S. Čech), SATBB, 1890, ed. B. Štědroň (1951); also with orch, see III/1

IV/22 Což ta na naše bříza [Our Birch Tree] (Krásnohorská), 1893, *Památník Svatopluka* (Brno, 1893), also in Čtyři lidové mužské sbory (1923); SKV C/1

IV/23 Už je slúnko z tej hory ven [The sun has risen above that hill], Bar, SATB, pf, perf. 13 May 1894, partly lost

IV/24 Odpočiň si [Take your rest] (F. Sušil), funeral chorus, 1894 (1926); SKV C/1

IV/25 Slavnostní sbor (k svěcení praporu Svatojosefské jednoty) [Festive Chorus for Dedicating the Banner of the St Josef's Union] (V. Šťastný), TTTBB, 1897, ed. J. Trojan (Prague and Vienna, 1978); SKV C/1

IV/26 Osamělá bez těchy [2] [Alone without comfort] (Slovak trad.), *c*1898, rev. 1925, ed. J. Trojan (Prague and Vienna, 1978); SKV C/1

IV/27 Ukvalské písně [Hukvaldy Songs], 6 folksong arrs., SATB, 1899, ed. B. Štědroň (1949)

IV/28 Čtvero mužských sborů moravských [4 Moravian Male-Voice Choruses], 1900–06 (1906): Dež viš [If you only knew] (O. Přikryl); Komáři [Mosquitoes]; Klekánica [The Evening Witch] (Přikryl); Rozloučení [Parting]

IV/29 Otče náš [Our Father] (Moravský Otče náš) [Moravian Our Father], tableaux vivants to paintings by J. Męcina-Krzesz, T, SATB, (pf, hmn)/pf/hmn, 1901; rev. T, SATB, hp, org, 1906, ed. B. Štědroň (1963)

IV/30 Elegie na smrt dcery Olgy [Elegy on the Death of my Daughter Olga] (after M.N. Veveritsa), T, SATB, pf, 1903; rev. 1904, ed. T. Straková (1958)

IV/31 Vínek [The Wreath], ?1904–6, pubd in Čtyři lidové mužské sbory (1923)

IV/32 Lidová nokturna: večerní zpěvy slovenského lidu z Rovného [Folk Nocturnes: Evening Songs of Slovak People from Rovné], 7 folksong arrs., SA, pf, 1906, 26 balad lidových [26 Folk Ballads], ii (1922)

IV/33 Kantor Halfar [Halfar the Schoolmaster] (P. Bezruč), 1906 (1923)

IV/34 Maryčka Magdónova [1] (Bezruč), TTTTBBBB, 1906

IV/35 Maryčka Magdónova [2] (Bezruč), T, B, TTTBBB, 1907 (1909)

IV/36 70.000 (Sedmdesát tisíc) [70,000 (The Seventy Thousand)] (Bezruč), T, TTBB (solo qt), TTBB, 1909; rev. 1912 (1923)

IV/37 Pět národních písní [5 Folksongs], folksong arrs., T, TTBB, pf/hmn, 1912, *Dvacet šest lidových balad*, iv, ed. F.A. Kypta (1950)

IV/38 Perina [The Eiderdown], ?by 1914, pubd in Čtyři lidové mužské sbory (1923)

IV/39 Vlčí stopa [The Wolf's Trail] (Vrchlický), S, SSAA, pf, 1916, ed. J. Ledeč (1968)

IV/40 Hradčanské písničky [Songs of Hradčany] (F.S. Procházka), 1916 (1922): Zlatá ulička [Golden Lane], SSAA; Plačící fontána [The Weeping Fountain], S, SSAA, fl; Belveder [Belvedere], S, SSAA, hp

IV/41 Kašpar Rucký (Procházka), S, SSAA (solo qt), SSAA, 1916 (1925)

IV/42 Česká legie [The Czech Legion] (A. Horák), T, B, TTTBBB (1918)

IV/43 Potulný šílenec [The Wandering Madman] (R. Tagore, trans. F. Balej), S, T, Bar, TTBB, 1922 (1925)

IV/44 Naše vlajka [Our Flag] (Procházka), 2 S, 2 T, 5 B, TTBB, 1925–6 (*c*1926)

IV/45 Sbor při kladení základního kamene Masarykovy university v Brně [Chorus for Laying the Foundation Stone of the Masaryk University in Brno] (A. Trýb), TTTBBBB, 1928

IX/12 Pensistům učitelům po 50 letech maturit [To Teacher-Pensioners on 50 Years after Matriculation] (anon.), TTBB, 1928, frag.

OTHER VOCAL

V/1 Když mě nechceš, což je víc? [If you don't want me, so what?], song, T, pf, ?1871–2/1875, facs. in JW, 154

X/3 Smrt [Death] (M.Y. Lermontov), melodrama, spkr, orch, perf. 13 Nov 1876, lost

X/7 Die Abendschatten (? K.F.H. Mayer), ? song cycle, ? 1v, pf, 1879, lost [title mistranscribed as Die Abendschoppen in earlier catalogues]

X/9 song for L. Grill, ? 1v, pf, 9 Nov 1879, lost

X/17 Frühlingslieder (V. Zusner), song cycle, 9 songs, 1v, pf, 22 April–7 May 1880, lost [text survives]

V/2 Moravská lidová poezie v písních [Moravian Folk Poetry in Songs], 53 folksong arrs., 1v, pf, *c*1892–1901 (Telč, *c*1892–*c*1901 as Kytice z národních písní moravských; 2/1908 as Moravská lidová poezie v písních) [with F. Bartoš]

V/3 Jarní píseň [Spring Song] (J. Tichý [F. Rypáček]), song, 1v, pf, 1898; rev. 1905, ed. L. Firkušný (Brno, 1944)

V/4 Ukvalská lidová poezie v písních [Hukvaldy Folk Poetry in Songs], 13 folksong arrs., 1v, pf, 1898 (Brno, 1899)

V/5 Návod pro výučování zpěvu [Singing-Teaching Manual], 104 exx., v/vv, pf, 1899 (Brno, 1899); SKV H/2

V/6 5 Moravian dances, folksong arrs., 1v, pf, 1908–12: Ten ukvalský kostelíček: Starodávný lašský [That little Hukvaldy church: Lachian Old-Fashioned Dance]; Tovačov, Tovačov, tovačovské zámek [Tovačov, Tovačov, the castle in Tovačov]; Pilařská: Na pile zme dořezale [Sawdance: We've finished cutting at the sawmill]; Aj, ženy: Vrtěná [O women: Whirling Dance]; Krajcpolka: Bratr umřel, já sem zůstal [Cross-Polka: My brother died, I remained here]; no.5, facs. in *Večery* [suppl. to *Lidové noviny*] (17 Feb 1912), complete, ed. O. Hrabalová and F. Hrabal (1979) as *Pět moravských tanců*

V/7 4 ballads, Moravian folksong arrs., 1v, pf, 1908–12: Tam dole na dole [Down there in the pit]; Seděl vězeň (Seděl jeden vězeň) [A prisoner sat (A prisoner sat in jail)]; Rychtarova Kačenka [The mayor's daughter Kačenka]; Rodinu mám [I have a family]; no.3 ed. J. Ceremuga in *Lidové písně a balady* (1978), complete, ed. J. Trojan (1980) as *Čtyři balady*

V/8 Dvě balady [2 Ballads], folksong arrs., 1v, pf, ?1908 – 4 Feb 1912: Vandrovali hudci [Fiddlers were roaming]; A byl jeden zeman [And there was once a farmer]; no.1 ed. J. Ceremuga (1978) in *Lidové písně a balady*, no.2 unpubd [also with chorus IV/37]

V/9 6 národních písní jež zpívala Gabel Eva [6 Folksongs Sung by Eva Gabel], folksong arrs., 1v, pf, 1909, 26 balad lidových [26 Folk Ballads], i (1922)

V/10 Podme, milá, podme! [Let's come, my dear, let's come], folksong arr., 1v, pf, 1911, facs. in XIII/4

V/11 Písně dětvanské [Songs of Detva], zbojnické balady [brigand ballads], 6 folksong arrs. (Slovak and Cz. texts), 1v, pf, *Dvacet šest lidových balad*, iii, ed. F.A. Kypta (1950)

V/12 Zápisník zmizelého [The Diary of One who Disappeared] (O. [J.] Kalda), cycle of 21 songs and intermezzo, A, T, SSA, pf, 1917–20 (Brno, 1921)

V/13 Slezské písně (ze sbírky Heleny Salichové) [Silesian Songs (from Helena Salichová's Collection)], 10 folksong arrs., 1v, pf, 1918 (Brno, 1920)

V/14 Ukolébavka [Lullaby], folksong arr., 1v, pf, 1920, in F. Pražák, ed.: *Kniha Komenského k 250. výročí smrti J.A. Komenského*(Brno, 1920), 42–3

V/15 3 Moravian folksong arrs., 1v, tr inst, 1923: Radujte se všichni [Rejoice all of you]; Sklenovské pomezi [Sklenov Border Country]; Poďte, poďte děvčatka [Come, girls], ed. in L. Janáček: 'Starosta Smolik', *Lidové noviny* (18 March 1923); facs. and transcr. in L. Janáček: *Fejetony z Lidových noviny* (Brno, 1958), 24, 26, 28 and unpaginated

V/16 Říkadla [1] [Nursery Rhymes] (Cz. and Moravian trad.), 8 songs, 1–3 Mez, cl, pf, 1925, 2 pubd as suppl. to *ReM*, vii/10 (1926), complete, ed. A. Němcová (Brno and Vienna, 1993) [re-used in V/17]

V/17 Říkadla [2] [Nursery Rhymes] (Cz., Moravian and Ruthenian trad.), introduction and 18 songs, 2 S, 2 A, 3 T, 2 B, ocarina, fl, fl + pic, 2 cl, bn, bn + dbn, child's drum, db, pf, 1926, authorized red. for v/vv, va/vn, pf by E. Stein (Vienna, 1928), fs (Vienna, 1929) [see also V/16]

ORCHESTRAL

VI/1 Zvuky ku památce Förchgotta-Tovačovského (II. oddíl) [Sounds in Memory of Arnošt Förchgott-Tovačovský (pt 2)], 3 vn, va, vc, db, ?March–June 1875, facs. part pubd in T. Straková (J1959)

VI/2 Suite, str, 1877 (Brno, 1926) [4th movt based on VII/2]

VI/3 Idylla [Idyll], str, 1878, ed. B. Štědroň (1951)

X/13 Scherzo for sym., 1880, lost

VI/4 Valašské tance [Valachian Dances; Dances from Valašsko], Moravian folkdance arrs., 1889–91: Čeladenský [(dance) from Čeladná]; Dymák [Smoke Dance]; Kožich [Fur Coat]; Pilky [Handsaw]; Požehnaný [Blessed]; Starodávný I [Old-Fashioned]; Starodávný IIa; Starodávný IIb; Troják lašský [Lachian Triple (dance)]; perf. in varying combinations 1889–91, Pilky and Starodávný I pubd as op.2 (1890) [see also VI/17]

VI/5 [Adagio], ?after 9 Nov 1890, ed. (1958), ed. O. Chlubna (1964)

VI/6 Suite (Serenade), op.3, 1891, ed. B. Štědroň (1958) [incl. Požehnaný and Dymák, see VI/4]

VI/7 Moravian dances, 5 folkdance arrs., 1889–91, ed. (1957) as *Moravské tance*: Kožich; Kalamajka; Trojky [Threes]; Silnice [Road]; Rožek [Little Corner] [from I/2; Kožich also in VI/4]

VI/8 Dances from Haná, 4 Moravian folkdance arrs., no.4 with TTBB, 1891, nos.2–4 ed. in VI/7 (1957), complete, ed. in I/2 (1957): Kalamajka; Trojky; Silnice; Troják [Triple Dance] [from I/2; title 'Hanácké tance' used in reports of 1st perf. on 20 Nov 1892]

VI/9 České tance, 1. Suita [Czech Dances, Suite no.1], 5 Moravian folkdance arrs., no.3 with SATB, 1893, nos.1, 2 and 5 pubd as VI/17 nos.2, 3 and 5 (1928), no.4 pubd as VI/7 no.1 (1957): Dymák; Požehnaný; Keď zme šli na hody [As we went to the feast]; Křížový [Cross Dance]; Čeladensky [from VI/4 and III/4]

VI/10 Žárlivost [Jealousy], after Moravian folksong Žárlivec [The Jealous Man], 1895, ed. (1957) [orchd rev. of VIII/16; orig. prelude to I/4]

VI/11 Požehnaný [Blessed], Moravian folkdance arr., 1899 [different arr. from that in I/2, VI/4 and VI/6]

VI/12 Kozáček [Cossack Dance], 1899, ed. (1958) in *Dva tance*, 1–5

VI/13 Srbské kolo [Serbian Reel], 2 fl, 2 bn, str, 1900, ed. (1958) in *Dva tance*, 6–8

VI/14 Šumařovo dítě [The Fiddler's Child], ballad (sym. poem) after S. Čech, 1913 (Brno, 1914); SKV D/6

VI/15 Taras Bulba, rhapsody after N.V. Gogol, 1915–18, arr. B. Bakala, pf 4 hands (1925), fs (1927); SKV D/7

VI/16 Ballada blanická [The Ballad of Blaník], sym. poem after J. Vrchlický, ?Sept–Oct 1919, ed. B. Bakala (1958)

VI/17 Lašské tance [Lachian Dances; Dances from Lašsko], 6 Moravian folkdance arrs.: Starodávný I; Požehnaný; Dymák; Starodávný II; Čeladenský; Pilky, 1924 (1928); SKV D/4 [from VI/4]

VI/18 Sinfonietta (Vojenská symfonietta; Sletová symfonietta [Military Sinfonietta; Rally Sinfonietta]), 1926 (Vienna, 1926)

IX/7 Dunaj [The Danube], sym. after P. Křičková: *Utonulá* [The drowned woman] and A. Insarov [S. Špálová]: *Lola*, 1923–5, frag.; completed by O. Chlubna, 1948, and by M. Štědroň and L. Faltus, 1985–6

IX/10 Violin Concerto 'Putování dušičky' [The Pilgrimage of a Little Soul; The Wandering of a Little Soul], ?May–June 1926, sketches [some used in ov. to I/11; completed by L. Faltus and M. Štědroň, 1988, pf score (1991)]

CHAMBER

VII/1 Znělka [1] [Sonnet], A major, 4 vn, 1875, facs. (bars 1–22) in T. Straková (J1959)

VII/2 Znělka [2] [Sonnet], d, 4 vn, 1875, frag; rev. as 4th movt of VI/2

X/8 [7] Romanzen, vn, pf, 27 Oct–17 Nov 1879, all lost except VII/3

VII/3 4. Romance [Romance no.4], vn, pf, 1879, ed. J. Štědroň (1938); SKV E/1

VII/4 Dumka, vn, pf, ?1879–80, ed. R. Zika (1929); SKV E/1

X/12 Sonata [no.1], vn, pf, 14–18 Jan 1880, 2 movts, lost

X/16 Sonata [no.2], vn, pf, 20 April–13 May 1880, 4 movts, lost

X/18 String Quartet, 27 May–2 June 1880, 3 movts, lost

X/19 Menuetto a Scherzo, cl, pf, perf. 6 Jan 1881, lost

X/22 Piano Trio, after L.N. Tolstoy: *Kraytserova sonata* [The Kreutzer Sonata], by ?Dec 1908, perf. 2 April 1909, lost

VII/5 Pohádka [Fairy Tale (A Tale)], after V.A. Zhukovsky: *Skazka o tsare Berendyeye* [The Tale of Tsar Berendyey], vc, pf, 1910, rev. 1912, 1913 (lost), 1923 (1924); SKV E/2 [incl. facs. of 1910 version and part of 1912 version]

VII/6 [Presto], vc, pf, ?1910/?1924, ed. J. Trojan (Prague and Kassel, 1970); SKV E/2

VII/7 Sonata, vn, pf, 1914–15, Ballada only (Kutná Hora, 1915), rev. ?aut. 1916–1922 (1922); SKV E/1

X/23 Komár [The Mosquito], vn, pf, ?1922–8, lost

VII/8 String Quartet [no.1] after L.N. Tolstoy: *Kraytserova sonata* [The Kreutzer Sonata], 1923, ed. J. Suk (1925) [based on Pf Trio X/22]

IX/8 [Sanssouci (Teskně)] [Sans Souci (Wistfully)], fl, spinet, 1924, frag. in 'Berlín' XV/253, *Lidové noviny* (15 May 1924); facs. and transcr. in L. Janáček: *Fejetony z Lidových novinách* (Brno, 1958), 163 and unpaginated

IX/9 [Allegro], pic, glock, drums, 1924, frag., in 'Berlín' XV/253, *Lidové noviny* (15 May 1924); facs. and transcr. in L. Janáček: *Fejetony z Lidových novinách* (Brno, 1958), 165 and unpaginated

VII/9 Pochod Modráčků [March of the Bluebirds], pic, pf, 1924, ed. in *Hudební besídka*, iv (1927–8), 121–7, ed. J. Burghauser (1970) [based on IX/8 and IX/9]

VII/10 Mládí [Youth], suite, fl + pic, ob, cl, hn, bn, b cl, 1924 (1925); SKV E/6 [3rd movt incl. material from VII/9]

VII/11 Concertino, pf, cl, hn, bn, 2 vn, va, 1925 (1926)

VII/12 Capriccio ('Vzdor' [Defiance]), pf LH, fl + pic, 2 tpt, 3 trbn, t tuba, 1926, ed. J. Burghauser (1953)

VII/13 String Quartet [no.2] 'Listy důvěrné' [Intimate Letters], 1928, ed. F. Kudláček and O. Nebuška (1938)

KEYBOARD

for piano 2 hands unless otherwise stated

VIII/1 exercises in harmony and counterpoint, kbd, 1874–5, 15 pubd in V. Helfert (E1939), 81–6

VIII/2 Předehra [Prelude], org, 1875, ed. M. Buček, *Varhanní skladby (1875)* (1976), 9–13; SKV F/2

VIII/3 Varyto, org, 1875, ed. M. Buček, *Varhanní skladby (1875)* (1976), 14–19; SKV F/2

VIII/4 Chorální fantasie [Chorale Fantasy], org, 1875, ed. M. Buček, *Varhanní skladby (1875)* (1976), 20–26; SKV F/2

VIII/5 exercises in form, kbd, 1877, 5 pubd in V. Helfert (E1939), 104–6

IX/1 Rondo, 1877, frag., ed. J. Dlouhý and R. Kubik, *Klavírní miniatury*, i (Brno and Mainz, 1994), no.9

IX/2 V Oettingenách, 4 VIII 1878 [In Oettingen, 4 August 1878], org, frag., ed. in V. Helfert (E1939), suppl. p.9, no.41; SKV F/2

X/4 Dumka, by 8 Sept 1879, lost

X/5 Piano Sonata, E♭, ?4–6 Oct 1879, lost
X/6 14 fugues, kbd, 9 Oct 1879–14 Jan 1880, lost
X/11 Zdenči-menuetto [Zdenka's Minuet], by 8 Jan 1880, lost
VIII/6 Thema con variazioni ('Zdenčiny variace' [Zdenka Variations]), 1880, ed. V. Kurz (1944); SKV F/1
X/14 4 rondos, 16–23 Feb 1880, 3–?7 April 1880, lost
X/15 piece in sonata form, 10–13 April 1880, lost
VIII/7 [2] Skladby pro varhany [Pieces for Organ], 1884 (Brno, 1884); SKV F/2
VIII/8 Dymák [Smoke Dance], Moravian folkdance arr., after 1885, ed. J. Trojan, *Klavírní miniatury*, ii (Brno and Mainz, 1995), no.22
VIII/9 Na památku [In memoriam], ?1887 (Brno, *c*1887), ed. J. Trojan (Prague, 1979)
VIII/10 Národní tance na Moravě [Folkdances in Moravia], 21 folkdance arrs., pf 2 hands, 4 hands, some with cimb, some 1v, 1885–6, 1888–9 (Brno, 1891–3) [collab. L. Bakešová, X. Běhálková and M. Zeman]
VIII/11 Srňátko [The Fawn], Moravian folkdance arr., after 1888, ed. J. Trojan, *Klavírní miniatury*, ii (Brno and Mainz, 1995), no.24
VIII/12 Ej, danaj!, Moravian folkdance arr., 1892, SKV F/1; also arr. SATTB, orchd as Zelené sem seła III/3
VIII/13 Hudba ke kroužení kužely [Music for Club Swinging (Music for Indian Club Swinging)], 1893 (Brno, 1895); SKV F/1
VIII/14 Řezníček [The Little Butcher], Moravian folkdance arr., ?1893, ed. J. Trojan, *Klavírní miniatury*, ii (Brno and Mainz, 1995), no.25
VIII/15 Zezulenka [The Little Cuckoo], Moravian folkdance arr., ?1893, ed. J. Trojan, *Klavírní miniatury*, ii (Brno and Mainz, 1995), no.26
VIII/16 Úvod k Její pastorkyni (Žárlivost) [Prelude to Jenůfa (Jealousy)], pf 4 hands, 1894, ed. A. Němcová (Brno and Mainz, 1995) as Žárlivost
VIII/17 Po zarostlém chodníčku [On the Overgrown Path], 15 miniatures [nos.1, 2, 4, 7, 10 orig. for hmn], 1900–11, i [nos.1–10] (Brno, 1911), ii [nos.11–15], ed. F. Schäfer (1942); SKV F/1 [nos.1, 2 and 10 orig. in *Slovanské melodie*, v, ed. E. Kolář (Ivančice, nr Brno, 1901); 4 and 7 orig. in *Slovanské melodie*, vi (1902); no.11 orig. in *Večery* (30 Sept 1905), suppl. to *Lidové noviny*]
VIII/18 Moravské tance [Moravian Dances], 2 Moravian folkdance arrs: Čeladenský; Pilky, 1904 (Brno, 1905); SKV F/1
VIII/19 1.X.1905 (Z ulice dne 1. října 1905) [From the Street, 1 October 1905] ('Sonata'), 1905–6 (1924); SKV F/1 [3 movts, 1 lost]
X/21 piece for Po zarostlém chodníčku VIII/17, between 7 May and 6 June 1908, lost
VIII/20 Narodil se Kristus Pán [Christ the Lord is Born], pf with text, 1909, in L. Janáček: 'Světla jitřní' [Early morning lights], XV/194, *Lidové noviny* (24 Dec 1909), ed. J. Dlouhý and R. Kubik, *Klavírní miniatury*, i (Brno and Mainz, 1994), no.13
VIII/21 [Moderato], by April 1911, facs. in J. Kunc (E1911), ed. J. Dlouhý and R. Kubik, *Klavírní miniatury*, i (Brno and Mainz, 1994), no.4
VIII/22 V mlhách [In the Mists], by 21 April 1912 (Brno, 1913); SKV F/1
VIII/23 [Moravské lidové písně] [Moravian Folksongs], 15 Moravian folksong arrs., pf with text, by 1 Jan 1922, ed. B. Štědroň (1950)
VIII/24 Ej, duby, duby [O, the oaks, the oaks], Moravian folksong arr., pf with text, by 1 Jan 1922, ed. J. Ceremuga, *Lidové písně a balady* (1978), no.1
VIII/28 Bratřím Mrštíkům [To the Mrštík Brothers], ?pf, 28 Feb 1925, facs. in JW, 273
VIII/29 untitled piece, ?by 1926, ed. J. Dlouhý and R. Kubik, *Klavírní miniatury*, i (Brno and Mainz, 1994), no.2
VIII/30 Na starém hradě Hukvalském [At the old castle in Hukvaldy], Moravian folkdance arr., 8 June 1926, facs. in exhibition catalogue *Pobeskydí v Místku*(?Místek, 1926); facs. in J. Procházka (F1948), 187
VIII/32 Vzpominka [Reminiscence], 1928, suppl. to *Muzika*, i (Belgrade, 1928), no.6; SKV F/1
VIII/33 pieces in Kamila Stösslová's album, pf/hmn, 1927–8, ed. in J. Procházkova: *Leoš Janáček: Památník pro Kamilu Stösslovou* (1994)

untitled pieces (VIII/25, VIII/26, VIII/27, VIII/31) in Janáček's feuilletons XV/237, XV/246, XV/249, XV/289, pubd in *Lidové noviny*, 1922–7; facs. and transcrs. in L. Janáček: *Fejetony z Lidových novinách* (Brno, 1958)

ARRANGEMENTS AND TRANSCRIPTIONS

XII/1 J. Haydn: Gott erhalte den Kaiser!, arr. 1v/?unison vv, org, ?1872–1903
XII/2 A. Dvořák: Šest moravských dvojzpěvů [6 Moravian Duets], arr. SATB, pf, nos.1–4 by 2 Dec 1877, nos.5–6 by 8 Nov 1884, chorus pt, ed. J. Plavec (1939) [privately printed], vs, ed. P. Jeřábek (1978)
XII/3 E. Grieg: Landkjending, op.31, transcr. for Bar, TTBB, pf, hmn, by 20 March 1901
XII/4 F. Liszt: Messe pour orgue (Lat. text), arr. SAATTBB, org, by 16 Oct 1901, ed. J. Burghauser (Vienna, 1978)
XII/5 Církevní zpěvy české vícehlasné z příborského kancionálu [Czech Hymns for Several Voices from the Příbor Hymnbook], transcr. of 7 hymns for 3–5 mixed vv, *c*1904

FOLK MUSIC EDITIONS

XIII/1 with F. Bartoš: Kytice z národních písní moravských [A Bouquet of Moravian Folksongs], 174 songs, unacc. (Telč, 1890)
XIII/2 with F. Bartoš: Kytice z národních písní moravských, slovenských a českých [A Bouquet of Moravian, Slovak and Czech Folksongs], 195 songs, unacc. (Telč, 1901)
XIII/3 with F. Bartoš: Národní písně moravské v nově nasbírané [Moravian Folksongs Newly Collected], 2057 songs, mostly unacc., and dances, by 1899 (1899–1901)
XIII/4 with P. Váša: 'Z nové sbírky národních písní moravských' [From the new collection of Moravian folksongs], 25 songs, unacc., and dances, *Večery*, suppl. to *Lidové noviny* (23 Dec 1911, 6 Jan 1912); repr. in L. Janáček: *Fejetony z Lidových novinách* (Brno, 1958), 295–315
XIII/5 with P. Váša: Moravské písně milostné [Moravian Love Songs], 150 songs, unacc., by 1928 (1930–36)

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For complete list see A: Simeone, Tyrrell and Němcová (1997), 357–445

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Návod pro vyučování zpěvu [Singing teaching manual] (Brno, 1899); ed. in SKV H/2 (1980) [JW XV/162]

Nauka o harmonii [Harmony manual] (Brno, 1911; enlarged, 1912–13, 2/1920 as *Úplná nauka o harmonii* [Complete harmony manual]); ed. in *Hudebně teoretické dílo*, i (1968), 183–296 [JW XV/202]

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L. Firkušný: *Leoš Janáček kritikem brněnské opery* [Janáček as a critic of the Brno Opera] (Brno, 1935) [reprs. of Janáček's reviews in *Hudební listy*, 1884–8]

ed. J. Racek and L. Firkušný: *Janáčkovy feuilletony z L.N.* [Janáček's feuilletons from the *Lidové noviny*] (Prague, 1938; enlarged 2/1958 as *Fejetony z Lidových novinách*; Ger. trans., 1959, 2/1962; abridged Eng. trans. in Tausky, 1982)

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see sections H *and* K *for specialized conference reports*

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JOHN TYRRELL

Janáček Quartet. Czech string quartet. It was formed in 1947 by Jiří Trávníček (*b* Vlaštovičky, nr Opava, 10 Dec 1925; *d* Brno, 16 June 1973) and Miroslav Matyáš (*b* Brno, 7 July 1924; *d* Brno, 25 Dec 1997), violins; Jiří Kratochvíl (*b* Ivančice, 8 Dec 1924), viola; and Karel Krafka (*b* Znojmo, 4 Jan 1921; *d* Brno, 11 July 1984), cello; they were all students in Váša Černý's class at the Brno Conservatory. Their first public concert was given in Brno on 31 October 1947. A study of Janáček's String

Quartet no.1 the next year led to a deep and lasting interest in his music, and after the quartet's successful Prague début in 1949 it adopted the name Janáček Quartet. It first toured abroad that year, to Poland. In 1952 Matyáš was succeeded by Adolf Sýkora (*b* Brno, 5 May 1931), after which the personnel remained unchanged until the death of Trávníček, whose place was taken by Bohumil Smejkal (*b* Brno, 14 Jan 1935). After a Middle East tour in 1955, a successful appearance in West Berlin in January 1956 opened the way to a wider international reputation. The quartet has since toured in all continents and has made frequent visits to countries such as Britain, where it first appeared in 1958. In 1984 Krafka was replaced by Břetislav Vybíral (*b* Přerov, 16 Jan 1955), and in 1989 Kratochvíl was replaced by Ladislav Kyselák (*b* Brno, 27 June 1956). Smejkal retired as leader in 1993 and his place was taken first by Jiří Novotný (*b* Brno, 24 Dec 1956) and in 1996 by Miloš Vacek (*b* Písek, 25 April 1961). In 1994 Vítězslav Zavadilík (*b* Uherské Hradiště, 6 Jan 1951) succeeded Sýkora as second violinist. Through its several changes the quartet maintained a remarkable consistency of style. Outstanding performances of Janáček's quartets have given many audiences their first experience of his music and, apart from Classical and Romantic works, the quartet's repertory regularly includes Bartók, Britten, Novák, Prokofiev and Shostakovich. The quartet performs invariably from memory and this, together with its virtuosity and temperament, its expressive intensity and range of colour, helps to establish a close rapport with its audiences. Several of its recordings have gained international prizes.

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ALENA NĚMCOVÁ

Janárčeková, Viera (*b* Svit, 23 Sept 1941). Slovak composer. She studied the piano at the Bratislava Conservatory (1956–61) before attending the Prague Academy of Musical Arts, where she studied with Zuzana Růžičková. She also attended Rudolf Firkušný's piano masterclasses in Lucerne. From 1972 she taught and performed in Germany, settling there in the late 1970s. In 1981 she became a freelance (self-taught) composer, painter and performer. She has developed new instrumental techniques and methods of notation (such as graphic scores). Characteristics of her work include the incorporation of moments of improvisation into fixed musical systems, rhythmic build-ups and the balancing of tension. The overall form of a work tends to be streamlined while its parts are more mobile; her works also feature structured transitions between sound and noise.

Two radio plays have received awards, and her *Lieder auf der Flucht* won first prize in the women composers' competition at Unna in 1987. She also won two prizes at the Mannheim international competition for women composers in 1994, first prize at the Bratislava chamber music competition in 1996 and the Wolfgang Zippel prize in 1997.

WORKS
(*selective list*)

Radio drama: Biomasse, 39 spkr, tpt, crotales, crumhorn, rec, tpt, tuba, clvd, pf, vib, synth, perc, str, 'noises', 1984
Inst: Holzkohle für das Feuerbecken einer Winternacht, 6 Haiku, spkr, fl, cl, pf, perc, 1983; Schlaflosigkeit, 3 movts, cl, ob, bn, 2 hn, pf, 1983; 3 str qts: no.1, 1983, no.2 'Vom Kahlschlag zur Lichtung', 1984–5, no.3 'Ernstfall', 1985–6; Heftige Landschaft mit dreizehn Bäumen, str orch, 1987; Pausenfabrik, cl, b cl, trbn, pf, perc, db, 1986–7; Str Qt no.4, 1989; Beschattungstheater, 4 vc, 1990; Phoenix, 8 vc, 1990; Verkalkung und Jungbrunnen, ob, eng hn, cl, b cl, 2 hn, bn, dbn, 1990; Pf Conc., 1990–91; Unterirdisch, vn, pf, 1991; Str Qt no.5, 1992; Gianozzo, orch, 1993; Ozeanische Sekunde, orch, 1994; Yan, hn, 1995; Aschenputtel-Trio, cl, vc, pf, 1996; Banyan, trbn, b cl, 1996; Dotyk, orch, 1996; Str Qt no.6, 1996–7; Pulsator-Trio, fl, vc, pf, 1997; Joriki-Makyo, vc, 1997; Quintessenzen, conc., b fl, str, 1998; Str Qt no.7, 1998; Zusammenhang mit Sprung, org; [12] Abgestaubte Saiten, pf; Duo extatico, vn, pf, 1999; Baumhorcher-Trio, fl, gui, perc, 1999
Vocal: Ohr: 4 Gesänge (U. Holbein), T, fl, eng hn, pf, 1983–5; Bibeltextvertonungen, spkr, 11 str, synth, 1984; Sarastralien, T, B-Bar, orch, 1984–5; Melodramen (Holbein), 1987; Lieder auf der Flucht (I. Bachmann), Mez, 3 fl + pic + b fl, tpt, hn, trbn, hp, perc, 1987; Donna Laura (dramatic scene, C. Brückner), Mez, 15 insts, 1988–9; Zwischen on und off, 1v, fl, ob, cl, pf, 1989; Der Geheimnisvolle Nachen (F. Nietzsche), Mez, vc, 1989; 6 Siebenschläferinnen, 6 solo female vv, 1990; Dzing dajdom (Slovak trad.), A, fl, cl, vn, vc, cimb, 1997

Principal publishers: Furore, Tonger-Verlag, Sonoton

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DETLEF GOJOWY

Jancourt, (Louis Marie) Eugène (*b* Château-Thierry, Aisne, 15 Dec 1815; *d* Boulogne-sur-Seine, 29 Jan 1901). French bassoonist and teacher. After completing his studies at the Paris Conservatoire with François René Gebauer in 1836, he enjoyed a brilliant career as a bassoonist until 1869, occupying the most important orchestral positions in Paris. At the same time he made frequent appearances as a soloist, making good the lack of a suitable repertory by composing and arranging much music for his instrument. He also carried out over a period of years a number of improvements to the bassoon, in collaboration with various Paris makers. These were adopted at the Conservatoire, where he taught (1875–91), and subsequently became standardized on the French instrument. The most prolific composer of all time for the bassoon, Jancourt published 116 works, including numerous solo pieces, works for wind band, and a *Grande méthode* (Paris, 1847) containing studies and duet sonatas. These still represent a legacy of unique value. His playing was notable for its purity and for a charm of sound which, in its resemblance to the human voice, avoided all elements of the grotesque.

WILLIAM WATERHOUSE

Jander, Owen (Hughes) (*b* Mt Kisco, NY, 4 June 1930). American musicologist. He received the BA in 1951 at the University of Virginia, where he worked with Stephen D. Tuttle. At Harvard University he studied with Nino Pirrotta and took the MA in 1952 and the PhD in 1962. In 1960 he joined the faculty of the department of music at Wellesley College, where he was named Catherine Mills Davis Professor of Music; he retired from Wellesley in 1992. Jander's principal interest has been 17th-century Italian vocal music, especially the works of Alessandro

Stradella. He has guided the progress of the Wellesley Edition Cantata Index Series, a bibliographic key issued in loose-leaf format to facilitate addition and correction and whose entries may be converted to card files by those working with the wealth of cantata literature in the 17th century. Since 1965 Jander has also been general editor of the Wellesley Edition, a more general series than its bibliographic counterpart. In the 1980s he began work on the music of Beethoven, concentrating particularly on extra-musical elements in the instrumental music.

WRITINGS

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ed.: *Music of the Classical Era: Twenty Examples for Analysis* (New York, 1967)
'Concerto Grosso Instrumentation in Rome in the 1660s and 1670s', *JAMS*, xxi (1968), 168–80
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'The Cantata in Accademia: Music for the Accademia de' Dissonanti and their Duke, Francesco II d'Este', *RIM*, x (1975), 519–44
'Romantic Form and Content in the Slow Movement of Beethoven's Violin Concerto', *MQ*, lxix (1983), 159–79
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'Orpheus Revisited: a Ten-Year Retrospect on the Andante con moto of Beethoven's Fourth Piano Concerto', *19CM*, xix (1995–6), 31–49
'Genius in the Arena of Charlatanry: the First Movement of Beethoven's "Tempest" Sonata in Cultural Context', *Music Franca: Essays in Honor of Frank A. D'Accone*, ed. I. Alm, A. McLamore and C. Reardon (Stuyvesant, NY, 1996), 585–630

PAULA MORGAN

Jandó, Jenö (*b* Pécs, 1 Feb 1952). Hungarian pianist. He studied the piano first with his mother and later with Katalin Nemes and Pál Kadosa at the Franz Liszt Academy of Music in Budapest, returning in 1974 to work as Kadosa's assistant. His career was launched when he won first prize at the Hungarian National Piano Competition in 1973, and in 1977 he won first prize for chamber music at the Sydney International Piano Competition. He has appeared widely in concert but is best known through his numerous recordings for Naxos, which embrace the complete sonatas of Mozart, Haydn and Beethoven, the complete piano concertos of Mozart and Bartók, Bach's *Das wohltemperirte Clavier* and concertos by Grieg, Schumann, Brahms, Dvořák, Gershwin and Rachmaninoff, as well as numerous works by Liszt and much of the standard chamber repertory. His recordings are, however, notably inconsistent, and range from the rhythmically foursquare to playing of great lyricism and vitality. Despite his formidable technique, Jandó is not primarily a subtle colourist, though his outstanding recordings of Brahms's Second Piano Concerto and Schumann's *Carnaval* suggest no lack of imagination or poetry.

JEREMY SIEPMANN

Janeček, Karel (*b* Częstochowa, Poland, 20 Feb 1903; *d* Prague, 4 Jan 1974). Czech theorist and composer. He studied composition at the Prague Conservatory under Křička (1921–4) and Novák (1924–7). He then taught theory at the Plzeň music school, serving also as conductor of the Plzeň PO and as music critic. He left Plzeň to become professor of composition at Prague Conservatory (1941–6). After the liberation (1945) he helped to establish the Prague Academy (AMU), and from its inception in 1947 was successively lecturer, reader and, from 1961, professor. He also held the administrative posts of vice-dean, dean and vice-rector. In 1956 he obtained the DSc degree for his work in music theory.

During his studies he proved, in a series of piano, chamber and small orchestral pieces, to be a gifted composer, developing Novák's polyphonic style in the rational constructivism of that time. Some of these compositions, such as the Fantasy and Capriccio for Piano op.13 (1933) and the Introduction and Fugue for Piano op.22 (1942), still retain their original freshness. Larger orchestral and choral works (two symphonies, the symphonic triptych *Lenin*, Czech choral psalms), written during and mainly after World War II, show a polished compositional technique but lack the spontaneity of his short pre-war pieces. His work in music theory, which from 1946 became his main preoccupation, represents a valuable and remarkable contribution to Czech musicology. In his textbooks on melody, harmony, musical form and structure he was able to unite aspects of content and form while at the same time showing a lively awareness of the stylistic individuality of a composer's musical expression. His experience as a composer also enabled him to depict the actual process of creation during composition, describing in particular the selection of the means of expression, and demonstrating the very subtle principles involved in a composer's style. In this respect his Smetana studies are especially noteworthy.

WRITINGS

Otakar Šín (Prague, 1944)
Hudební formy [Musical form] (Prague, 1955)
Melodika [Melody] (Prague, 1956)
Vyjádření souzvuků [The writing of chords] (Prague, 1958)
Harmonie rozborem [Harmony through analysis] (Prague, 1963/*R*)
Základy moderní harmonie [The basis of modern harmony] (Prague, 1965)
'Smetanův kvartet Z mého života' [Smetana's quartet *From my Life*], *Živá hudba*, iv (1968), 9–63
Tektonika [Structure] (Prague, 1968)
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JOSEF BEK

Janequin [Jannequin], **Clément** (*b* Châtellerault, *c*1485; *d* Paris, after 1558). French composer.

1. Life. Although it would seem reasonable to assume that Janequin received his earliest musical education in the choir school of his native town, no documents have yet been discovered to clarify the matter. The first certain notice of the composer dates from 1505 when he was a 'clerc' in Bordeaux in the service of Lancelot Du Fau, humanist, president of the court of inquests for the Parliament of Bordeaux, vicar-general of the archbishopric, canon of St André and St Seurin, and after 1515 Bishop of Luçon. Apparently Janequin worked for him until Du Fau's death in 1523.

In that year Janequin entered the service of Jean de Foix, Bishop of Bordeaux. The composer probably completed his studies leading to the priesthood about this time, for he began to receive a number of relatively minor and not very lucrative prebends (shortage of money was a recurring problem throughout his life). He was made a canon of Saint Emilion in 1525 and *procureur des âmes* (in charge of anniversary masses) there in 1526. In the same year he was made *curé* of St Michel de Rieufret and in 1530 *curé* of St Jean, Mézos, and *doyen* of Garosse. During this period in Bordeaux, he met the poet and musician Eustorg de Beaulieu, who described an evening with him at the home of a lawyer, where they sang three-part chansons until late at night.

Foix died in 1529 and the church administration declared all prebends vacant, leaving Janequin to seek a new means of livelihood. By then he enjoyed some fame as a composer: Pierre Attaingnant had published some of his chansons, probably including an undated volume devoted exclusively to his compositions. In 1530 Janequin had written the chanson *Chantons, sonnons, trompettes* to celebrate François I's entry into Bordeaux, on his way to the Spanish border to welcome his children back to France after their years of captivity as hostages. The success of this composition may have earned Janequin the title *chantre du roi* since he was almost certainly not regularly employed by the court.

In 1531 he served briefly as Master of the Choirboys at Auch Cathedral, but by the early 1530s he had moved to Angers. His brother Simon lived there and he had already had some contact with the area, for in 1526 he had been made *curé* of Brossary, and in 1527 *chapelain* of Angers Cathedral, prebends which apparently had not required his presence. In addition, in 1533 he was appointed *curé* of Avrille and from 1534 to 1537 he served as *maître de chapelle* at Angers Cathedral. For the years immediately following 1537 when Loys Henry replaced Janequin in the cathedral, there is no information concerning the composer's whereabouts. He probably stayed in Angers, for his name reappears in the archives there in 1548 when he is listed as an 'estudiant en l'université d'Angers'. Although it seems very odd that Janequin should have waited so long before attending a university, he may simply have registered to enjoy certain privileges granted to students. Or he may have needed a degree in order to hold the more lucrative prebends; during these years he was plagued by financial difficulties because of a loan from his nephew, which he was unable to repay, even though he gave over all his income from his appointment as *curé* of Unverre, near Chartres. The resulting quarrel seems to have led to a complete break with his family. In spite of these troubles, however, the years in Angers, particularly the 1530s, were Janequin's most prolific, if his growing list of publications is an accurate guide. During that decade Attaingnant published at least four volumes devoted entirely to Janequin's chansons and possibly one, now lost, of his motets. The first of Moderne's *Difficile des chansons* volumes (1540) was also given over exclusively to Janequin's music.

He may have lived in Paris temporarily during the mid-1540s, but he did not settle there permanently until 1549, when he was inscribed as a student at the university. His chanson on the siege of Metz earned him the honorary title of *chapelain* to the Duke of Guise, but it was not until the 1550s that he became *chantre ordinaire du roi* and finally, during the last years of his life, *compositeur ordinaire du roi*, a title that only Sandrin before him seems to have held. Janequin made his will in January 1558, leaving his small estate to charity, not to his family, after payment of debts to his housekeeper, who had been working for him without remuneration; he died shortly thereafter. His career was unorthodox for a great composer in that he never held an important regular position in a cathedral or a court. This may explain the fact that no laments, either poetic or musical, were written on his death. The continuing popularity of his music was his greatest monument.

2. Works. Simply on account of the large number of his chansons (he wrote over 250) Janequin has often been twinned in the musicological literature with Claudin de Sermisy (the other principal figure composing in the genre during the second quarter of the 16th century) as a master of the so-called Parisian style of chanson. Scholars have come to realize, however, that the principles governing Janequin's approach to chanson composition seem to differ markedly from those routinely favoured by Sermisy. Even discounting the often rather declamatory style and animated rhythmic fabric prompted by the narrative texts of his justly celebrated programmatic pieces, Janequin's concept of melodic organization departs considerably from the practice of Sermisy, Certon and other composers writing in the style popular at the royal court. Whereas the latter composers preferred concise melodic phrasing (with a clear caesura after the fourth syllable of a decasyllabic line of poetry and a melisma reserved principally for the penultimate syllable), Janequin often tended towards repetition of individual words and short ideas, thus breaking the melodic line into several shorter motifs. What is more, while Sermisy's chansons are extremely regular in their disposition of cadential notes within a given modal type, Janequin's chansons are often notable for the ways in which they explore unusual or irregular points of melodic repose. It is clear that Janequin regarded the chanson as his principal genre; even if a volume of motets was published by Attaingnant, his settings of vernacular texts completely overshadow his two masses and one surviving motet, and even the masses are based so literally on his own chansons that they are closer to being contrafacta than parodies.

The best known of all his chansons are those very long ones that imitate natural and man-made sounds: among them *Le chant des oiseaux*, *L'alouette*, *La chasse*, *Les cris*

de Paris and the perennial favourite of singers, lutenists, guitarists, keyboard players and other instrumentalists throughout the entire 16th century, *La bataille*, possibly written to celebrate the Battle of Marignano, which had taken place in 1515. All of these chansons are filled with onomatopoeic effects, such as fanfares, bird songs, street cries and the like, almost all based on short and simple musical formulae that make whole sections of each composition seem like mosaics of superimposed fragments. Often the music is quite static harmonically, so that the work depends entirely for its effect on rhythmic invention and witty superimpositions. (For an illustration of *Le chant des oiseaux*, *see* CHANSON fig.2.)

Many of the programmatic chansons were composed early in his career, although he occasionally produced a new one, like that celebrating the siege of Metz and other exploits of the Duke of Guise (*La guerre de Renty*, for instance), in his later years, and he sometimes revised an earlier one, as A.T. Merritt has shown. For example, his four-voice setting of *Gentilz veneurs* (*La chasse*), from a book of his descriptive chansons issued by Attaingnant in 1528, was reworked to include three additional parts, in all likelihood by the composer, for a reprinting of the volume in 1536. The composer himself was not the only person to make such arrangements. Philippe Verdelot added a fifth voice to *La guerre* when it was published by Susato (Antwerp, 1545), while *Le chant de l'alouette* (*Or sus vous dormés trop*) and *Le chant du rossignol* reappear in Claude Le Jeune's posthumous cyclic chanson print *Le printemps* (Paris, 1603), each with an added fifth voice from Le Jeune's pen and each with additional poetic stanzas drawn from *La sepmaine*, a creation cycle by Salluste Du Bartas.

The circumstances that Janequin's first chanson appeared in an Italian anthology, that his most successful composition was one celebrating an Italian battle and that, quite unusually for a composer of Parisian chansons, he set one Italian text, *Si come il chiaro*, but in a very French style (one of only two in all of Attaingnant's anthologies), have led some to speculate that he spent time in Italy; however, no solid evidence supports the hypothesis. His connections with Italy are probably explained by the wide and rapid distribution of all sorts of music throughout western Europe in the 16th century. Indeed, his *Missa super 'La bataille'* was sufficiently well known by the mid-16th century to be singled out by Tridentine performers as worthy of censure for the profanity of its model.

For his shorter chansons he set texts by Clément Marot, Mellin de Saint-Gelais, François I, Ronsard and other poets, mostly of more local significance. He had a penchant for witty narrative poems, quite often those which tell a bawdy story or those involving rustic characters. He set them with that precise and clear sort of imitation that came into the chanson at the beginning of the 16th century. This imitation often involves very square melodies, frequently rather popular in tone, that he constantly displaced metrically, fragments of dialogue thrown back and forth among the parts of the ensemble, and of course the characteristic opening rhythm, long–short–short.

Janequin set the words of his chansons carefully because so many of them are narrative. However, like many other French composers, he seems to have been more interested in fitting the music to the rhythm of the words than in reflecting the meaning of the text in the music. In harnessing rhythm in the service of good declamation, he sometimes resorted to a repetitive formula, for example, long–breve–long–breve–long, but more often the melodic lines unfold in a very flexible rhythm that ignores the bar-lines and is capable of shifting back and forth from duple to triple metre to emphasize either a single word or a whole phrase.

Janequin turned late in his career to settings of French translations of the psalms and *chanson spirituelles*. Unfortunately most of these 150 works survive in an incomplete state. Some may have used an amount of chromaticism uncharacteristic for French music of the time. If *Qui au conseil des malings n'a esté* is a typical example, their counterpoint is more sober than that of the secular chansons, and they present the traditional Calvinist tunes plainly and simply in the tenor. The fact that he composed so many suggests that he may have sympathized with the Protestant cause towards the end of his life.

WORKS

for 4 voices unless otherwise stated

Edition: *Clément Janequin: Chansons polyphoniques*, ed. A.T. Merritt and F. Lesure (Monaco, 1965–71, 2/1983) [M]

† – *incomplete but given a number in M*

MASSES

Missa super 'L'aveuglé dieu', Missae duodecim (Paris, 1554) (on his own chanson)

Missa super 'La bataille', 1532[8] (on his own chanson)

MOTETS

A volume of motets by Janequin was published by Attaingnant (Sacrae cantiones seu motectae quatuor vocum, Paris, 1533; lost), according to C.F. Becker: *Die Tonwerke des XVI. und XVII. Jahrhunderts* (Leipzig, 1855), 23.

Congregati sunt, 1538[5]; ed. in SCMot, xiv (1995)

CHANSONS

A ce joly moys, M iii, no.97; Aller m'y fault, M i, no.7; Allons, fuyons, bevons, M ii, no.45; Amour ayant de ma grand passion, M iv, no.121; Amour cruel de sa nature (M. de Saint-Gelais), M ii, no.72; †Amour cruel, mon Dieu, no.246; Amour et moy avons faict, M iv, no.133; Amour vainc tout, M vi, no.231; Assouvy suis, M i, no.8; Au despartir triste deul, M ii, no.29; Au joly jeu du pousse avant, M i, no.12; Au premier jour du joly moys, M iv, no.115; Aussi tost que je voy m'amye, M iv, no.156; Au verd boys je m'en iray, M i, no.132; Avant que partiez de ce lieu, M v, no.202; Ayé pitié du grant mal (Claude Chappuys), M ii, no.27; Baisez moy tost, M iii, no.83; Bel aubépin verdissant (P. de Ronsard), M vi, no.251; Branlez vos piques (La guerre de Renty), M vi, no.254

Ca, ces beaulx yeux, M iv, no.149; Ce disoit une jeune dame, M iv, no.168; Ce faux amour, M vi, no.245; Celle qui veit son mari, M ii, no.71; Ce may nous dit la verdure, M v, no.214; Ce moys de may, M i, no.10; Ce n'est pas moy, M vi, no.239; Ce n'est point moy mon oeil, M v, no.194; Cent baysers au despartir, M v, no.180; Cent mille foys, M v, no.175; Ce petit dieu qui vole, M v, no.213; Ce sont gallans, M ii, no.57; C'est a bon droit, M ii, no.28; C'est a moy qu'en veult, M v, no.188; C'est mon amy, M vi, no.229; Ce tendron est si doulce, M iii, no.96; Chantons, sonnons, trompettes, M i, no.17; Chasse rigueur loing de toy, M v, no.208

De céans jusques chez m'amye, M v, no.204; De labourer je suys cassé, M ii, no.19; De son amour me donne, M vi, no.225; D'estre subject, M ii, no.47; De ta bouche tant vermeille, M v, no.215; De tes doulx yeulx, M ii, no.30; De vostre amour je suys deshérité, M ii, no.36; De vray amour, M ii, no.52; †Dictes moy doncq, M vi, no.228; Dictes sans peur (François I), M ii, no.24; Dieu doint le bonjour, M iv, no.157; Di moy, ma soeur, M v, no.216; Dont vient que ce beau temps, M iv, no.170; Doulens regretz, ennuys, M vi, no.241; D'un seul soleil, M v, no.205; Dur acier et diamant, M iv, no.150

Elle craint cela, M ii, no.33; Elle mérite pour ses grâces, M iv, no.166; Elle voyant approcher, M iv, no.169; En amour y a du

plaisir, M v, no.198; En attendant son heureuse présence, M ii, no.21; En escoutant le chant mélodieulx (Le chant du rossignol; Le rossignol), M ii, no.68; En fut il onc, M iii, no.105; En la prison les ennuys, M vi, no.242; En me baisant, M v, no.177; En m'en venant de veoir, M iii, no.98; Escoutez tous gentilz (La bataille de Marignan; La guerre), 4vv, M i, no.3; Escoutez tous gentilz (La bataille de Marignan; La guerre), 5vv, M vi, no.234; Estant oisif (Le caquet des femmes), M iii, no.108; Est-il possible, o ma maistresse, M iv, no.153; Et vray Dieu qu'il m'ennuye, M iv, no.152

Faictes le moy, M i, no.16; Faisons le dire mensonger, M iv, no.164; Frapper en la roye, M ii, no.40; Frere Frappart troussé, M v, no.207; Frere Lubin revenant (L. Jamet), M iii, no.99; Frere Thibault (C. Marot), M ii, no.70; Fyez vous y si vous voulés, M ii, no.58; Fy fy cela est trop maigre, M ii, no.59; Fy fy metez les hors, M ii, no.44; Gentilz veneurs (La chasse), M i, no.4; Gros Jehan menoit, M iv, no.126; Guillot un jour, M iii, no.78

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PSALMS AND CHANSONS SPIRITUELLES

Premier livre contenant xxviii pseaulmes de David ... 4vv (Paris, 1549) [1549]

Premier livre contenant plusieurs chansons spirituelles, avec les lamentations de Jeremie (Paris, 1556) [1556]

Proverbes de Salomon ... 4vv (Paris, 1558) [1558]

Octante deux pseaumes de David ... 4vv (Paris, 1559) [1559]

Ainsi que la bische rée, 1559; Alors qu'affliction me presse, 1559; Alors que de captivité, 1559; Après avoir constamment attendu, 1559; A toy, mon Dieu, mon coeur monte, 1549, 1559; A toy, o

Dieu, qui es le haut, 1559; Au cri du povre délaissé, 1558; Au moins mon Dieu ne m'abandonne, 1556; Aux parolles que je veux dire, 1549, 1559; Bien heureux est la personne, 1559; Bien heureux est quiconques sert à Dieu, 1559; Celuy qui du moqueur, 1558; C'est gloire à Dieu, 1558; Christ est-il mort (Le devis chrestien), 1556; Comment se sied le Seigneur, 1556; Comment se sied seulette et désolée (Lamentations de Jeremie), 1556; Comment sont ils noz Roys, 1556

Deba contre mes debateurs, 1559; De pleurs la nuict, 1556; Des eaux la claire liqueur, 1558; Des ma jeunesse ils m'ont fait mille assaux, 1559; Des qu'adversité nous offense, 1559; De tout mon cueur t'exalteray, 1549, 1559; Donne secours, Seigneur, il en est heure, 1549, 1559; Donnez au Seigneur gloire, 1559; Dont vient cela, Seigneur, je te supply, 1549; D'où vient cela Seigneur, 1559; Du fons de ma pensée, 1559; Du hault rocher d'éternelle puissance, 1556; Du malin les faits vicieux, 1549, 1559

En luy seul gist ma fiance parfaitte, 1559; Espars sur moi de ton jardin, 1556; Estans assis aux rives aquatiques, 1559; Grâces à toi, mon seigneur tout puissant, 1556; Honneur, vertu et action de grâces, 1556; Il faut que de tous mes esprits, 1559; Incontinent que j'en ouy, 1559; Jamais ne cesseray de magnifier le Seigneur, 1559; J'ay dit en moy de pres je viseroy, 1559; J'ay mis en toy mon esperance, 1559; Je t'aymeray en tout obéissance, 1549, 1559; Jusques à quand as estably, 1549, 1559

La fausse balance, 1558; La femme sage édifie, 1558; Lamentations de Jeremie, see Comment se sied seulette et désolée; La sapience a basty sa maison, 1558; La sapience esleve hault sa voix, 1558; Las! en ta fureur aiguë, 1549, 1559; La terre au Seigneur appartient, 1549, 1559; Le devis chrestien, see Christ est-il mort; Le Dieu, le fort, l'éternel parlera, 1559; Le fol malin en son cuer dit, 1549, 1559; Le fruict de vie estoit vif, 1556; Le sage enfant recoit, 1558; Les cieux en chacun lieu, 1549, 1559; Le Seigneur est la clarté, 1559; Le Seigneur ta priere entende, 1559; Les gens entrés en ton héritage, 1559; L'homme en son coeur, 1558; L'homme meschant s'enfuit, 1558; L'omnipotent a mon Seigneur, 1559; Loué soit Dieu qui ma main dextre, 1556

Mieux vaut bonne renommée, 1558; Mieux vaut un morceau, 1558; Misericorde au povre vicieux, 1559; Mon Dieu, j'ay en toy esperance, 1549, 1559; Mon Dieu me paist sous sa puissance, 1549, 1559; Mon Dieu, mon Dieu, pourquoy m'as tu laissé, 1549, 1559; Mon Dieu, mon roy, ma foy, 1556; Mon Dieu preste moy l'aureille, 1559; Mon fils ne te glorifie, 1558; N'ensuy le train des malins, 1558; Ne sois fasché si durant ceste vie, 1549, 1559; Ne veuillés pas, o Sire, 1549, 1559; Non point a nous, Seigneur, 1559; Nous sommes en semblable affaire, 3vv, 1556

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Passant au champ, 1558; Pour certain je suis l'homme, 1556; Pourquoy font bruit et s'assemblent les gens, 1549, 1559; Propos exquis et profondes parolles, 1558; Propos exquis fault que de mon coeur saute, 1549, 1559; Quand Israel hors d'Egypte sortit, 1559; Quand je t'invoque, helas! escoute, 1549, 1559; Qui au conseil des malings n'a esté, 1549, 1559, ed. in Cauchie (1933), 50; Qui ayme la doctrine, 1558; Qui en la garde du haut Dieu, 1559; Qui est-ce qui conversera, 1549, 1559; Qui trouvera la femme vertueuse?, 1558; Rendés à Dieu louange et gloire, 1559; Responce douce appaise, 1558; Reveillez vous, chascun fidelle, 1549, 1559; Revenge moy, prens la querelle, 1549, 1559

Sans l'espargner par sa forte puissance, 1556; Seigneur Dieu, oy l'oraison mienne, 1559; Seigneur entens a mon bon droit, 1559; Seigneur garde mon droit, 1559; Seigneur je n'ay point le cueur fier, 1559; Seigneur le roy s'esjouira, 1559; Seigneur puisque m'as retiré, 1559; Si est-ce que Dieu est tres doux, 1559; Souvienne toy, Seigneur et maistre, 1556; Soy moy seigneur ma garde, 1559; Sus loués Dieu mon ame en toute chose, 1559; Sus, sus mon ame il te faut dire bien, 1559; Tes jugemens, Dieu veritable, 1559; Toute homme qui son esperance en Dieu asseurera, 1559; Tout honneur, louenge et gloire, 1556; Tout mal et travail nous aborde, 3vv, 1556; Tu as esté, Seigneur, notre retraicte, 1559; Veillés, Seigneur, estre secors, 1559; Vers les monts j'ay levé mes yeux, 1559; Veu que du tout en Dieu mon cueur, 1549, 1559; Vouloir m'est pris de mettre, 1559

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Amour, amour, tu es par trop cruelle, 3vv, 1541[2]; Amour me voyant sans tristesse, 3vv, 1541[13] (attrib. Gosse in 1539[18]); Auprès de vous secrètement, 3vv, 1541[13] (attrib. Sermisy in 1539[18]); Bastienne, Bastienne, vous avés changé, 3vv, 1541[13]; Bon pastoreau, garde bien, 3vv, 1541[13]; Celle qui m'a tant pourmené, 3vv, 1541[13] (attrib. Sermisy in Trente et une chansons musicales, Paris, 1535); C'est malencontre que d'aymer, 3vv, 1541[13]; C'est une dure despartie, 3vv, 1541[13] (attrib. Sermisy in Trente et une chansons musicales, Paris, 1535); Changeons propos, 3vv, 1541[13] (attrib. Sermisy in 1539[18]); Contre raison vous m'estes, 3vv, 1541[13] (attrib. Sermisy in 1553[22])

En disant une chansonette, 3vv, 1541[13] (attrib. Gascongne in 1578[16]); Fringotés, jeusnes fillettes, 1538[19] (attrib. J. Du Pont in 1548[5]); Grace et vertu, bonté, 3vv, 1541[13] (attrib. Le Heurteur in 1553[22]); Helas je suis marry, 3vv, 1541[13] (attrib. Févin in *GB-Lbl* Harl.5242); J'ay contenté ma volunté, 3vv, 1541[13] (attrib. Sermisy in Trente et une chansons musicales, Paris, 1535); J'ay le désir content, 3vv, 1541[13] (attrib. Sermisy in 1539[18]); J'ay mis mon cueur en ung lieu, 3vv, 1541[2] (attrib. Gascongne in *Cmc* Pepys 1760); Je ne fais rien que requérir, 3vv, 1540[7] (attrib. Sermisy in Trente et une chansons musicales, Paris, 1535); Jennette, Marion se vont jouer, 3vv, 1541[13]; Je prends en gré, 1540[16] (attrib. Clemens non Papa in 1539[15-16]); Je suis trop jeunette, 3vv, 1541[13] (attrib. Gombert in 1552[10]); Joyeusement il fait bon vivre, *S-Uu* 87

La loy d'amours est tant inique, 3vv, 1541[13]; Laras tu cela, Michaut, 1538[17] (attrib. Bon Voisin in 1538[13]); La tres doulce, plaisant, velue, 3vv, 1541[13]; Le cueur de vous ma présence, 3vv, 1541[13] (anon. in 1539[18]); Mauldicte soit la mondaine richesse, 3vv, 1541[13] (attrib. Cosson in 1539[18]); Nous bergiers et nous bergieres, 3vv, *DK-Kk* 1848–2° (attrib. 'Tomas Janequin'); Or sus vous dormez trop, 3 vv, *I-Fc* 117; Par fin despit, 3vv, 1541[13] (attrib. Sermisy in 1539[18]); Prenés le galland, 1538[19] (attrib. Sohier in 1536[4]); Quand je boy du vin claret, 3vv, 1541[13] (attrib. Le Heurteur in Trente et une chansons musicales, Paris, 1535)

Regretz, soucy et peine, 3vv, 1541[13] (attrib. Le Heurteur in 1553[22]); Saincte Barbe mon compere, 1538[19] (attrib. Passereau in 1536[6]); Si j'ay du mal ou du bien, 1541[13] (attrib. Ysoré in 1542[18]); Si mon malheur, 3vv, 1541[13] (attrib. Sermisy in Trente et une chansons musicales, Paris, 1535); Tant est gentil, plaisant, 3vv, 1541[13]; Une déesse en ce temps cy, 1544[9]; Une fillette bien gorrière, 1538[16] (attrib. Clemens non Papa in 1538[11]); Ung petit coup m'amye, 1538[19] (attrib. Passereau in 1533[1]); Vignon vignette, 3vv, 1541[13] (attrib. Sermisy in 1553[22])

See Lesure (1951 and 1959) for reasons for rejecting attributions to Janequin

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HOWARD MAYER BROWN/RICHARD FREEDMAN

Janet & Cotelle. French firm of music publishers. It was founded by Pierre-Honoré Janet (*d* Orsay, Seine-et-Oise, 5 Sept 1832) and Alexandre Cotelle (*b* Montargis, 1786; *d* Paris, 5 Dec 1858). Before their partnership, Janet had worked in music and general publishing with his father, Pierre-Etienne (1746–1830) and had purchased from him the music element in 1808. In 1810 Janet and Cotelle started business at 17 rue Neuve des Petits-Champs, Paris, 'au Mont d'Or', their retail shop until about 1824. By July 1812 they had acquired publishing premises at 123 and 125 rue St Honoré, where, after Janet's death in 1832, the firm remained until bankrupted in 1836. On 14 July 1812 they absorbed the firm of Imbault, in 1821 that of Décombe, in March 1824 that of Boieldieu Jeune (whose premises at 92 rue de Richelieu were additionally retained), and at the end of 1825 that of Ozi et Cie (successors to Magasin de Musique (i)). After the death of Janet and dissolution of the partnership Cotelle carried on the business as A. Cotelle. In 1838 he had moved his main premises to 140 rue St Honoré (with various subsidiary addresses in the boulevard Montmartre); in 1844 he moved to 137 rue St Honoré and in 1855 to 3 rue Jean-Jacques Rousseau. After Cotelle's death the firm continued, first at the same address, then at 51 rue Jean-Jacques Rousseau (from about 1868), at 17 rue Orléans St-Honoré (from about 1883) and finally at 22 rue des Bons-Enfants (from about 1887); in about 1891 the major part of the assets were taken over by Enoch Frères & Costallat.

Mainly on account of their acquisition of four other firms, Janet & Cotelle were, in 1830, among the largest French music publishers. Their importance was transitory, however, for they made no serious attempt to encourage worthwhile contemporary composers, preferring to play safe by issuing new editions of established works. The opera full scores they published were, with a few exceptions, reissued from the plates of Imbault or the Magasin de Musique (i); and their vocal scores of 17 Rossini and 13 Boieldieu operas were new editions or reissues of previously published works. The only opera of lasting fame first published by the firm was Boieldieu's *La dame blanche*.

Janet & Cotelle are best remembered for their handsome editions of 93 quintets and 52 trios by Boccherini (see illustration), 12 of the quintets being previously unpublished. They also published collections of trios, quartets and quintets by Beethoven, a collection of quartets by



Title-page of Boccherini's Quintets, ii (Paris: Janet & Cotelle, 1822/3)

Haydn, a large quantity of miscellaneous instrumental and vocal music, and literary and didactic works by Fétis. But after Janet's death the firm achieved almost nothing of consequence. Up to that time the aesthetic quality of production had been high, and all their publications had been printed from engraved plates. About 2500 items had been published by 1835, with reliably chronological plate numbers.

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RICHARD MACNUTT

Janetton, La. *See* BROWN, WILLIAM.

Jang, Jon (*b* Los Angeles, 11 March 1954). Chinese-American composer and jazz pianist. After only a year and a half of piano lessons, he was accepted into the Oberlin College Conservatory (BMus 1978), where he studied the piano with Wilbur Price and composition with Wendell Logan. In 1982, after attending the first Asian American Jazz Festival in San Francisco, he co-founded AsianImprov aRts and Records, an organization promoting music born out of the Asian American experience. He has lectured on Asian American music at the University of California's Berkeley (1992–5, 1997) and Irvine (1995) campuses. As a composer, pianist and artistic director, Jang has broken down barriers and expanded genre definitions. His style is characterized by a compelling mix of diverse influences and sounds: Chinese folk melodies and instruments, Philippine *kulintang*, Japanese modes and *taiko* drums are all used in a variety of contemporary

contexts. A pioneer in the integration of jazz and classical music, Jang has had his compositions performed in major concert halls and jazz festivals internationally.

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(*selective list*)

Conc., jazz ens, taiko drums, perc, 1988; SenseUs-the Rainbow Anthem, nar, fl, trbn, pf, perc, db, 1990; Tiananmen!, jazz ens, Chin. insts, 1992; Color of Reality, jazz sextet, Chin. insts, 1993; Woman Warrior (incid music), 1994; Island (Immigrant Suite no.1), nar, ens, 1995; My America ... Honk if you love Buddha (film score), 1995; Island (Immigrant Suite no.2), Cantonese op singer, str qt, 1996

MSS in *US-NYamc*

Principal publisher: Zhang Music

Principal recording company: Soul Note

WEIHUA ZHANG

Janič, Antonín. *See* JANITSCH, ANTON.

Janiczek, Józef (*b c*1740; *d* 1806). Polish organ builder. He came from Kalisz but settled in Warsaw (his memorial plaque calls him 'organifex varsoviensis'), where he built and overhauled several instruments. Active also in the vicinity of Warsaw, for example in Łowicz in 1797, he often made long journeys in Poland and abroad, building new cathedral organs in Włocławek (1800–1) and Breslau (now Wrocław; 1801). Some of his instruments, for example those in Koło (1783) and Borek (1799), both near Poznań, survived until the 20th century: that in Borek was dismantled in 1948. They were apparently well built and musically satisfying, which would account for the good reputation that he enjoyed in his time among his countrymen as well as among German builders in Silesia.

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JERZY GOŁOS

Janiewicz, Feliks [Yaniewicz, Felix] (*b* Vilnius, 1762; *d* Edinburgh, 21 May 1848). Polish violinist and composer. As early as 1777 he joined the court orchestra of the last Polish king, Stanisław August Poniatowski, in which he remained for six or seven years (he had left by February 1784). He later stayed in Vienna, and on 26 February 1785 gave a concert at the Burgtheater (this was possibly his first public appearance as a soloist). There are no known records of his other concerts in Austria, but Janiewicz apparently gained a good reputation in Vienna, for he was praised by Kelly as one of the best violinists of his time. Whether he ever met Mozart or Haydn, as many authors claim, is unknown; nor is there any evidence linking Mozart's lost Andante in A major K470 to him. He is said to have been in Italy in 1786; according to some sources, he studied with Nardini in Florence. Afterwards, he travelled to France; his first public appearances in Paris (on 23 and 24 December 1787 at the Concert Spirituel) were favourably reviewed in the *Mercure de France*, and he had several violin concertos published. He was also a member of the orchestra of the Duke of Orléans.

In 1792 Janiewicz went to London, where he appeared as violinist and composer, first at private concerts and soon afterwards in public, mostly at Salomon's concerts. His next London appearances were apparently not until 1794. He also gave concerts in other English cities, in Scotland and Ireland. In 1800 he married Miss Eliza Breeze of Liverpool, where in 1801 he opened a 'Music, Musical Instrument Warehouse', which traded until 1829; he also had a music shop in London, 1810–12. His publications included some of his own works and collections of modern transcriptions. In 1813 he was one of the founders of the Philharmonic Society in London, and he was one of the leaders of the orchestra during its first season.

In 1815 Janiewicz moved to Edinburgh. He led the orchestra in the first Edinburgh Festival in the same year and in subsequent festivals (1819, 1824), and was an active teacher and organizer of musical life. In February 1829 he gave his last public concert. He died at home at 84 Great King Street, and was buried in the Warriston Cemetery in Edinburgh. He left two talented daughters, Felicia, a pianist, and Paulina, a harpist.

Janiewicz achieved his greatest successes as a virtuoso. His style of playing was said to be 'pure, warm and full of feeling', with outstanding execution in octaves. As a composer he was essentially self-taught. He did not go beyond the limits of the Classical style: fundamentally, his work does not range beyond the forms of violin music of his own day. He usually composed thinking of himself as the performer, and the value of his extant works lies chiefly in the discovery and boldness of his violinistic solutions.

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SONGS

Go youth beloved (Liverpool, *c*1803); The Battle of Freedom, or The Birthday of Freedom (Philadelphia, 1805); Song of Battle (*c*1805)

INSTRUMENTAL

Vn concs. (2 in S): F (Paris, *c*1790–92), as A Favorite Concerto à violon principal (London, *c*1795), arr. J.L. Dussek as 1 of 2 Concertos adapted for the Pianoforte, pf, vn (London, 1794); E (Paris, *c*1790–97); A (Paris, *c*1790); A (Paris, 1797); e (Paris, *c*1797–1800), arr. J.B. Cramer as 1 of 2 Concertos adapted for the Pianoforte (London, 1794)

A Favorite Concerto for the Pianoforte with Accompaniments, B♭ (Liverpool, *c*1805)

Chbr (some in S): 6 Trios, 2 vn, vc (Paris, *c*1800); Sonata, A, pf, vn (*c*1800–03); 6 Divertimentos, 2 vn (London, *c*1805); Sonata, A, pf, vn, vc (London, *c*1805); Sonata, F, pf, vn (London, *c*1805); Trio, 2 vn, vc, ed. J. Berwaldt (Kraków, 1969)

Pf: Hope told a flattering tale, variations (Liverpool, *c*1803–4); Favorite Polacca (London, *c*1805); Peggy's Love, rondo (*c*1805); Rondo à la militaire (London, *c*1805); Sonata, B♭ (London, *c*1805); Mazurek (London, *c*1810); Polskie Rondo (*c*1810); Indian War Hoop, rondo (Liverpool, *c*1815); Swiss Air as a Rondo (*c*1820); Rondo in the Scottish Style (London, *c*1829)

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JACEK BERWALDT/MARGARET MIKULSKA

Janis [Yanks, Yankelevitch], **Byron** (*b* McKeesport, PA, 24 March 1924). American pianist. As a child he studied first with Josef and Rosina Lhévinne in New York and then for six years with Adele Marcus. In 1943 he made his orchestral début with Frank Black and the NBC SO in Rachmaninoff's Second Concerto. The following year he played the same work with the Pittsburgh SO conducted by Lorin Maazel, who was not yet 14; Horowitz was in the audience and offered to teach Janis, who worked with him for three years. After his Carnegie Hall début in 1948, Janis appeared with the world's leading orchestras and as a recitalist, making many tours, including an outstandingly successful one of the USSR in 1960. On his return to the USA he celebrated the 150th anniversary of Liszt's birth by performing both Liszt's piano concertos with Charles Münch and the Boston SO in Boston and New York. His career was interrupted by illness in the 1960s but he began to make regular appearances again in 1972. He continued to pursue his concert career with notable success despite the onset the following year of arthritis, which affected his hands and wrists. He played at the White House in 1985 and the same year was made Ambassador for the Arts of the National Arthritis Foundation. Janis was a keen advocate of Gottschalk before that composer's music became fashionable, but he remains best known in the repertory from Rachmaninoff to Prokofiev. He has also composed popular songs and ballads and since 1988 has spent more time on composition, especially for film and television. In 1967 at the Château de Thoiry, Yvelines, Janis discovered autograph manuscripts of two Chopin waltzes (G♭, op.70 no.1, of which no autograph had previously been known, and E♭, op.18), then two variant autographs of the same waltzes in the Yale University library in 1973; a film entitled *Frederic Chopin – a Voyage with Byron Janis* relates his French discoveries. Having made no recordings since the age of 30, he returned to the studio in 1996 to record a Chopin disc for EMI. He was the first American to win a Grand Prix du Disque, and he also received a Harriet Cohen Award. In 1965 the French government bestowed upon him the rank of Chevalier in the Ordre des Arts et Lettres, the first American pianist to be so honoured. He serves as chairman of the Global Forum arts and culture committee and on the board and music advisory committee for Pro Musicis, an international organization devoted to helping young artists.

MICHAEL STEINBERG/R

Janissary music [Turkish music] (from Turkish *yeni çeri*: 'new troop'; Ger. *Janitscharen Musik, türkische Musik*; It. *banda turca*). The Turkish ensemble of wind and percussion instruments known in the Ottoman Empire as *mehter*, introduced into Europe in the 17th century and later imitated there using Western instruments.

The janissaries, the élite troops of the Ottoman Empire, were initially Christian captives recruited to form a new army after their conversion to Islam. The bands of the janissaries were called *mehter*, a term used also for some Ottoman state officials and thus taken to mean not just the bands but the individual musicians as well. The music of the *mehter* (*mehter musikisi*) was not written down, and consequently most information about it concerns the instruments on which it was played. However, the information given in the secondary literature about the instrumental make-up of the *mehter* has been contradictory and unsupported by adequate proof.

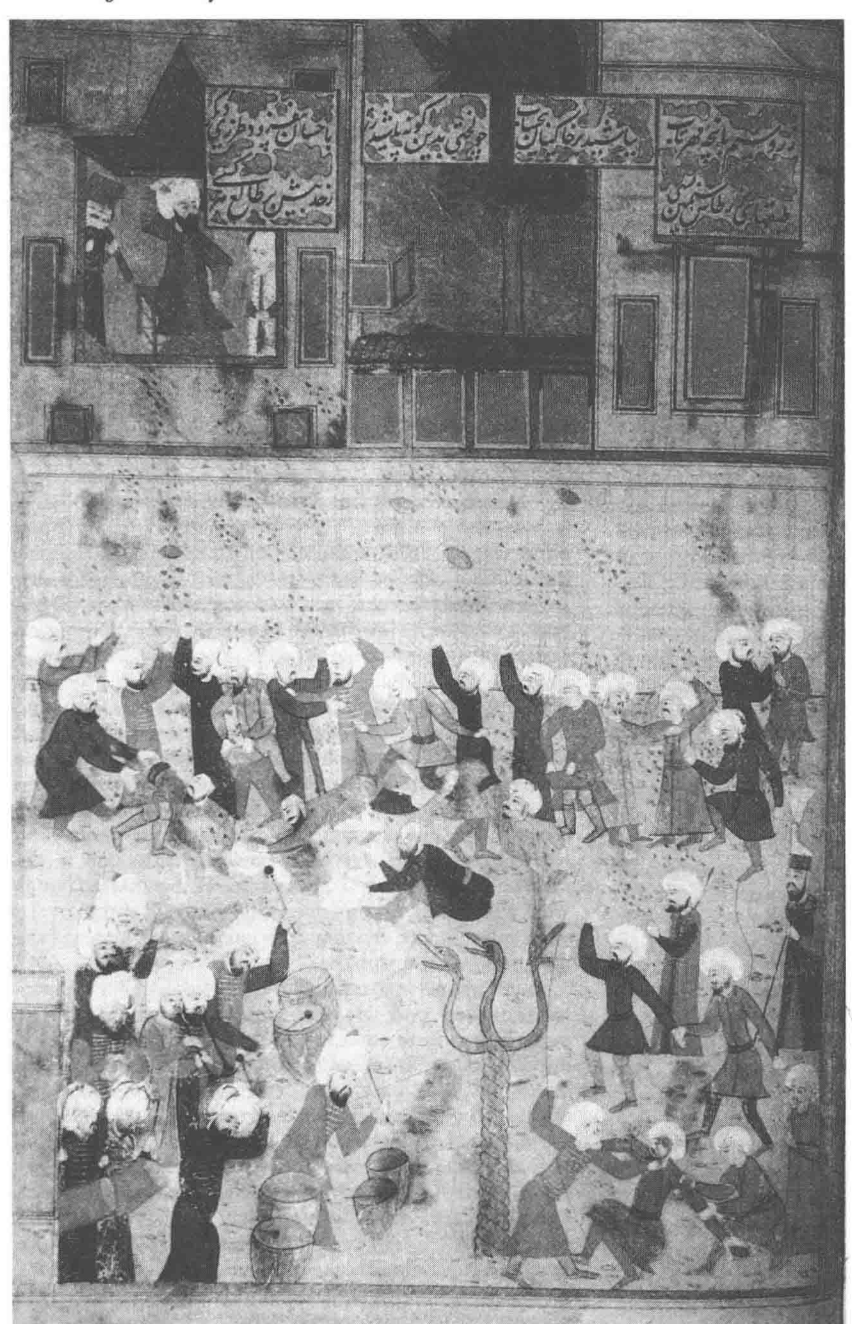
There is no definite evidence that what became known as janissary music began with the founding of the janissaries in 1329. There were other military bands in Asia before and at that time, and these served as models for the *mehter*. According to 9th-century accounts, military ensembles of trumpets, shawms, drums and gongs were used by Turco-Mongolian peoples in north China. Ibn Battuta mentioned a 14th-century Byzantine band with trumpets, shawms and drums, and a manuscript of the 14th century (*TR-Itks* A. 3472) contains a miniature showing a band consisting of trumpets, kettledrum, bass drum and cymbals.

The instrumental make-up of the *mehter* depended on its function. One function was to play on the battlefield to inspire the soldiers. The band was always to be found at the centre of the action; as soon as the music fell silent, the soldiers stopped fighting. The *mehter* also provided solemn music for state ceremonies, played on the arrival and departure of important persons, and accompanied Ottoman ambassadors to Europe. The entry of the Grand Envoy Mehmed Pasha into Vienna on 8 June 1665, for instance, was accompanied by a large *mehter*, consisting of four shawms (*zurna*), two pairs of large kettledrums, two cymbals, three cylindrical bass drums and four trumpets. The instrumental forces of such bands were already considerable in the 16th century, since numbers of individual instruments could be multiplied according to requirements. There were up to 39 musicians in the *mehter* of the 17th and 18th centuries. Such large bands were particularly impressive, with the shrill sound of the wind instruments, the mighty boom of the drums and the metallic clash of cymbals.

The standard instruments of the *mehter* were the *zurna* (*see* SURNĀY) and DAVUL (cylindrical bass drum). The penetrating, shrill sound of the *surnay* made it ideal for military music. The *davul* differed from similar European drums in being struck on one side with a curved stick and on the other with a switch of twigs. The *zurna* and *davul* are native to Anatolian folk music. Other instruments played by the *mehter* were the *boru* (trumpet), *nakkare* (small kettledrum, usually played in pairs; *see* NAQQĀRA), *kos* (large kettledrum, also frequently used in pairs) and *zil* (cymbals), adding to the basic sound of *zurna* and *davul*. The *boru* and *kos* were used exclusively in military bands, while the *zil* and *nakkare* were also played by members of religious orders.

The trumpet is an important indication of mutual cultural influences between East and West. The looped trumpet tube appeared in Eastern miniatures only after encounters with European cultures, in which S-shaped, then looped forms were developed and gained popularity in the 14th and 15th centuries. Persian and Ottoman pictorial evidence shows bands using the straight trumpet exclusively until the second half of the 15th century. Thereafter the *mehter* used the S-shaped and later the looped trumpet. The looped trumpet occurs in Eastern miniatures after the second half of the 16th century; tubes of this shape were known in Europe some 150 years earlier.

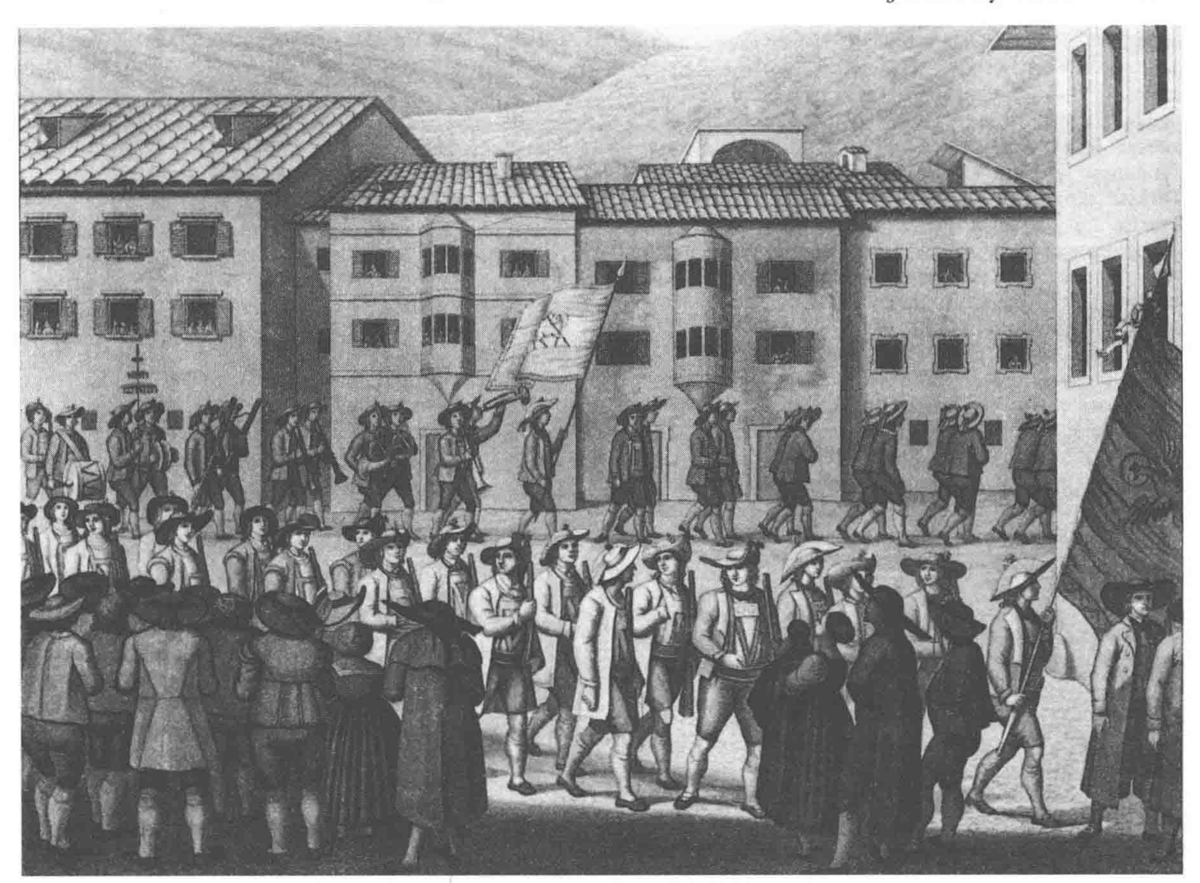
The Turkish crescent [*Schellenbaum*] may originally have derived from the *tugh*, the symbol of rank of the



1. Mehter with two zurna (shawms), two boru (trumpets), two davul (bass drums), a pair of naqqāra (small kettledrums), a pair of kos (large kettledrums) and zil (cymbals) in a performance for the Ottoman Sultan Murad III, who observes the scene from the balcony of his palace; miniature from the 'Shāhanshāhnāma' ('Book of the king of kings'), begun 1592 (TR-Itks B. 200, f.42r)

Ottoman military élite. It may have developed in the West when jingles were added as decoration to these military standards. The new instrument still acted symbolically as a standard, since it was possessed only by certain special military bands, and almost never by civilian wind bands. Impressed by the European version, the Ottomans adopted it in the 19th Century; the Turkish crescents in the Istanbul military museum are imitations of a 19th-century European tradition and no Ottoman source shows the Turkish crescent as an instrument of the *mehter*.

Turkish bands were known in Europe from the 17th century. A carousel at the Württemberg court in 1617 included *türkische Pfeiffer und Trommeln*, and the band of the Croatian regiment in Dresden had *türkische Pauklein* and *kleinen Schallmeyen* by 1650. Turkish instruments had been used occasionally in opera in the late 17th century: in 1780 N.A. Strungk used Turkish cymbals in *Esther* (Hamburg, 1680) and Domenico Freschi used cymbals and other Turkish instruments in *Berenice vendicativa*, written for Venice. Turkish bands began to gain popularity in Europe towards the end of the 17th century, during and following the war between the European powers and the Ottoman Empire. The Polish king Jan III Sobieski apparently had one in his retinue in 1673 and Augustus II (*d* 1735) also maintained one, which played in Dresden in 1697. Anna Ivanova



2. Band with cymbals, Turkish crescent and bass drum in a festive procession for a shooting contest, Brixen, 1801: etching by Josef Weger, 1827

(Empress of Russia, 1730–40) had a *mehter* sent from Constantinople in 1725 and such bands began to appear elsewhere in Europe by the 1740s: Ritter von Trenck marched into Vienna with one in May 1741 and the Prussian artillery had one when they entered Prague on 20 September 1744.

Contact with the Ottoman Empire influenced European music in several ways: some writers and composers viewed the Turks merely as an exotic and hostile people, for example in Lully and Molière's *comédie-ballet Le bourgeois gentilhomme* (1670) and Daniel Speer's *Musikalish Türckischer Eulen-Spiegel* (1688); others were influenced by Ottoman military music in the use of characteristic percussion instruments, with composers expressing Turkish subjects in their music without actually copying Turkish music itself, as in Mozart's *Die Entführung aus dem Serail.*

One of the most striking developments was the addition of Turkish instruments to the European *Feldmusik* ensembles (oboes, bassoons and horns or trumpets) used as military bands. The most important instrument in janissary music around the middle of the 18th century was the *davul*, the big bass drum. During the last quarter of the century cymbals and triangles were also added to the instrumentarium. The Turkish crescent first appeared towards the end of the century. These percussion instruments belonged to an independent ensemble which, unlike the military drums and fifes, played only on ceremonial occasions, never in battle. Under the influence of these additions, European military bands grew in the early 19th century into large wind ensembles.

A pre-condition of the fashion for 'Turkisms' and therefore Turkish music was the establishment of normal political relations between the Turks and the European states. But the Turks remained a symbol of the exotic, an idea emphasized by the use of Middle Eastern and black African musicians or musicians with blackened faces to play the percussion instruments. The signboard of a Tyrolean company of actors and musicians (Österreichisches Museum für Volkskunde, Vienna, no.19767) dating from the late 18th century or the early 19th still shows musicians with darkened faces. Turkish players were never engaged in British bands, but black musicians were enlisted to play the percussion instruments; 'blackamoors' had been employed in the British army as side drummers, kettledrummers and trumpeters for half a century. These players were dressed in the most extravagant Orientalist style and their antics in performance became a feature of military music. The present leopard-skin aprons of drummers and their elaborate drumstick flourishes are relics of this tradition.

Many compositions display the new fashion for the *alla turca* style, for example Mozart's Violin Concerto in A major K219 and Piano Sonata in A major K331, and Michael Haydn's music for Voltaire's *Zaire* (1777). Some operas were so strongly marked by the Turkish fashion as to earn the popular name 'Turkish opera'. An early example was Gluck's *Le rencontre imprévue* (1764) and the most famous, in which the fashion reached its height, was Mozart's *Die Entführung aus dem Serail* (1782). The

musical 'Turkish' effects were achieved by the use of the new percussion instruments and piccolo (the latter to create shrillness) and by characteristic methods of writing such as repeated notes, scale runs, unison writing, striking interval leaps, simple harmonies and sudden changes in dynamics. The aim was to suggest rather than to copy Turkish music. In line with political developments in Austria and the spirit of the times, *Die Entführung* is a masterpiece of humanist thinking, not only musically but in its content: it is an appeal for better understanding between peoples and a condemnation of the hostile image of other nationalities.

The accounts of the Vienna Hoftheater for 1782–3 record a payment to Kapellmeister Franz Tyron for the performance of a 'Bande von der Artillerie Music' in *Die Entführung*. This document is of particular significance, revealing that military bands played in new compositions outside their usual sphere, performing on instruments hitherto unusual in the orchestra. It also shows clearly how the influence of Ottoman military bands had moved through military music to bring changes to the instrumentarium of the orchestra. The new instruments did not always serve to imitate Turkish music, but were also employed in general to create a dramatic and 'foreign' effect. Gluck, for instance, used these possibilities in *Iphigénie en Tauride* (1779), as did Mozart in *Die Zauberflöte*. The Turkish instruments and other dramatic effects earned Haydn's Symphony no.100 the appellation 'Military'. In the course of time the new instruments became part of the orchestra, offering the composer new tone-colours: Beethoven, for instance, employed them in this way in *Die Ruinen von Athen* (1811) and the Ninth Symphony (1824).

See also BAND (i), §II, 2(i).

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MICHAEL PIRKER

Janissary stop [Turkish music]. A pedal found on pianos of the late 18th- and early 19th-century Vienna, that operated a drumstick which struck the underside of the soundboard, a cymban and tuned bells, in imitation of the 'Turkish' effects then fashionable.

See JANISSARY MUSIC and PEDALLING, §2.

Janitsch, Anton [Janič, Antonín] (*b* Bohemia, 1753; *d* Burgsteinfurt, 12 March 1812). German violinist and composer of Czech origin. In his early years he lived in Switzerland, where he became known as a child prodigy. He studied with Pugnani in Turin, and afterwards performed in Switzerland, Austria and southern Germany. From 1769 until 1774 he was employed as court virtuoso in the court orchestra at Koblenz. He then served in the Kapelle of Prince Kraft Ernst of Oettingen-Wallerstein until 1779, and after a period of absence on concert tours, he returned to Wallerstein, 1782–5. He often travelled with the Wallerstein cellist Josef Reicha; in January 1778 the two men visited Salzburg, playing Mozart's Divertimento for piano trio K254 with Nannerl Mozart. Janitsch later played in the orchestra of Gustav Grossmann's theatre company in Hanover (according to Gerber, he was still a member in 1796). He spent his last years as Kapellmeister at the court of the Count of Burgsteinfurt.

Janitsch gained a considerable reputation as a virtuoso: Schubart praised him as one of the best violinists of his time. He composed symphonies and chamber music, but no works were published during his lifetime, and only one symphony survives (*D-BFb*).

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MARGARET MIKULSKA

Janitsch [Janitzch, Janitsh], **Johann Gottlieb** (*b* Schweidnitz [now Swidnica], 19 June 1708; *d* Berlin, *c*1763). Silesian composer and bass viol player. After attending the Dreifaltigkeitsschule at Schweidnitz, he went to Breslau to continue his musical studies under the guidance of the local court musicians. In 1729 he registered as a law student at the University of Frankfurt an der Oder. During his four-year stay there he took an active part in the city's musical life: he provided music for various royal and civic occasions and on 14 November 1729 directed a performance of one of his serenades before Friedrich Wilhelm I; two years later he gave a similar concert before Crown Prince Frederick (later Frederick the Great). In 1733 Janitsch left the university and became secretary to Franz Wilhelm von Happe, an important minister of state. In

1736 he was called to Ruppin as a member of Prince Frederick's personal orchestra. Later that year the prince's establishment moved to Rheinsberg and there Janitsch inaugurated his famous 'Friday Academies'. On Frederick's accession in 1740 Janitsch was appointed 'contraviolinist' in the reconstituted orchestra; he remained in Berlin until his death. Other duties at Frederick's court involved the direction and composition of music for the court balls (held annually from 1743) and some work with the opera chorus. The 'Friday Academies' continued to flourish at Janitsch's house in Berlin; performers included enthusiasts from the court orchestra and many other musicians, both professional and amateur. These weekly concerts had an excellent reputation and inspired many similar undertakings, notably C.F. Schale's 'Monday Assembly' and J.F. Agricola's 'Saturday Concerts'.

Janitsch was much respected by his contemporaries. At Frankfurt he had received several commissions for birthday, wedding and funeral music, and there was also demand for his compositions in Berlin. Works commissioned during the Berlin period include a *Te Deum* for the laying of the foundation stone of St Hedwig's Basilica (1748), and festive music for the coronation of King Adolf Frederik of Sweden (1751). The latter was written at the request of Princess Amalia, but was probably not performed during the actual celebrations. Janitsch was particularly renowned for his quartets (for three melody instruments and continuo), which Johann Wilhelm Hertel described as the 'best models' of their kind. Certainly they show a mastery of contrapuntal technique and an awareness of texture and timbre. The most appealing aspect is the rich variety of instrumentations, including unusual sonorities like oboe d'amore and viola pomposa. Janitsch's instrumental music is in the *galant* style. The writing is sometimes rather florid, in the manner of J.G. Graun. Three of Janitsch's quartets were published by Winter in Berlin (1760), and a few other pieces by him, including harpsichord sonatas, organ sonatas, and lieder appeared in contemporary collections. It appears likely that Janitsch autographs were in the private collection of Sara Levy, which passed to the Berlin Singakademie after her death. The recent discovery of Singakademie holdings in the Ukraine may bring the autographs to light.

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A thematic index of the quartets is in T.S. Dreisbach: *The Quartets of Johann Gottlieb Janitsch (1708–c1763)* (diss., Case Western Reserve U., 1998). [Dr.]

VOCAL

MS works presumed lost unless otherwise stated

Miscellaneous lieder pubd in 18th-century anthologies
Che debbo rimirar (cant.), *D-Bsb*
Trauermusik for Professor Samuel Strimesius, *c*1730
Trauermusik for Kniphausen, Minister of State, *c*1730
Abendmusik for Rector Professor Heinecius, *c*1731
Cantata for marriage of Margrave of Bayreuth and Princess Wilhelmine of Prussia, 1731
Te Deum, for laying of foundation stone of St Hedwig's Church, Berlin, 1748
Coronation music for King Adolf Frederik of Sweden, Stockholm, 1751
3 serenades, Frankfurt an der Oder, 14 Nov 1729, 26 Dec 1731, March 1732

INSTRUMENTAL

Menuet, 2 tpt, 2 hn, 2 ob, 2 vn, 2 bn, bc, carn. 1756, *D-SWl* (according to Eitner); sinfonia, B♭, *SWl* (according to Eitner); sinfonia, *Bsb*; 5 sinfonias, B♭, A♭, E, F, B♭, *Bsb*; other sinfonias cited in Breitkopf catalogue, 1762; ov., F, *Bsb*; 2 concs., F, G, kbd, insts, *Bsb*; 1 conc., A♭, kbd, instrs, *Dl* (autograph); va conc., C, cited in Ringmacher catalogue, 1773, ?lost

Quartets: 1 in g, ob, vn, va, bc, Dr. 26, *Bsb*, pub. Hänssler-Verlag (1973); 1 in c, ob, vn, va, bc, Dr. 22, *Bsb* (2 ms), *DK-Kk* (parts and score), *A-Wn*, *I-Pca*, pub. Sikorski (1963); 1 in F, ob, 2 vn, bc, Dr. 13, *Bsb* (2 ms), *A-Wn*, *I-Pca*; 1 in G, ob, fl, vn, bc, Dr. 15, *Bsb*, *A-Wn*, *I-Pca*, pub. Amadeus (1987), Molinari (1997); 1 in C, ob, va, vc, bc, Dr. 6, *Bsb*; *A-Wn*, *I-Pca*, *B-Bc*, pub. EdM; 1 in B♭, ob, vn, va, bc, Dr. 2, *DK-Kk*, *A-Wn*, *I-Pca*; 1 in C, fl, 2 va, bc, Dr. 4, *DK-Kk*; 1 in D, 2 vn, va, bc, Dr. 9, *DK-Kk*; 1 in G, 2 fl, ob, bc, Dr. 14, *A-Wn*, *CZ-Pnm*, pub. Molinari (1997); 1 in b, fl, vn, va, bc, Dr. 19, *DK-Kk*, *A-Wn*; 6 qts. arr. for 2 kbd, *Dl*

Sonatas: 3 Sonate da camera (Berlin, 1760): 1 in c, fl, ob, va, bc, op. 1/1, Dr. 20, *US-AAu*, *B-Bc*, ms. parts in *Bsb*, *A-Wn*, *CZ-Pnm*, pub. EdM; 1 in G, fl, vn, va, bc, op.1/2, Dr. 16, *US-AAu*, *B-Bc*, MS parts in *A-Wn*, *CZ-Pnm*, *I-Pca*, *D-HR*, pub. EdM; 1 in D, 2 fl, va, bc, op. 1/3, Dr. 8, *B-Bc*, ms. parts in *A-Wn*, *CZ-Pnm*, *I-Pca*, pub. EdM; 6 sonata da camera, *Bsb*: 1 in C, fl, ob, vn, bc, op. 4, Dr. 3, pub. Musica Rara (1970); 1 in D ('Echo'), fl, ob/vn/fl, va, vc, hps, op. 5, Dr. 7, ed. in Collegium musicum, lxviii (Leipzig, 1938); 1 in E, fl, 2 vn, bc, Dr. 11, pub. EdM; 1 in c, ob/fl, 2 vn, bc, Dr. 21; 1 in c, 2 ob, va, bc, op. 5, Dr. 23, pub. Amadeus (1992); 1 in e, ob d'amore, va pomposa, violetta, bc, op. 5, Dr. 25, pub. EdM; 1 sonata da camera, op.3 (2 versions): B♭, fl, 2 ob, bc, Dr. 1a, *Bsb*, *I-Pca*, pub. EdM, Hortus Musicus 257 (1988), and A, fl, 2 ob (d'amore?), bc, Dr. 1b, *Bsb*; 1 sonata da camera, a, op. 5 (3 versions): fl, ob, va pomposa, bc, Dr. 18a, *Bsb*, *CZ-Pnm*, pub. EdM, AJB (London), and fl, ob, ob d'amore/va/vn, bc, Dr. 18b, *Bsb*, and fl, ob, vn, b, Dr. 18c, *A-Wn*

1 sonata, E♭, ob, vn/va, va, vc, hps, op. 3, Dr. 10, *Bsb*, *A-Wn*, *I-Pca*; 2 sonate da chiesa, C, G, ob, vn, va, bc, org, op. 7, Dr. 5, 17, pub. EdM; 1 sonata da chiesa, g, ob, vn, va, bc, org, op. 2 (?), Dr. 27; 1 sonata, F, fl, ob, vn, bc, op. 6, Dr. 12, pub. Carus-Verlag (1976); 1 sonata, e, 2 fl, vn, bc, op. 2, Dr. 24; 3 sonate da chiesa, c, E♭, b♭, 2 vn, org, op. 2; 3 sonate da camera, E♭, A♭, b♭, ob, vn, bc; 1 sonata da camera, F, fl, vn, bc, *Bsb*; 2 sonatas, 2 fl, bc, cited in Breitkopf catalogue, 1763, ?lost; 1 sonata, F, va, bc, cited in Breitkopf cataloge, 1762, ?lost

Trios: 2 in D, G, 2 vn, bc; 1 in G, ob, vn, bc, *Bsb*; 2 in G, 2 fl, b, cited in Breitkopf catalogue, 1763, ?lost; 1 in A, 2 vn, b, cited in Breitkopf catalogue, 1762; 1 in D, fl, vn, b, cited in Ringmacher catalogue, 1773, ?lost

Kbd sonatas: sonata, org (Leipzig, 1760), ?lost; sonata, org, in F.W. Birnstiel, Musikalisches Allerley (Berlin, 1761–3); kbd sonata in J.U. Haffner, Collection récréative, op.2 (Nuremberg, 1761–2); sonata, d, org, *B-Bc* (same work); *D-Bsb*, pub. Harmonie-Uitgave, Hilversum (1980)

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PIPPA DRUMMOND, TINA DREISBACH

Jankélévitch, Vladimir (*b* Bourges, 31 Aug 1903; *d* Paris, 6 June 1985). French philosopher and musicologist of Russian origin. He studied in Paris at the School of Oriental Languages (diploma in Russian, 1925) and at the Ecole Normale Supérieure, where he took a degree in philosophy (1925) and the doctorat ès lettres in 1933. After holding posts as professor of philosophy at the Institut de Prague (1927–33) and the universities of Lille (1933–9, 1945–52) and Toulouse (1939–45), he was professor of ethics and moral philosophy at the Sorbonne (1952–78). In his works on music he wrote more as a philosopher than a musicologist. He did not discuss historical or technical problems but aimed to rediscover the basic idea of a musical work, to recreate the composer's vision; this approach has particular value for musicians interested in interpretation. He concentrated on composers of the 19th century and early 20th (Chopin, Liszt, Fauré, Debussy, Ravel, Albéniz, Falla, Bartók, Satie), treating them from a poetic point of view. Ignoring material considerations, he focussed in his philosophical work on the conflict between the eternal and the immediate. The Festschrift *Ecrit pour Vladimir Jankélévitch* (Paris, 1978) was published in his honour on the occasion of his 75th birthday.

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CHRISTIANE SPIETH-WEISSENBACHER

Janko, Paul von (*b* Totis [now Tata], 2 June 1856; *d* Constantinople, 17 March 1919). Hungarian musician and engineer. A mathematician by training, he made a study of the question of temperament ('Über mehr als zwölfstufige gleichschwebende Temperaturen', *Beiträge zur Akustik und Musikwissenschaft*, iii, 1901, pp.6–12). Possibly as a result of this, in 1882 he patented a radical attempt to systematize the piano keyboard (retaining 12-note equal temperament, however). Based on the premise that the hand can barely stretch more than a 9th on the piano, and that all scales are fingered differently, Janko's new keyboard had two interlocking 'manuals', with three touch-points for each key lever, so that it appears to have six tiers of short, narrow keys (see illustration). These six tiers constitute one keyboard operating on the same set of strings; odd-numbered tiers produce a whole-tone scale from C, even-numbered ones a whole-tone scale from C♯. Accidentals are marked with a black stripe. The advantage of this system is that all major scales are fingered alike, as are all minor, and an octave span is only 13 cm instead of the standard 18·5 cm, so widely spaced chords are possible. Huge arpeggios can be negotiated with barely any arm movement, by moving the hand up or down the tiers. The system is unique in that it compensates for the unequal lengths of the fingers (*see also* KEYBOARD, §3).

Despite the keyboard touch being rather stiff, the invention met with some enthusiasm, notably from the American Alfred Dolge. A short-lived Paul von Janko Conservatory was established in New York about 1891, and a Janko Society was founded in Vienna in 1905. A number of piano makers in Austria, Germany and the USA made Janko keyboards and Paul Perzina even produced a reversible double keyboard – 'standard' on one side, 'Janko' on the other. E.K. Winkler in the *Musical Courier* (1891) blandly declared that 'On the old keyboard ... the hand is forced to defy its anatomical construction. We hear of a great many instruments and devices to train and shape the fingers and wrists in opposition to what nature has intended. ... It seems to be somewhat wiser trying to overcome the difficulties in a different way – namely, by changing the keyboard to suit the hands'. The Janko keyboard never caught on, because few were prepared to relearn their repertory on a strange keyboard with totally new fingering. It was a far more radical change for the pianist than, for example, for the clarinettist to change to the Boehm system.

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Upright piano (with Janko keyboard) by Decker Brothers, New York, c1890 (Smithsonian Institution, Washington, DC); for a detail of the keyboard, see KEYBOARD, *fig.3*

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MARGARET CRANMER

Janković. Serbian family of writers on folkdance. Ljubica S. Janković (*b* Aleksinac, 27 June 1894; *d* Belgrade, 3 May 1974) and her sister Danica S. Janković (*b* Lešnica, 7 May 1898; *d* Belgrade, 18 April 1960) were educated in Belgrade and began their careers as secondary school teachers; subsequently Danica Janković worked at the Belgrade University library (1931–51) and Ljubica Janković became head of the folk music department of the Belgrade Ethnographic Museum (1939–51).

The Janković sisters became internationally famous for their meticulous study of Serbian, Macedonian and Montenegrin folkdances. Influenced in part by the English folkdance revival movement, and encouraged by Serbian scholars, they did fieldwork in remote areas (from *c*1930) and developed a special dance notation having found the Laban and other systems inadequate. In all they notated some 900 dances; Danica Janković notated the music by ear. They also learnt to perform the dances themselves, taught them in Belgrade, and developed methods of teaching them. Their major work is *Narodne igre* (1934–64), one of the most important works on folkdance of any European tradition, which contains detailed descriptions of the dances, with music (as well as photographs and summaries in English in the later volumes), and essays on such subjects as psychological factors in dance, styles of women's dancing, singing and instrumental playing, dance types, choreography and staging of folkdances and traditional ways of leading dances. National recognition for their work was shown in the election of Ljubica Janković to full membership of the Serbian Academy of Sciences in March 1974. They were made corresponding members of the English Folk Dance and Song Society before World War II and of the IFMC and other dance organizations abroad after the war.

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BARBARA KRADER

Jann, Georg (*b* Kalkberge, 17 Jan 1934). German organ builder. The son of an organist, he was trained by the firm of Alexander Schuke in Potsdam and at the Meisterschule in Ludwigsburg, where he passed his examinations with distinction. He worked with the firm of Karl Schuke in Berlin, with the Austrian firm of Rieger in Schwarzach and with Sandtner in Dillingen (Donau). In 1974 he took over the firm of Hirnschrodt in Regensburg, but transferred it in 1977 to Allkofen (in Lower Bavaria) under the name Georg Jann, Orgelbau Meisterbetrieb. Jann has worked according to the traditional art of organ building, using solid timber (no plastic), slider-chests and mechanical action; his speciality is the reconstruction of historic organs. He has written, with Richard Rensch, the article 'Versuche mit Zungenstimmen-Mensuren' (*ISO-Information*, ix, 1973). Among the organs built by his firm are those in Etzelwang parish church (1975); St Moritz, Augsburg (1979; choir organ); Scheyern Abbey (1979); St Quirin, Tegernsee (1980); St Joseph, Memmingen (1980); St Thomas Morus, Neusäss (1981); St Peter, Straubing (1982); Oporto Cathedral (1985); Niederaltaich Abbey (1985); Kanto Gakuin Women's College, Yokohama (1989); Waldsassen Basilika (1983–9); the Konzerthaus, Bamberg (1993); the Frauenkirche, Munich (1993–5); and Igreja de Nossa Senhora da Lapa, Oporto (1995). The firm, which has built 214 organs in 20 years, has developed into one of the most respected in Germany.

From 1995 the firm was led by Georg's son Thomas Jann (*b* Altdöbern, 12 Dec 1960), and in 1997 the firm's name was changed to Thomas Jann Orgelbau. Thomas trained with Rensch in Lauffen and Schuke in Berlin, and became a master craftsman in 1990.

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Zum Klingen bringen: 20 Jahre Orgelbau Jann, ed. Georg Jann Orgelbau (Laberweinting, 1995)

HANS KLOTZ/THEODOR WOHNHAAS

Jannacconi [Janacconi, Gianacconi], **Giuseppe** (*b* Rome, 1740; *d* Rome, 16 March 1816). Italian composer. According to Fétis he studied music first with Don Soccorso Rinaldini, a papal singer, then with Gaetano Carpani, the teacher of Clementi, who was a fellow student. The formative influence on him was Pasquale Pisari, whose assistant he later became. Pisari introduced him to the strict counterpoint of the Roman school and gave him his own research notes, from which Jannacconi acquired a close familiarity with the Palestrina style. He passed on his knowledge and his notes to Giuseppe Baini, his pupil (from 1802) and friend, who made use of them in his celebrated study of Palestrina, published in 1828. In 1779 Jannacconi applied for the post of *maestro di cappella* at Milan Cathedral, but was not able to go there for the competition and Giuseppe Sarti was given the position. He became a music teacher in the orphanage at Rome; from 1811 until his death he was *maestro di cappella* at S Pietro, succeeding N.A. Zingarelli.

Jannacconi was one of the last representatives of the Roman school. Even when he employed instrumental accompaniment, his music, which may be in as many as 16 parts, adheres to the principles of the *stile osservato* or the *stile concertato*. His importance for the 18th-century 'Palestrina style' lies less in his works than in the fact that his study of the *stile antico* was based on Palestrina's actual music, thus making a substantial contribution towards a better understanding of the style. Abbé Santini, another of Jannacconi's pupils, was a keen collector of his music, and many of Jannacconi's works are now preserved in the Santini collection in Münster.

WORKS

MSS, mostly autograph, in D-MÜs (for full list see Kindler); other sources A-Wu, B-Br, D-Bsb, Dl, Mbs, GB-Lbl, I-Bc, Md, Nc, PAc

*c*60 masses or mass sections, 2 lost; Requiem; 35 psalm settings, 2 psalm collections; vesper ants, 2 collections; 2 Marian ants; 3 off collections; 9 Mag; 2 lits; 2 sequences; 3 Dies irae; Responsori per la Natività; 3 TeD, 1 lost; Musica per le tre ore d'Agonia; 83 motets, 3 lost; several untexted pieces, mostly contrapuntal
2 str qnts, 2 vn, va, vc, db

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SIEGFRIED GMEINWIESER

Jannequin, Clément. *See* JANEQUIN, CLÉMENT.

Jannson, Jean-Baptiste-Aimé Joseph. *See* JANSON, JEAN-BAPTISTE-AIMÉ JOSEPH.

Jannson, Louis-Auguste-Joseph. French cellist and composer, brother of JEAN-BAPTISTE-AIMÉ JOSEPH JANSON.

Janotha, (Maria Cecylia) Natalia (*b* Warsaw, 8 June 1856; *d* The Hague, 9 June 1932). Polish pianist and composer. Her father, Julian Janotha, taught her in Warsaw; later she studied under Rudorff and Bargiel in Berlin, and also with Brahms, Clara Schumann, Franz Weber and Marcelina Czartoryska. She made her début at the age of 12 in Warsaw, and in 1874 played at the Leipzig Gewandhaus. She performed with great success at the Prussian and English courts, and also won the recognition of the ruling houses of Italy and Spain; in 1885 she was appointed court pianist in Berlin. For many years she lived in London, but was deported in 1916 (under suspicion of being an enemy alien) and settled in The Hague, performing only occasionally (as accompanist to the dancer Angèle Gydour).

Janotha gave concerts throughout Europe and was regarded as one of the finest pianists of her time. She was particularly known as an interpreter of Chopin. Personal contacts with Chopin's relations provided her with ready access to materials he had left: she published for the first time his Fugue in A minor (Leipzig, 1898), and supplemented and translated Polish books on Chopin, for example J. Kleczyński's *Chopin w cenniejszych swoich utworach* (translated as *Chopin's Greater Works*, London, 1896, and *Chopins grössere Werke*, Leipzig, 1898) and S. Tarnowski's *Chopin* and *Chopin i Grottger* (translated as *Chopin as Revealed by Extracts from his Diary*, London, 1905–7). Janotha wrote about 400 piano works, clearly influenced by Chopin. She was a member of several academies in England, Germany, Italy and Austria, and of the Accademia di S Cecilia in Rome.

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ZOFIA CHECHLIŃSKA

Janovka, Tomáš Baltazar [Janowka, Thomas Balthasar] (*b* Kutná Hora, bap. 6 Jan 1669; *d* Prague, bur. 13 June 1741). Czech lexicographer and organist. He received a Jesuit education, first at or near Kutná Hora and then at the St Wenceslas seminary, Prague. He graduated MPhil at Charles University, Prague, on 1 August 1689, and he is also known to have attended lectures in medicine. On 27 June 1691 he became organist of the Týn Church, the principal church of the Old Town, and he remained in this post for 50 years.

Janovka's only completed work, the *Clavis ad thesaurum magnae artis musicae* (Prague, 1701/*R*1973, 2/1715/*R* as *Clavis ad musicam*), was the first musical dictionary to appear in the Baroque period; it consists of 20 preliminary pages and 224 pages of text covering some 170 terms arranged alphabetically by broad subjects. Like predecessors such as Tinctoris, and certain 17th-century theorists in the appendixes to their treatises, his purpose was to define and explain musical terms. He was primarily concerned with the meanings of Latin and Italian terms but also included a few German and French words and even two in Czech. He referred to Kircher's *Musurgia universalis* (1650), the *Ars cantandi* once ascribed to Carissimi (n.d.), and Daniel Speer's *Grund-richtiger … Unterricht* (1687, 2/1697), and he was familiar with earlier works by Rhau, Gumpelzhaimer and others. His definitions are more correct and precise than those of Kircher. He drew his musical examples from J.C.F. Fischer, Kapsberger, Kuhnau, Murschhauser, Speth and Wentzely. He placed particular emphasis on subjects related to the organ and church music but also included other instruments as well as some dances. Several of his articles are substantial; these include 'Tonus', 'Figurae musicae' and that on the organ, while 'Tactus' extends to 50 pages. Janovka apparently failed to complete a second work, which was to be called *Doctrina vocalis et instrumentalis*.

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JOHN CLAPHAM, TOMISLAV VOLEK

Janowitz, Gundula (*b* Berlin, 2 Aug 1937). German soprano. She studied in Graz and made her début in 1960 as Barbarina at the Vienna Staatsoper, where she was engaged for 30 years. Early roles there included Pamina (which she recorded with Klemperer), Purcell's Dido, Mimì, Marzelline and, in 1964, the Empress (*Die Frau ohne Schatten*). At Bayreuth (1960–62) she sang a flowermaiden and Woglinde; at Aix-en-Provence (1963) Pamina; and at Glyndebourne (1964) Ilia. She made her Metropolitan début in 1967 as Sieglinde, which she also sang at the Salzburg Easter Festival (1967–8) and recorded for Karajan. At Salzburg she sang Donna Anna, Countess Almaviva, Fiordiligi (1968–72), the Marschallin and Ariadne (1978–81). In 1972 she sang a memorable Agathe with Böhm in a new production of *Der Freischütz* in Vienna, and in 1973 was Mozart's Countess at the reopening of the Paris Opéra. She appeared at Frankfurt, Hamburg, Munich, Berlin and La Scala, and made her Covent Garden début in 1976 as Donna Anna, returning as Ariadne (1987). Her other roles included Leonore (which she recorded under Bernstein), Elisabeth, Eva, Freia, Arabella, the Countess (*Capriccio*), Aida, Odabella and Amelia (*Boccanegra*).

Janowitz was also an accomplished lieder singer, outstanding in Schubert and Strauss, and a noted oratorio soloist. Her acting, once merely dignified, later became more committed. Her singing was sometimes criticized

for being a little cool; but her voice, a full-toned lyric soprano of uncommon purity, was one of the most beautiful to be heard in the 1960s and 1970s. Among her most admired recordings are Countess Almaviva, Ariadne and the Countess in *Capriccio*, Strauss's *Vier letzte Lieder* with Karajan and various choral works.

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ALAN BLYTH

Janowski, Feliks. *See* HORECKI, FELIKS.

Janowski, Marek (*b* Warsaw, 18 Feb 1939). Polish conductor. He left Poland as a child with his German-born mother and was brought up in Germany, studying in Cologne with Sawallisch and later in Siena. He worked in the opera houses of Aachen, Düsseldorf and Cologne, and made his London début with the Cologne company at Sadler's Wells in 1969 in the first British performances of Henze's *Der junge Lord*. He was principal conductor at Hamburg, 1969–74, where he took over Penderecki's *The Devils of Loudun* and conducted its recording (1970, as *Die Teufel von Loudun*); he was subsequently music director at Freiburg, 1973–4, and Dortmund, 1975–80. Janowski made the first digital recording of the *Ring* with the Dresden Staatskapelle (1984), which was much praised for its sustained momentum and sense of line. Following his American début in San Francisco in 1983 and his Metropolitan début the next year in *Arabella*, he conducted further performances of Wagner, in Paris and Chicago.

Janowski's concert career has included work with the Liverpool PO, where he was guest conductor, 1980–83, and artistic adviser, 1983–6. In 1984 he was appointed chief conductor of the French Radio Nouvel Orchestre Philharmonique, and from 1986 to 1991 he was the musical director of the Gürzenich Orchestra in Cologne. In 1999 he was chosen to take over as musical director of the Orchestre Philharmonique de Monte Carlo (from 2000).

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NOËL GOODWIN

Jan Polak. *See* POLONUS, JOHANNES.

Jansa, Leopold (*b* Wildenschwert [now Ústí nad Orlicí], 23 March 1795; *d* Vienna, 25 Jan 1875). Bohemian violinist and composer. His first music teachers in his home town were the schoolmaster Jan Jahoda and the organist Jan Zizius; he became known for his violin playing while still at school in Brno. In 1817 he left to study law in Vienna, where his meeting with the composer Voříšek, who introduced him to the city's musical circles and artistic society, had a decisive influence on his life. He abandoned his university studies, took composition lessons from Emanuel Alois Förster and in his violin playing soon attained the standard of the renowned Viennese violinists Mayseder and Böhm. In 1823 he entered the Count of Brunswick's service as a chamber musician and a year later returned to Vienna and became a violinist in the court chapel. He gave concerts in Prague and Pest in 1832, and in 1834 was appointed musical director and professor of violin at the University of Vienna. After Ignaz Schuppanzigh's death Jansa became first violinist of his quartet, which renewed its activity (1845) and earned the praise of Hanslick. In 1851 Jansa was a member of a jury of string instrument specialists at the International Industrial Exhibition in London. While in London he performed at a benefit concert for Hungarian emigrants (12 July 1851), which caused him to lose favour with the Austrian imperial court, and he was deprived of his rank and banished from Austria. He remained in London, taught music and occasionally gave solo and quartet concerts. By imperial decree in September 1868 he was pardoned and granted a small pension in Austria. In 1870 he returned to Vienna and appeared for the last time at a chamber concert; from 1871 he lived in retirement.

In addition to giving concert performances, for which contemporary critics praised his display of technical skill, his natural musicality and exceptional gift for chamber playing, Jansa was renowned as an excellent teacher; the most famous of his pupils were the violinists Wilma Neruda and Eduard Rappoldi and the composer Goldmark. His chamber and violin works, including concert variations, fantasies, sonatas, trios, quartets and church music (published in Paris, Vienna and Leipzig) display a certain musicality and compositional facility, but they lack clearcut originality; his duets for two violins and for violin and viola still have instructional value.

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ALENA NĚMCOVÁ

Jansch, Bert [Herbert] (*b* Glasgow, 3 Nov 1943). Scottish guitarist and singer-songwriter. Jansch developed his own acoustic guitar style, mixing elements from folk, blues and jazz. His first-known recordings, made secretly by a fan, were released on the Ace label in 1999 under the title *Young Man Blues* and included covers of songs by CHARLES MINGUS and BIG BILL BROONZY as well as his own compositions. Jansch played on the folk circuit and in the mid-1960s moved to London where he had become a leader of the local folk scene.

His first album, *Bert Jansch* (1965), was a show-case for his intricate folk-baroque guitar style and own songs, including the anti-drug ballad 'Needle of Death'. Further solo albums included *Jack Orion* (1966) which showed his growing interest in British folksong.

In 1967 Jansch joined the band PENTANGLE, which also included guitarist JOHN RENBOURN, and enjoyed success on the international concert circuit; the group split up in 1972 but re-formed briefly in the early 1980s. Jansch returned to a solo career, recording a series of albums that included the country-flavoured *L.A. Turnaround* (1974) and *Santa Barbara Honeymoon* (1975). His later album *Toy Balloon* (1998) showed that he had lost none of his early skill.

ROBIN DENSELOW

Jansen [Toupin], **Jacques** (*b* Paris, 22 Nov 1913). French baritone. He studied in Paris and made his début at the Opéra-Comique in 1941 as Pelléas, which became his most famous role. He recorded it with Désormière in 1942 and sang it frequently in Europe and America,

including the Theater an der Wien, Vienna (1946), the Holland Festival, Amsterdam (1948), Covent Garden and the Metropolitan (1949). At the Opéra-Comique he also sang much operetta, to which his small but keenly projected voice was well suited; his roles there included Valérien in Hahn's *Malvina* (1945) and the title role in Pierné's *Fragonard* (1946). At the Opéra he appeared as Ali in Rameau's *Les Indes galantes* (1952), and at Aix-en-Provence he sang Cithaeron in Rameau's *Platée* (1956). He was also a notable Danilo in *Die lustige Witwe*, a role he sang over 1500 times.

ELIZABETH FORBES

Jansen, Rudolf (Cornelis Willem) (*b* Arnhem, 19 Jan 1940). Dutch pianist. At the Sweelinck Conservatory, Amsterdam, he studied the organ with Simon Jansen (his father) and the piano with Nelly Wagenaar, winning the *prix d'excéllence* for both instruments. He trained as an accompanist with Félix de Nobel and later worked with Pierre Bernac on the study of French song. His career as an accompanist dates from 1966, when he won the Concertgebouw Friends' silver medal. Singers with whom he has been closely associated include Elly Ameling, Brigitte Fassbaender, Dietrich Fischer-Dieskau and Robert Holl. With Andreas Schmidt he has recorded the Schubert cycles, Schumann's *Liederkreis* op.39 and an edition of songs by Richard Strauss, a noted feature of his playing being the balancing and clear articulation of melodic strands. Jansen is also accompanist in the first complete edition on disc of Grieg's songs. Masterclasses in Europe, the USA, Canada and Japan, and a professorship in song accompaniment at the Sweelinck Conservatory have been among his further commitments.

J.B. STEANE

Jansen [Janson, Jansson; Bartolozzi], **Therese** (*b* ?Aachen, *c*1770; *d* Calais, 1843). English pianist of German birth, mother of Lucia Elizabeth Vestris (*see* VESTRIS family, (3)). Her father, a highly regarded dancing master, brought her and her brother Louis (*b* Aachen, 1774; *d* London, before 19 November 1840) to London, where they followed in his profession. Both studied the piano with Clementi; Louis achieved some repute as a composer of piano music, but it was Therese whom Bertini named along with Cramer and Field as one of Clementi's best pupils. Therese is not known to have played in public, but her abilities were obviously considerable; the works dedicated to her include Clementi's sonatas op.33, J.L. Dussek's sonatas opp.13 and 43, her brother's sonatas op.6 and, above all, Haydn's trios HXV: 27–9 and solo sonatas HXVI: 50 and 52 (but not HXVI: 51, see Graue). Haydn, who mentions her in his London notebooks and in reminiscences of his stay there, served as a witness at her wedding on 16 May 1795 to Gaetano, son of the noted engraver Francesco Bartolozzi. Lucia Elizabeth was the first child of this marriage. Therese was again in contact with Haydn in Vienna in 1798–9, but the couple returned to London in 1800 after losing their property in the Veneto during the French invasion.

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STEPHEN C. FISHER

Janson, Alfred (*b* Oslo, 10 March 1937). Norwegian pianist, accordion player and composer. He studied the piano with his mother and with Fongaard and Finn Mortensen he studied counterpoint and harmony. He made his début as a pianist in 1962, by which time he was already established as a jazz musician.

His first works were influenced by the international avant garde, with an emphasis on sound surfaces; with *Kanon* (1965) he brought jazz elements into a modernist context; *Tema* (1966) and particularly *Nocturne* of the following year introduced neo-Romantic features and in so doing launched a new accessible style in Norway. Janson is often inspired by political themes, and the vocal work *Valse triste* (1970) and the opera *Et fjelleventyr* ('A Mountain Fairy Tale', 1972) are satirical contributions to the social debate. In *Forspill* ('Prelude', 1975) for violin and orchestra he developed a complex musical form which contains modern treatment of conventional stylistic figurations. This type of writing is continued particularly in the orchestral works *Mellomspil* ('Interlude', 1985) and *Nasjonalsang* (1988).

He is regarded as the first Norwegian composer to combine effectively and in a reflective manner stylistic elements as diverse as modernism and the avant garde, Romanticism, jazz and folklore. Janson's output reflects a pronounced scepticism towards defined musical schools. Expressionist features are balanced by strict control of musical form, and alongside the blend of many different styles the music has often an unmistakable lyrical undertone.

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(*selective list*)

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Orch: Vuggesang [Cradle Song], S, 48 str, 1963; Konstruksjon og hymne, 1963; Kanon, chbr orch, 2 tape recorders, 1965; Forspill [Prelude], vn, orch, 1975; Mellomspil [Interlude], accdn, orch, 1985; Nasjonalsang, 1988; Fragment, vc, orch, 1991; Norwegian Dance: with Thanks to Rikard Nordraak, cornet, str, 1996

Vocal: Tema, SATB, org, perc, pf, 1966; Nocturne, SATB, 2 vc, 2 perc, hp, 1967; Valse triste, 1v, jazz qnt, tape, 1970; 3 Poems by Ebba Lindqvist, SATB, 1975–80; Vinger [Wings], SATB, jazz ens, 1983; Erotikk og Pollitikk, SATB, org, 1983; Sarabande, 2 SATB, 2 hn, 2 perc, 2 vn, 2 vc, org, 1995

Chbr and pf: Patrice Lumumba, pf, db, drums, 1961; November 1962, 1962; Str Qt, 1978; Tarantella, fl, melodica, sax, perc, vn, vc, 1989; Senza pedales, 1992

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ERLING E. GULDBRANDSEN

Janson [Jannson], **Jean-Baptiste-Aimé Joseph** [l'aîné] (*b* Valenciennes, bap. 9 March 1742; *d* Paris, 2 Sept 1803). French cellist and composer. He studied with Berteau, a fellow Valenciennes resident and, according to Gerber, also played the viola da gamba. He travelled to Paris in

1755, making his début at the Concert Spirituel on 23 March. According to the *Mercure de France* (April 1755, p.196), his playing 'charmed the entire assembly'. In succeeding years Janson performed frequently at the Concert Spirituel until at least 1780, usually playing sonatas of his own composition or *sonates mêlées d'airs connus*, and on at least four occasions (in April 1765) performing a duet with the lutenist Josef Kohaut. From 1779 his cello concertos were performed at the Concert Spirituel by his younger brother, Louis-Auguste-Joseph (see below), and performances of his symphonies followed in 1783. Janson joined the household of the Prince of Conti in 1764, but rivalry with J.-P. Duport may account for his leaving in 1766, joining the hereditary Prince of Brunswick on travels to Italy. He was in Paris from 1767 to 1769 and toured Europe during the 1770s, visiting Denmark, Sweden and Poland. Gerber reported him to be in Hamburg in 1783 and his op.6 concertos were later published by Breitkkopf.

In Paris in 1777, Janson is listed in the *Almanach Dauphin* as a *maître de musique*. By 1788 he was *surintendant de musique de Monsieur* (brother of the king, later Louis XVIII). In 1795 he was appointed professor at the newly created Paris Conservatoire. Involved with the political intrigues which plagued the Conservatoire in its formative years, he sided with J.F. Le Sueur in a power struggle against the director, Bernard Sarrette. Janson was credited with writing the 'lettre à M. Paësiello', published in the *Journal du commerce* in 1802, which called for reorganization of the Conservatoire and Sarrette's resignation. Sarrette remained in power, but the Conservatoire was reorganized in 1802 and Janson lost his position.

Brook considers Janson's symphonies to be among the most significant written in France during the 1780s. His cello compositions are innovative and virtuoso. Characteristics include use of the complex bowings, sudden changes of dynamics and intricate thumb-position passages, inclusive of double-stops, solid octaves and high tessituras. His op.15 concertos, composed as teaching works, ascend to *f‴*.

His brother, Louis-Auguste-Joseph Janson [Jannson] [*le jeune*] (*b* Valenciennes, 8 July 1749; *d* Paris, *c*1815), was also a cellist and composer. Between 1773 and 1780 he was a well-known performer at the Concert Spirituel, where he usually played his own sonatas or his brother's concertos. He played in the Opéra orchestra from 1789 to 1815. His compositions and his performances have often been confused with those of his brother (and in some cases the question remains open), for the title-pages of their compositions and accounts of their performances usually cite only their surname. He wrote three *Trios concertants* op.1 for two violins and cello, six sonatas (also op.1) for cello and double bass, six sonatas op.2 for cello or violin, and six trios for violin, viola and cello.

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Orch: 3 vc concs., op.3, ?lost; 6 vc concs., op.6 (*c*1779; Leipzig, *c*1786); 3 syms. (*c*1785); 6 nouveaux concertos, vc solo, op.15 (*c*1799)

Trios and qts: 6 trios, 2 vn, vc, op.5 (*c*1777); 6 quatuors concertans, 2 vn, va, vc, op.7 (n.d.); 3 quatuors concertans, 2 vn, va, vc, op.8 (*c*1784); 3 quatuors, arr. hpd/pf, vn, vc by N. Séjan (*c*1786)

Sonatas: 1 for pf, vn ad lib (*c*1769), ?lost; 6 for vc, b, op.4 (*c*1774)

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MARY CYR/VALERIE WALDEN

Janson, Louis-Auguste-Joseph. French cellist and composer, brother of JEAN-BAPTISTE-AIMÉ JOSEPH JANSON.

Jansons, Arvīds [Arvid] (*b* Liepāja, 24 Oct 1914; *d* Manchester, 21 Nov 1984). Latvian conductor. He studied the violin at the Liepāja Conservatory (1929–35) and the violin, and composition at the Riga Latvian Conservatory (1940–44) while playing as a violinist in the Riga Opera orchestra; he also studied conducting with Leo Blech. His conducting début was in *Swan Lake* at Riga in 1944, after which he was appointed resident conductor; he won second prize in the 1946 USSR conductors' competition and from 1947 to 1952 conducted the Latvian RO. In 1952 he became conductor of the Leningrad PO, with which he toured abroad; he also conducted leading orchestras throughout the USSR, most European countries (including regular appearances with the Hallé), Australia and Japan (where he was honorary conductor of the Tokyo SO). He had a wide-ranging orchestral repertory centring on Beethoven, Brahms, Sibelius, Tchaikovsky and Shostakovich, which he conducted with intellectual power and sensitivity, and a blend of constructive clarity and inspired intensity. His performances were also notable for analytical discernment and sensitive phrasing. From 1965 he held regular conducting courses at the international music seminars in Weimar, Turku (Finland) and Arvika (Sweden). From 1972 until his death he was director of the conductors' class at the Leningrad Conservatory.

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ARNOLDS KLOTIŅŠ

Jansons, Mariss (*b* Riga, 14 Jan 1943). Latvian conductor. The son of Arvīds Jansons, he began violin studies in Riga, and in 1957 entered the Leningrad Conservatory, where he also studied conducting with N.S. Rabinovich and made his conducting début before graduating with honours. From 1969 to 1972 he studied with Swarowsky in Vienna and then with Karajan in Salzburg, winning the International von Karajan Foundation Competition in Berlin in 1971. Two years later he was appointed associate conductor of the Leningrad PO, becoming associate principal conductor in 1985. In 1979 he was appointed music director of the Oslo PO, where he quickly raised the level of performance and introduced the orchestra to the international concert circuit, playing at the Salzburg Festival and the Proms, in Carnegie Hall, Suntory Hall (Tokyo) and elsewhere. Notable recordings with the orchestra include an anthology of Russian and eastern

European works for the orchestra's 75th anniversary, the complete Tchaikovsky symphonies and many orchestral works by Dvořák, Grieg, Sibelius and Honegger. Other orchestras with which he has recorded include the St Petersburg PO (the complete works of Rachmaninoff), the Concertgebouw Orchestra and the Berlin PO. His recordings, several of which have won awards, also include works by Berlioz, Mahler (a refined and luminous reading of the Second Symphony), Ravel and Wagner. He has been a guest conductor with most leading orchestras in North America and Europe, including the Chicago SO, Cleveland Orchestra, Vienna PO (with whom he made his 1994 Salzburg début), Latvian National SO and LPO (as principal guest conductor from 1992), and was appointed music director of the Pittsburgh SO in 1997.

Jansons's repertory centres on 19th- and early 20th-century composers. His interpretations show analytical depth and colour, bringing out the essence as well as subtler nuances in the music. He has featured in a number of radio and television programmes, and has received the Star of the Royal Norwegian Order of Merit for his work with the Oslo PO. In 1995 he was appointed professor of conducting at the St Petersburg Conservatory.

ARNOLDS KLOTIŅŠ

Janssen, Guus (*b* Heiloo, 13 May 1951). Dutch composer and improviser. At the Sweelinck Conservatory in Amsterdam he studied piano with Jaap Spaanderman and Ton Hartsuiker, and composition with Ton de Leeuw. From the early 1970s he showed a remarkable independence of thought, influenced, among other things, by the improvising methods he, along with his two brothers, developed in his teens. He has always been equally at home working in composed as in improvised music. Early on he played the piano in the Asko Ensemble, which gave the première of his *Octet* in 1978. The following year he introduced the first of the many improvisation ensembles of which he was to be the nucleus: groups that played a considerable part in the emergence of a characteristically Dutch style of improvisation, where fully notated and free elements are blended to such an extent that the two can hardly be distinguished.

Janssen's solo improvisations, both on the piano and on the harpsichord, show the same playfulness and formal sense that is distilled in his written music. However, his method of composing is anything but improvisatory. Many of his works involve chord tables, numerical patterns and other kinds of self-imposed rules. But these cerebral processes only serve as a mould. At the heart of his thinking lies the notion of approaching different musical traditions and phenomena with an innocent ear. His favourite example, by analogy, is the Flemish painter Roger Raveel, who views and depicts reality as though it were an abstraction. Thus anything can occur in Janssen's music, from jazz chords and Baroque trills to quarter-tones, but always estranged from their origins. The effect can be disconcerting as well as hilarious. Quirky rhythms, dissociated hints of harmony and jagged transitions give Janssen's music a Haydnesque quality, not only in its capacity to surprise, but also in its logical, clearcut construction. His *Streepjes* (1981) is a fine example of his guileful guilelessness. The fabric consists almost exclusively of harmonics, which nevertheless yield a chromatic scale, because most of the strings have been retuned. As a result, the four players must combine their notes to produce a single melody. The strange sonority, resembling a glass harmonica, is repeatedly interrupted by full, regular vibrato chords. His most successful work is the opera *Noach* (on a libretto by Friso Haverkamp), staged during the Holland Festival in 1994 with Pierre Audi as director and Karel Appel as designer. Scored for an extended version of Janssen's own ensemble, it contained a vital and moving mix of notated and improvised music.

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(*selective list*)

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Vocal: Aanvallen van uitersten [Attacks of Extremes], (ov., Toebosch), spkr, orch, 1983; Zonder [Without] (Haverkamp), SATB, 1986; Dodo's Groove, B, insts, 1992; Wening, S, cl, str qt, tape, 1992; Faust's licht, Mez, spkr, str qt, 1994 [concertante version of chbr op]; Dodo: kleines Bestiarium Noachs (Haverkamp), B-Bar, inst ens, 1996; Hong, 4 S, Bar, chorus, spkr, inst ens, 1997 [part of op Hier°]

Orch: Gieter [Watering Can], 1973; Dans van de malic matrijzen [Dance of the Malic Moulds], 1976–7; Toonen, 1980; Bruuks, 1985; Deviaties, 1986; Keer [Turn], 1988; Zoek [Seek], pic, hpd, str, 1993; Passevite, 1994; Verstelwerk [Mending], t sax, pf, perc, chbr orch, 1996

Chbr and solo inst: Muziek, 6 ww, 1972; Str Qt no.1, 1973–5; Brake, pf, 1974; Met spoed [Urgent], b cl, pf, 1975; Octet, 5 ww, 3 str, 1978; 5 kreukels [5 Creases], 1–3 accdn, 1979; Juist daarom [For That Very Reason], ob, cl, s sax, pf, vc, 1981; Streepjes [Dashes] (Str Qt no.2), 1981; Danspassen, cl + b cl, mand, gui, vc, db, 1982; Dik en dun [Thick and Thin], carillon/pf, 1982; Ut, re, mi, sol, la, wind qnt, str qnt, pf, 1982; Sprezzatura, b cl, 1984; Temet [Almost], fl + b fl + pic, vn, vc, hp, 1983, rev. 1984; Wandelweer [Walking Weather], 3 gui, 1984; Woeha, fl, hn, 3 sax, 3 trpt, 3 trb, pf, db, 1984; PF, pf, a sax, perc, 1985; Voetnoot I, pic, 1987; Largo, rec, 1989; Pogo 3, hpd, 1989; Veranderingen [Changes], 2 pf, 1990; Zangbodem [Sounding Board], rec qt, pf, 1990; Echo's en fantasieën, org, 1991; Winter, gamelan ens, 1991; Bah Rock, fl, 1992; Klotz, vn, hi-hat, cl, basset hn, b cl, gui, db, 1994; Mikado, vn, vc, pf, 1995; Tapdance, hp, perc, 1995; Toestand [State], fl, hn, 3 sax, 3 trpt, 3 trb, pf, db, 1995; Blauwbrug, pf, 1996; Timmerwerk [Woodwork], 1 perc, 1997; Basset, 3 basset hn, 1998

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FRITS VAN DER WAA

Janssen, Herbert (*b* Cologne, 22 Sept 1892; *d* New York, 3 June 1965). German baritone. Having served as an officer in World War I, he studied with Oskar Daniel in Berlin and made his début there at the Staatsoper on 5 May 1922 as Herod in Schreker's *Der Schatzgräber*; he remained with the company until 1938, singing a wide variety of lyrical roles, especially in the works of Verdi and Wagner, parts that soon brought him world fame. At Covent Garden (1926–39) and at Bayreuth (1930–37) he was regarded as a notable exponent of the Dutchman, Wolfram, Kurwenal, Kothner, Gunther and Amfortas, all of which he performed with a warm and sympathetic timbre, fine legato, clear enunciation and vivid acting. He was also a remarkable Prince Igor and Orestes (*Elektra*).

Distaste for the Nazi regime having caused him to leave Germany in 1938, he sang that year in Buenos Aires and thereafter regularly at the Metropolitan, where he was a mainstay of the German wing from 1939 to 1952. After the retirement of Schorr in 1943, he was persuaded to take over the heavier roles of Wotan and Hans Sachs, to which his voice was not so happily suited. His gifts as a lieder singer were mainly shown in his recordings, notably those made for the Hugo Wolf Society. Reissued on CD, these reveal the interior nature of his interpretations. His Wagner singing is preserved in several off-the-air recordings from the Metropolitan and in the virtually complete Bayreuth *Tannhäuser* of 1930.

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DESMOND SHAWE-TAYLOR/ALAN BLYTH

Janssen, Werner (*b* New York, 1 June 1899; *d* Stony Brook, NY, 19 Sept 1990). American conductor and composer. He studied with Philip G. Clapp at Dartmouth College (BMus 1921, honorary DMus 1935) and with Frederick Converse, Arthur Friedheim and Chadwick at the New England Conservatory. Subsequently he was a conducting pupil of Weingartner in Basle (1920–21) and of Scherchen in Strasbourg (1921–5). He received a fellowship from the Juilliard Foundation and the Rome Prize, which took him to the Conservatorio di Musica S Cecilia for orchestration studies with Respighi (1930–33). His international reputation was established when he conducted an all-Sibelius concert in Helsinki (1934); the composer himself declared the performances definitive, and Janssen was awarded the Order of the White Rose for his services to Finnish music. During the 1934–5 season he became the first native New Yorker to conduct the New York PO. He later held appointments as music director of the Baltimore SO (1937–9), the Janssen SO of Los Angeles, which he founded for the performance of new works (1940–52), the Utah SO (1946–7), the Portland (Oregon) SO (1947–9) and the San Diego SO (1952–4); he also conducted major orchestras throughout the world. As a composer he began by contributing numbers for the Ziegfeld Follies and other revues. His formal creative work received some impetus from the success of his *Kaleidoscope* for string quartet in Rome (1930). In general his music (which includes more than 45 film scores) incorporates descriptive effects and the idioms of jazz, which he considered as modern folk music, within traditional structures.

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Janua, Johannes de. *See* JOHANNES DE JANUA.

Janue, Antonius (*fl c*1460). Italian composer. His 13 works survive in the manuscript *I-Fn* 112bis, copied around 1460, with the ascription 'p. Anto. Jan.', 'A. Janue', or simply 'A.J.'. The prefix 'p.' may stand for 'pater' or 'presbyter', suggesting that he was an ordained priest: all his known works are sacred. The name 'Janue' may mean 'of Genoa': Giazotto identified him with one 'Antonius de Jan. cantor magiscolae in palacio', who was paid an annual salary of L120 according to a payment account of the Genoese ducal palace dated 1456, and he may also be the 'Antonio da Genova' recorded in a Ferrara Cathedral document of 1462 (see Lockwood, 317). If these individuals are indeed to be identified with the composer, one can assume that he was active in northern Italy around the middle of the century.

Eight Vesper hymns, two processional hymns, two *Magnificat* settings and one *laude* survive; most of these works are in three voices or in fauxbourdon. Characterized by plain polyphonic textures and clear formal structures, they constitute a rare collection of polyphonic works by an Italian composer of the mid-15th century. His musical style and compositional technique follow closely the model of Du Fay, although his music, more chordally orientated and with less use of dissonances, lacks the subtlety and complexity of the great master. He seems to favour simple, brief imitative passages, usually between cantus and tenor. His music often reveals a tendency toward irregular metrical organization, resulting in irregular barring in modern transcription.

The setting of *Iste confessor* carries the third stanza of the hymn text, preceded in the manuscript by another setting of the same hymn, by Johannes de Quadris, carrying the first stanza: evidently the two settings were intended to be used together. They appear next to one another also in *I-Mc*, this time both carrying the text of the first stanza. Janue's setting was probably composed after Johannes's, which is also preserved in three other sources.

There is a high probability that Janue was the compiler of *I-Fn* 112bis, as six of his pieces have been partly erased and recomposed in that manuscript, sometimes fairly extensively, creating the impression that the scribe was composing while copying. A reconstruction of the original versions reveals more intricate textures, suggesting that the composer revised the music for the benefit of singers of limited skill. Also, six anonymous compositions in the same source may be attributed to Janue on stylistic grounds, and two of these contain similar autograph revisions. One of the six pieces was evidently composed as a substitute verse for Du Fay's *Magnificat sexti toni.*

WORKS

all for 3 voices; all in I-Fn 112bis

** – autograph revisions in MS*

Edition: *Antonii Janue opera omnia*, ed. M. Kanazawa, CMM, lxx (1974)

Magnificat quinti toni*; Magnificat sexti toni (anon.); Magnificat septimi toni*; Magnificat octavi toni (anon.)

Christe redemptor*; Crucifixum in carne (anon.); Crucifixum in carne (anon.)*; Deus tuorum militum; Gloria, laus et honor; Hostis Herodes impie*; Iste confessor, also in *I-Mc*; Jesu corona virginum; Lucis creator optime*; O Redemptor summe, 2vv; Pange lingua gloriosi (anon.); Quem terra pontus; Sanctorum meritis (anon.); Ut queant laxis; Verbum caro factum est*

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MASAKATA KANAZAWA

Januszowski, Jan Łazarzowicz. Polish printer, publisher and bookseller, son of the widow of HIERONIM WIETOR.

Jan z Głogowa [Schelling, Jan] (*b* Glogau [now Głogów], ?*c*1445; *d* Kraków, 11 Feb 1507). Polish philosopher, astronomer and music theorist. After studying at Kraków University, he was a lecturer there for 40 years. During 1497–8 he lectured in mathematics in Vienna. He was one of the leading scholars in Kraków and Copernicus was probably among his pupils. A manuscript from the Krasiński Library, Warsaw, that included two treatises associated with Jan z Głogowa (MS 47) was destroyed during World War II. The treatises taken together were most probably a commentary on Johannes de Muris's *Musica speculativa*. The manuscript, written during the period 1475–8, was owned by Jan z Głogowa and included his writings on astronomy. His commentary to Aristotle's *De anima, Quaestiones librorum de anima magistri 10 annis versaris* (Kraków, 1501), presents some of the more standard views of medieval philosophy on the place of music among the mathematical disciplines.

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ELŻBIETA WITKOWSKA-ZAREMBA

Jan z Lublina [John of Lublin] (*fl c*1540). Polish organist. He may have been organist at the convent in Kraśnik, near Lublin. It is not known whether he was the Jan z Lublina who received the bachelor's degree from Kraków University. He was the owner and perhaps the main compiler of a manuscript organ tablature *Tabulatura Ioannis de Lyublin canonic: regularium de Crasnyc 1540* (*PL-Kp* 1716; facs. in MMP, ser.B, i, 1964; ed. in CEKM, vi, 1964–7). The tablature contains 520 pages and is the largest extant 16th-century organ tablature in Europe. Various dates are found in it, ranging from 1537 to 1548, and although most of it is written in the same hand three other hands may be distinguished on a comparatively small number of leaves.

The manuscript begins with a Latin treatise on the art of composition which includes many music examples; later in the manuscript, among the various pieces, are supplements to the treatise under the following headings: 'conclusiones finales super claves ad discantum'; 'conclusiones super claves ad cantum transpositum'; 'clausulae seu colores in cantum choralem interponendae'; and 'concordantiae pro cantu chorali in tenore' and 'concordantiae ad bassam' (i.e. examples of setting three parts to a cantus firmus in the tenor or bass). The manuscript concludes with instructions on organ tuning. The treatise demonstrates a practical approach to the problem of writing music on a cantus firmus: its author did not enter deeply into the mathematical speculations customary in earlier and even contemporary treatises, but discussed methods, illustrating them with music examples. The manuscript's compiler was conscious of the changes – mainly in tonality – taking place at that time in the leading musical centres, and the contents of the tablature show that he was aware of the best work in Europe: they include works by Brack, Brumel, Girolamo Cavazzoni, Costanzo and Sebastiano Festa, Heinrich Finck, Lupus Hellinck, Jacotin, Janequin, Josquin, Rotta, Sandrin, Senfl, Sermisy, Stoltzer, Verdelot, Johann Walter (i), Martin Wolff and Wuest. Polish composers include Mikołaj z Krakowa, Mikołaj z Chrzanowa, Seweryn Koń and 'N. Z'; there are also many anonymous compositions. The works were probably copied mainly from Kraków sources. The repertory is varied both in form and purpose: there are elaborations and simple intabulations of vocal works, both sacred and secular, and sacred organ works to be performed *alternatim*, as well as a large group of dances and dance-songs and over 20 praeambula. All the pieces are written in old German organ tablature.

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PIOTR POŹNIAK

Japan (Jap. Nihon [Nippon]). Country in East Asia. With an area of 370,000 km² and a population of about 126·43 million (2000), it principally comprises four main islands (Honshū, Kyūshū, Hokkaidō and Shikoku) and the Ryūkyū archipelago, extending in an arc between Kyūshū and Taiwan. Early cultural influences flowed from Japan's proximity to China and Korea to the west. Although generally considered to be ethnically homogeneous, Japan is culturally diverse, with distinctive cultures especially in the far south (Ryukyuan) and the far north (Ainu culture of Hokkaidō) complementing the mainstream of Japanese culture.

I. General

1. HISTORY. The modern period of Japanese history dates from the Meiji Restoration of 1868, when a constitutional monarchy was established after nearly seven centuries of feudalism. During this period the country was opened to the outside world and its influences, so that by the mid-20th century music in Japan reflected mixtures of three basic types: Japanese traditional music,

Western music and international modern trends. In Tokyo audiences enjoy concerts of Western classical music given by Japanese and foreign performers, while on nightly television programmes young Japanese singers perform popular songs in Western or Japanese idioms. On the surface, traditional music seems neglected. But although there has been a decrease in the number of professional performers and lovers of such music, and a few genres have disappeared, the surviving traditions have been maintained at a high standard. An important factor in this is the continuing presence of a strong musicians' guild system, which has since ancient times (see §3 below) reinforced the various styles of each musical genre. Such continuing traditions are sustained not only in art music but also in the rich variety of folk music that flourishes throughout the country.

Japanese traditional music has retained most of the major genres of each historical period before modernization. For example, from the early Middle Ages (11th–15th centuries) one finds *gagaku* (ancient court music), *shōmyō* (Buddhist chant), narrative music on the *biwa* (lute) and *nō* drama, while the later Middle Ages (17th century–1868) are represented by music for the *koto* (zither), *shamisen* (lute) and *shakuhachi* (end-blown flute) and by much folk music. Another regular feature of Japanese music is its sensitive combination of drama and dance, this synthesis perhaps being best represented by the *nō* and *kabuki* dramas.

The history of Japanese music can be divided into five stages of stylistic development, corresponding to stages in the country's socio-political and economic history (see Table 1).

(i) Indigenous music. Features of the music of the early ancient period are only vaguely known through archaeological materials (see §II, 2 below) and historical sources of the 8th century; the latter describe musical instruments such as the *koto* (zither), *fue* (flute), *tsuzumi* (drum) and *suzu* (bell-tree). These instruments have native names and are thought to be indigenous, whereas most of those that appeared later originated in China. The performing arts were a reflection of the way of life in Japan's Neolithic and early Bronze periods. During this time the ancient clan system was developing into an imperial state. The basic shamanism of early antiquity became systematized into a state religion called Shintō ('The Way of the Gods'), which helped to strengthen the political power of the imperial court. The music and dance of Shintō ceremonies had already become the main body of court music by the end of this period when, in the 5th and 6th centuries, mainland Asian styles began to stream into Japan.

(ii) Continental Asian music. The introduction of continental East Asian music and dance, first from Korea and then from China, greatly changed the character of Japanese music. The introduction of Buddhism through Korea in the 6th century also had considerable influence. The first Chinese performing art to reach Japan at this time was *gigaku* (masked dances and pageants), which was imported by Koreans during the Asuka period (*c*552–645 CE); the Hōryūji, which is the world's oldest surviving wooden building, was constructed during this period. *Gigaku* was followed by *gagaku*, which consisted of various kinds of Korean and Chinese court music and dance. These were organized, together with indigenous music, under a government music department called the Gagaku-ryō. During this period an important governmental musical event took place as part of the celebration in 749 of the completion of a colossal bronze statue of the Buddha for the Tōdaiji monastery in Nara, then the capital. The Shōsōin, the imperial treasury of the Emperor Shōmu (*d* 756) in Nara, contains 75 musical instruments of 18 kinds that were used in these ceremonies. They are excellent and rare evidence of the international origins of *gagaku*, for although some instruments came from Tang dynasty China or Korea, others originated in India, Persia or Central Asia. However, the international features of *gagaku* were modified to Japanese taste and style when the aristocracy replaced the government as the major sponsor of such music early in the Heian period (794–1185 CE). Buddhist chant (*shōmyō*), which had its origins in India and was introduced into Japan via China, was another major imported genre of the period.

(iii) National music. In the later Heian period feudal warriors (samurai) began to exert influence on the cultural and political activities of Japan. The Minamoto [Genji] family established the first feudal government (shogunate) in the Kamakura period (1192–1333) and was followed in the Muromachi period (1338–1573) by the Ashikaga family. The names of the periods are derived from these clans' respective capitals, Kamakura being a city about 50 km south-west of Tokyo and Muromachi being the name of an area in the city of Kyoto. Cultural activities in the first half of the Middle Ages were centred on such samurai clans and Buddhist priests.

Besides the modified courtly and Buddhist music of this period there were two important new genres that seem quite national in character. One was *heike-biwa*, a unique style of vocal narrative music accompanied on the *biwa* lute. Originating during the Kamakura period, *heike-biwa* would later give rise to the *satsuma-biwa* and *chikuzen-biwa* traditions and to some genres of *shamisen*

TABLE 1

		Music	*Political period*	*Society and economy*
(i)	Early ancient	period of indigenous music	6th century and earlier	clan system, slave labour
(ii)	Late ancient	period of international music	Asuka, 552–645 Nara, 710–84 Early Heian, 794–897	clan system organized under governmental control
(iii)	Early Middle Ages	1st period of national music	Late Heian, 897–1185 Kamakura, 1192–1333 Muromachi, 1338–1573	feudal society
(iv)	Late Middle Ages	2nd period of national music	Momoyama, 1573–1603 Edo, 1603–1868	feudal society dominated by shogunate
(v)	Modern	period of international music	Meiji, 1868–1912, and after	industrial capitalism

music, particularly *gidayū*, the highly developed narrative music of *bunraku* (puppet theatre) (see §II, 3 and 6 below).

The second major genre that developed in the Muromachi period is a theatrical form called *nō* (see §VI, 1 below). Representing the highest expression of Japanese aesthetic theory, it is a perfect marriage of drama, theatre, music, dance and costume. The beauty of *nō* music lies in its refined symbolism and its combination of simplicity with sophistication and of stereotypes with flexibility. The style and spirit of *nō* have been regarded as the outstanding achievement in Japan's indigenous performing arts.

Whereas support for music in the early Middle Ages came primarily from the upper classes (samurai and Buddhist priests), the three new major genres of the Momoyama (1573–1603) and Edo (1603–1868) periods arose among the merchants and artisans of the cities. The Tokugawa family shogunate dominated the nation throughout the Edo period, but it could not suppress the new culture that developed naturally from the increasing rise of the merchant class and, in fact, affected all classes. Women from both the samurai and merchant classes, for example, enjoyed performing songs accompanied by the 13-string *koto* (long zither), a style that had been first established by blind musicians. The most popular forms of lyrical and narrative vocal music of the period are found in genres accompanied by the three-string *shamisen* plucked lute. Though the instrument developed from the Chinese *sanxian*, its structure became quite different, and its music was derived primarily from Japanese *kabuki* and puppet theatre traditions. *Kabuki* in particular provided a context for numerous genres of *shamisen* music to meet and develop. Another popular instrument was the *shakuhachi*, an end-blown bamboo flute. Used at first by itinerant priests of the Fuke sect of Zen Buddhism, it became popular among people of every class, and soon a cadre of professional secular players developed, many of whom became associated with *koto*-based chamber music in the 19th century.

Although these three new genres of music (defined here by their respective main instruments, *koto*, *shamisen* and *shakuhachi*) were held in great esteem, the older musical styles such as *gagaku* and *nō* also retained a respected position as the art music of the upper classes. By this time, however, *gagaku* and *nō* had already lost their original function as entertainment and became formalized into a kind of cultural ritual for the court, shrine, temple or élite samurai society.

(iv) Western influences. The period of national music ended with the modernization of Japan when the country was opened to the outside world in 1868. Since then Japan has developed under liberalism and capitalism and has delved enthusiastically into all kinds of Western classical and popular music. Traditional music has gradually lost some of its importance, and many efforts have been made to combine traditional Japanese and Western idioms in both art and popular music. It is evident also that Japan has, with its remarkable energy and talent, contributed to the creation of new styles in international contemporary music.

Since the 1970s Japan has also become more involved with other non-Western musics: thus one might encounter young Japanese performing Balinese *kecak* among the skyscrapers of Tokyo. The growth of ethnomusicology, ease of travel, the 'World Music' phenomenon and increased media access to diverse cultural products have all had an impact on music activity in Japan.

2. AESTHETICS. The aesthetics of Japanese traditional music, like its theory and style, must be understood in the context of Japan's historical periods. The Japanese emphasis on monophonic or non-harmonized music has produced other specific characteristics: the delicate use of microtones, the importance of timbre and the refinement of free rhythm. Musical aesthetics have varied from period to period, although in later times the aesthetics of earlier periods lingered and often mingled with one another. If representative ideas are chosen from each period, they may be summarized as follows: purity (*kiyosa*) from early antiquity; refined and courtly taste (*miyabi*) from late antiquity; symbolism and sober poverty (*wabi*, *sabi*, *yūgen*, *hana*) from the early Middle Ages; and smartness and elegance (*iki* and *sui*) from the later Middle Ages. The philosophies of Shintō and Buddhism, especially Zen Buddhism, provide the aesthetic bases of the Japanese approach to most arts and, together with Confucianism, form the moral framework within which the different arts exist. Multiplicity, rather than symmetry and unity, might be regarded as the basic feature of the style and form of Japanese music. Japan has a rich variety of seasons and climates; its people have thought that human beings must be in harmony with nature, rather than resistant to it. Such thinking has been reflected in Japanese music throughout the ages.

3. TRANSMISSION. The nature of Japanese music is in close symbiosis with its modes of transmission. For many genres, the right to perform was severely restricted. For example, court performers' roles were hereditary, with transmission from father to son; moreover, each instrument or skill was passed on in a separate lineage. Professional (i.e. profit-making) performance of certain traditions, such as *biwa* (see §II, 3(iii) below), *koto* and *jiuta shamisen* (see §II, 6(ii) below), was for several centuries legally restricted to blind performers' guilds, principally the *Tōdō-za* or *Tōdō shoku-yashiki*. *Shakuhachi* performance was also legally restricted to members of the Fuke sect of Zen for two centuries. Such restrictions were often violated, but in any case they were lifted in 1871 as part of modernization. Women were also excluded from various genres; even now, most Japanese consider it inappropriate for a woman to perform, say, *shakuhachi* or 'official' forms of the theatre genres *nō* and *kabuki*.

Modernization did not, however, lead to total liberalization. Most genres of traditional classical music and dance and, recently, even folksong are now taught within the *iemoto* ('househead') system, via hierarchically structured 'schools' or 'lineages' (*ryū*(-*ha*)) with an autocratic *iemoto* at the head, who makes decisions about repertory, performance style, licensing of teachers and so forth. Such institutional transmission is much debated. On the one hand, it tends to restrict creativity and access and can be economically exploitative. On the other, it is considered responsible for the survival of many traditions that might otherwise have died or altered beyond recognition (alteration over the centuries, extreme in the case of *gagaku* and *nō*, is often denied or downplayed by performers). Many aspects of teaching methods can be related to such restrictive transmission. Thus musical notation (see §III below) is often comparatively vague, partly as a way to

limit access. The emphasis is on exact imitation of one's teacher; deviation can best be achieved by starting one's own 'school'.

Westernization brought threats to the survival of traditional genres. The national education system, created along Western lines in the 1870s, has tended until recently to overlook traditional music. One 20th-century response was the emergence of Preservation Societies (*hozonkai*), especially in the folk world, where the *iemoto* system was absent. A *hozonkai* is usually an organization under local control devoted to 'preserving' (but also usually developing and propagating) a local song or dance, often a single item. *Hozonkai* have the same virtues and drawbacks as the *iemoto* system.

Beginning in the mid-20th century, the survival of certain traditions has been helped by government intervention. To encourage young performers of the music theatre genres, there are now government training schools based in national theatres. More important is the Ministry of Education's elaborate system of National Cultural Properties, which designates particular traditions as 'important intangible cultural properties' (*jūyō mukei bunkazai*) and certain artists as 'living National Treasures' (*ningen kokuhō*) and provides some financial support.

4. SCALES AND MODES. Discussion of modal theory for individual genres will be found in some sections below (*see also* MODE, §V, 5(ii)). There is great diversity among these genres; despite or because of this, researchers have been keen to establish a modal theory that could encompass many or all types of traditional Japanese music. Prior to the late 19th century the only extensive modal theory was that for *gagaku* (court music); early theorizing did not extend to detailed analysis of tonal function or melodic patterns, and the focus was mainly on scales (tonal material), tunings and modal classification of pieces. It was recognized, however, that court music modes fell into two groups, *ritsu* and *ryo*, each with an anhemitonic pentatonic core with two 'exchange tones' (*hennon*, from Chinese *bianyin*) that could replace two of the core degrees (in ascending melodic passages in the case of *ritsu*, in descent for *ryo*). The modal terminology of *gagaku* was sometimes applied to other genres but rarely provided insight.

The first significant Japanese attempt at an overview, important to all subsequent work, was Uehara's *Zokugaku senritsu kō* (1895). Focussing on folk and popular musics, he distinguished two basic Japanese pentatonic 'modes' (*senpō*, as opposed to *onkai* or 'scale'; this terminological distinction is often ignored). These he called *in* and *yō* (similar to Chinese *yin* and *yang*), or *miyako-bushi* ('urban melody') and *inaka-bushi* ('rural melody') respectively. If C is used as a 'tonic' (*kyū*; a court-music concept of Chinese origin), then Uehara's 'urban melody' *in* mode is C D♭ F G A♭ C, but with A♭ replaced by B♭ (and sometimes D♭ by E♭) in ascending passages. The *yō* mode (identical in this thinking with the *ritsu* category of court modes) differed from this only in using D♮ and A♮ instead of D♭ and A♭ (outside court music absolute pitch is of little significance; all pitches in this section are relative).

Koizumi, in his 1958 book, created the model that is now generally followed by Japanese researchers. He expanded Uehara's scheme to four ideal-typical modes that he felt accounted for the vast majority of Japanese musics, abandoning Uehara's octave-based theory and focussing instead on the tetrachord as the basic modal structure. In this he acknowledged Lachmann (1929) as his inspiration. However, other Western researchers had also proposed similar approaches (Knott, Abraham and Hornbostel, Peri). Knott identified trichords and was followed by Peri, while the Germans persisted with the tetrachord. The successful application of this ancient Greek approach to Japanese music is doubtless the major contribution of early Western researchers to Japanese music studies. Koizumi's tetrachord consists of two stable 'nuclear tones' (German: *Kernton*; Japanese: *kakuon*) a 4th apart plus a single infix, the position of which determines the species of tetrachord. He calls for four types: the *in* or *miyako-bushi* (C, D♭, F), *ritsu* (C, D, F), *yō* or *min'yō* ('folksong') (C, E♭, F) and *ryūkyū* (C, E, F). These combine to form various octave species characteristic of particular types of music. An important difference from Uehara is that Koizumi abandoned the Chinese-derived tendency to think in terms of a single 'tonic' and recognized that the various nuclear tones may compete as tonal centres, leading to various types of modulation (for an English summary of his model, see Koizumi, 1976–7).

M. Shibata (1978) proposed another general model, indebted to Koizumi's yet differing significantly. Whereas Koizumi focussed on the frame created by the 4ths, Shibata shifted attention to their upper and lower neighbours. For example, in a melody basically using the *in* scale, a passage such as f–d♭–c–B♭ might occur, where B♭ substitutes for the expected A♭, especially when serving as a lower neighbour between two occurrences of the c. Koizumi's approach requires positing a change of the lower tetrachord from *in* to *yō*, whereas for Shibata it is just a matter of yielding to the centripetal force of the nuclear tone c (a process recognized also by Koizumi). Among the few adherents to Shibata's approach, Tokumaru has applied it to *shamisen* music (e.g. 1981) and Sawada to Buddhist chant (in *Nihon no onkai*, 1982). Matsumoto (1965) seems to have had no influence.

Koizumi's and Shibata's models work well for most genres, if applied flexibly. Japanese 4ths and 5ths are near-perfect, but the 'infixes' of Koizumi's theory are often quite variable in intonation. For example, the semitones of the *in* mode are often 90 cents or less, although Western influence (plus electronic tuning devices for *koto* etc) are moving this towards 100.

Western influence has also led to the adoption of the 'pentatonic major' (*yona-nuki chōonkai*: C, D, E, G, A) and 'pentatonic minor' (*yona-nuki tan'onkai*: C, D, E♭, G, A♭). These are, in effect, versions of the *yō* and *in* scales with their tonics re-located to suit Western-style harmonization, and they occur particularly in 'new folk songs', school songs and the *enka* popular song style (see §§VII and IX, 3 below), all genres in which a flavour of traditional pentatonicism is desired.

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II. Instruments and instrumental genres

1. INTRODUCTION. Japan possesses a rich variety of traditional musical instruments: there are over 200 distinct types and subtypes. Despite this abundance, only four instruments have played a particularly prominent role in traditional music and merit individual discussion – *biwa*, *koto*, *shakuhachi* and *shamisen* (see §§ 3–6 below). Many other instruments are of importance in one genre or (like the *shō* and *hichiriki* of *gagaku*) occur in only a single genre; they are discussed in the relevant sections below. Still others, such as bamboo transverse flutes and various stick drums, are widespread in a variety of musics.

Although most genres of Japanese music involve singing, there exist several important examples of pure instrumental music: solo pieces (*honkyoku*) for *shakuhachi*; improvisatory solos for *tsugaru-jamisen*; *matsuri-bayashi* festival music of the Tokyo area; *gagaku*; and the *danmono* subtype of popular *koto* music. There are also long instrumental solos (*tegoto*, *ai-no-te* etc.) in many predominantly vocal pieces, and long instrumental dance pieces in the *nō* theatre. Even when instruments are sounded with vocals, their importance is sometimes reflected in the traditional folk and modern scholarly names for the genres: *heike-biwa* for the battle narratives accompanied by *biwa* lute; *sōkyoku* ('*koto* music') for the entire secular *koto* repertory; *uta-sanshin* for Okinawan 'song-[plus]-*sanshin*'.

Virtually all Japanese instruments have close relatives in China, and it is likely that they originated there before being modified significantly to suit local needs. Most major instrumental types occur (or have occurred) in Japan, but some are rare. Thus the one traditional bowed lute, the KOKYŪ, is of limited use; the *kugo* harp of court music fell into disuse over a millennium ago; and trumpets are now represented primarily by the *hora* conch of Buddhism.

The 20th century saw considerable experimentation with instrumental construction and composition, mostly under Western influence. Few recent innovations (e.g. the nine-hole *shakuhachi*, the bass *shamisen*, the 30-string *koto*) have caught on, but some will doubtless stand the test of time, as has the 17-string *koto*. A general trend towards pure instrumental composition and ensemble music is clearly due to Western impact. The phenomenon of large stick-drum (*taiko*) ensembles, which is gaining worldwide fame, is of recent vintage (*see* KUMI-DAIKO).

2. ARCHAEOLOGY. Dozens of court musical instruments of the 8th and 9th century are excellently preserved in the Shōsōin imperial storehouse in Nara. Most were gifts from the Chinese court, reflecting the major importation of élite Chinese culture at that time. Since Japan's historical era begins in the 8th century with the first

written sources, knowledge of musical life before that time must depend largely on archaeology (see Hughes, 1988).

The people of the Jōmon period (*c*10,000–300 BCE) lived largely by hunting, fishing and foraging and had developed the art of pottery. Lacking written or iconographic evidence, we are often at a loss to know whether particular artefacts were intended as sound-producers. For example, dozens of pots with small holes around their rims have been suggested as possible drum bodies, the holes being used to affix a membrane with pegs or cord; however, numerous types of evidence eliminate this possibility, at least for most of the pots. More intriguing are the flattish hollow clay objects found from 2500 BCE onwards, mostly 8 to 15 cm long and often in stylized animal or human shapes. These often have a single hole on each surface but at opposite ends, suggesting orifices of the body. It is possible to blow into these, but it is not clear if they were intended as aerophones.

More convincing still are the objects in fig.1, which are taken to be two-string zithers and date from the first five centuries BCE. Strings would have been tied to the tooth-like projections, but no strings or bridges survive. Most are 35 to 55 cm long. The overall shape of these zithers recalls the Ainu *tonkori* (see §VIII, 2 below) of historical times, the antecedents of which are unknown.

The ensuing Yayoi period (*c*300 BCE–300 CE) saw the beginning of metal-working. Only three instruments will be discussed in this article, all of which have Chinese antecedents but differ from them in ways that suggest native artisans struggling to imitate instruments they did not possess. All three are extremely varied in Japan, lacking standardization.

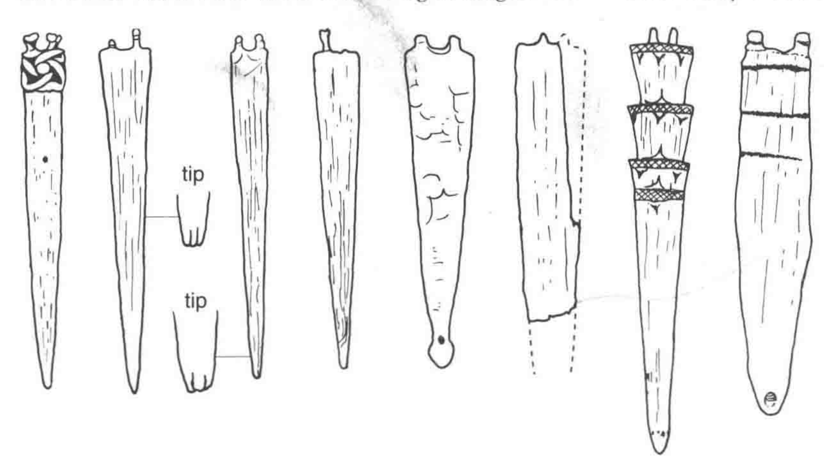
Dozens of egg-shaped ocarinas (*tsuchibue*, 'earthen flutes') clearly derive from the Chinese XUN but differ in having their more pointed end at the bottom, opposite the extremely wide blow-hole; they have four finger-holes on the front and two thumb-holes on the back, as opposed to more diverse arrangements in China. No safe conclusions about tuning can be drawn: a 15th-century Korean source notes that one must simply make a large number of ocarinas (*hun*) and then throw out the ones that are out of tune, so whether we have recovered the good ones or the bad remains uncertain. After this period, ocarinas disappear.

The Yayoi period has also yielded several hundred cast bronze bells known as *dōtaku*. These range in height from 20 to over 100 cm and can exceed 25 kg in weight. The cross-section is elliptical with pointed ends. There is no precise Chinese model for these. Early *dōtaku* seem suited for playing, but later ones were so fragile and decorous that they must have been intended only as art works or perhaps signs of political power, as they were often cached on remote hilltops near power centres. Several caches of a dozen or more bells have been found, but given the diversity of form and tuning within each cache, these were clearly not intended for actual playing as bell-chimes like the Chinese *bianzhong*. Oddly, *dōtaku* also disappear after this period.

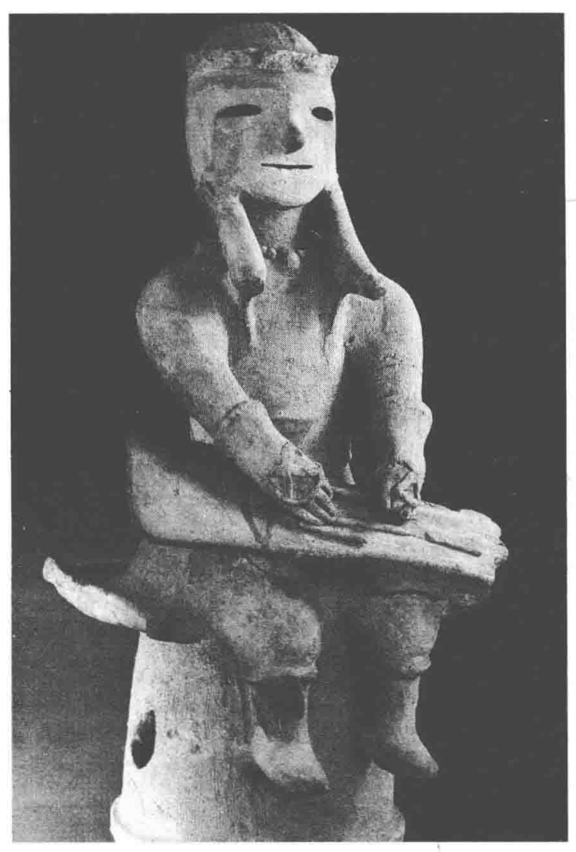
The third Yayoi-period instrument of relevance, the WAGON, appears in mid-Yayoi and continues to the present. Now a six-string zither with movable tuning bridges, used to accompany indigenous court vocal music (*mi-kagura*; see §V, 2 below), it originally had either five or six strings. Prior to standardization as an elaborate, highly decorated instrument by the 9th century, several dozen diverse examples of actual instruments have been found, as well as clay funerary sculptures (*haniwa*) showing the instrument being played (see figs.2 and 3). In the earliest written sources, the word *koto* indicated this instrument; *wagon* is a later term, derived from two Chinese characters meaning 'Japanese zither'. Indeed, native scholars claim it as Japan's only indigenous string instrument. While its relationship to Chinese zithers with movable bridges is undeniable, each string is attached to a 'tooth', very much like those on the Jōmon two-string zithers but unlike any continental string attachment method. The following Kofun period (*c*300–710 CE) has yielded no important new instruments, but the *haniwa* funerary sculptures that date from this period at least confirm that the *wagon* was held on the lap, recalling somewhat the Korean *kayagŭm* rather than any current Japanese zither.

Drums and transverse flutes, which dominate folk ritual music today, are virtually absent prior to the 8th century, but drums are known from *haniwa* depictions, and both are known from poems presumed to be of Kofun-period date. All other major Japanese instruments were imported in or after the 8th century and subsequently indigenized.

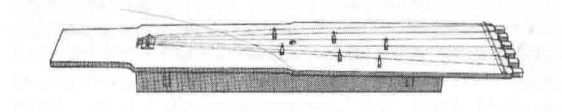
3. 'BIWA'. The several forms of *biwa* introduced from the Asian continent by at least the 8th century are thought to have been of Central and South Asian origin. The Sino-Japanese characters for *biwa* are equivalent to the characters for the Chinese *pipa*, for whose etymology *see* PIPA. Many forms of *biwa* have existed, but common to



1. Two-string zithers from the 1st millennium BCE



2. *Wagon player; funerary sculpture, from Gunma Prefecture, late 5th or early 6th century* CE *(Aikawa Archaeology Museum, Isezaki, Gunma)*



3. *Reconstruction of wagon found at Tsujibatake, Fukuoka Prefecture, ? 1st–2nd century* CE*; only the soundboard survives*

the structure of all types are fretted necks, four or five strings, the use of variously shaped large plectra and relatively shallow soundboxes cut from the same piece of wood as the neck. Discussed here are the history of the instrument and schools; for construction and tunings *see* BIWA.

The *biwa* is important in the histories of both music and literature, for apart from its use in various repertories of *gagaku* and in new instrumental compositions, it has been played primarily in the context of musical recitation, that is, as accompaniment to oral narrative. As such the *biwa* was a vehicle for the development of a primary stream of narrative music (*katarimono*) in the Kamakura and Muromachi periods (roughly 13th–16th centuries), and gave impetus to the early forms of *jōruri*, the principal *katarimono* of the *bunraku* and *kabuki* theatres. The prominence of *biwa* narrative in the music culture of central Japan waned after the introduction of the *shamisen* in the late 16th century. During the early decades of the 20th century, however, the *satsuma-biwa* and *chikuzen-biwa* styles enjoyed nationwide popularity.

(i) Gaku-biwa and gogen-biwa. Since the late Heian period, the only lute that has been played in Japanese court music ensembles is the *gaku-biwa*, an instrument brought to Japan in the Nara period with the continental repertory of *gagaku* (fig.4). The *gaku-biwa* is a large, four-string form of *pipa* first referred to in Chinese sources of the Han dynasty (206 BCE–220 CE). A second *biwa* introduced at that time was the *gogen-biwa* (Chin. *wuxian pipa*), a five-string, straight-necked lute probably of Indian origin, first recorded as being played in China during the 6th century. A superb example of the *gogen-biwa* exists in the Shōsōin treasury at Nara. Although the *gogen-biwa* performance tradition did not continue beyond the 9th century, an 11th-century copy of a single scroll of notation for the *gogen-biwa* has survived (Nelson, 1986).

In Heian period élite society, both the *gaku-biwa* and the *gakusō* zither were instruments especially favoured by nobles and courtiers of both genders, and accounts of outstanding performers are given in literary works of the 10th to 14th centuries. During the Heian, Kamakura and Muromachi periods, the *gaku-biwa* was played not only in the standard *gagaku* ensemble, but also solo, in consort with one or more instruments, and in accompaniment to *saibara* songs. A corpus of stories about individually named instruments brought from Tang China and a tradition of secret techniques and compositions attest to the contemporary prestige of the courtly *biwa* repertory and its complex performing practice.

The principal modern contexts for *gaku-biwa* performance are as one of two string instruments in the *kangen* ensemble, and as one of a group of string, wind and percussion instruments that accompanies *saibara*. In these contexts the *gaku-biwa* is played so as to produce a sparse, slow-moving series of staggered cross-string strokes and isolated tones whose relation to the melodic wind parts of modern practice has a percussive aspect that belies its actual heterophony. The work of the Cambridge Tang music research group has shown, however, that the Heian and Kamakura forms of *tōgaku* melodies are represented most closely in the modern *gaku-biwa* and *shō* parts (see §V below).

(ii) Heike-biwa. One of the principal genres of Japanese music of the Kamakura and Muromachi eras is the narrative performance tradition now called *heikyoku* or *heike-biwa*. *Heikyoku* entails performance with *biwa* of



4. *Gaku-biwa (lute)*

individual stories or episodes from a corpus referred to as *Heike monogatari* ('Tale of the Heike'), an account of the late 12th-century Genpei wars that is regarded as the paragon of Japanese medieval literature of the *katarimono* (narrative derived from an oral performance tradition) genre. The earliest stories appear to have been orally composed and circulated by blind, itinerant *biwa* players called *biwa hōshi*, who engaged in both secular and ritual performances of various kinds, including rites of appeasement (*chinkonsai*) for the spirits of warriors killed in battle. *Heike katari* (Heike recitation) may first have been performed to give solace to deceased Heike clan courtiers and samurai.

Although *Heike katari* remained a popular form of narrative performance until at least the late 16th century, by the early 14th century there existed multiple text versions associated variously with authors, scribes and *biwa* players. The significance of such texts for oral performance by blind professionals has yet to be sufficiently assessed, but the literary and performance traditions must be considered as complementary and mutually influential. A 'performance-text' (*kataribon*) of 1371 created under the supervision of the *biwa hōshi* Akashi no Kakuichi was treated as the source for printed, reading texts during the Edo period (1603–1868) and has long been acknowledged as the definitive, standard form of the *Heike monogatari*. It remains unclear whether performing practice continued to involve oral compositional skills, as *kataribon* texts came to be circulated widely among performers.

The authority of the *shoku-yashiki* or Tōdō-za guild of blind professional musicians is an important consideration for any assessment of the performance tradition during the Muromachi and Edo periods. Established in the 14th century, the Tōdō-za secured patronage from the highest levels of feudal society. Among six principal schools recognized by the guild, only the Ichikata-ryū continued beyond the end of the Muromachi period. Governed by a *heike-biwa* player appointed with the approval of the Shogunate, the Tōdō-za guild acted as an administrative body that sought to regulate the activities of all blind musicians until 1871, when it was dissolved by the Meiji government.

By the early Edo period, *Heike katari* performance had ceased to be a popular art; it had become an élite tradition associated primarily with the upper strata of society, practised under direct patronage of the Shogunate, high-ranking samurai and Buddhist priests. Blind performers began to teach amateur enthusiasts, for whom they provided numerous fixed 'text-scores' (*fuhon*) such as the *Heike mabushi* of 1776, now acknowledged as an authoritative source by both blind and sighted practitioners. It was at this time that *Heike katari* came to be referred to as *heikyoku* ('Heike music'). This terminology reflects changes in both the reception of the music and its relative textual and performative fluidity; what had been enjoyed as a unified narrative series presented over several hours came to be viewed as a sequence of discrete repertory items in which text and music were fixed and memorized.

The characteristics of modern *heikyoku* practice suggest its multiple layers of historical formation; each narrative episode (*ku*) is a patchwork of named vocal and instrumental pattern segments (*kyokusetsu* or *senritsu-kei*), each of which comprises a series of distinctive formulaic phrases interspersed with short introductory and intermediary *biwa* figures, suggesting an original oral compositional practice. Both the names and melodic character of many patterns suggest the influence of Kamakura-period *shōmyō* of the Tendai sect. While not aurally verifiable, some instrumental patterns may have been modelled on elements of the *gaku-biwa* solo repertory. The influence of Edo-period *koto* and *shamisen* musics is immediately audible in *miyako-bushi* tetrachordal formations (1–2♭–4) that are prevalent in many *kyokusetsu* segments.

In recent practice *heikyoku* has been maintained by two performance traditions based in Sendai and Nagoya. The Sendai tradition is referred to as the Tsugaru school, deriving from the practice of sighted amateurs who were vassals of the Tsugaru *daimyō*. It is now represented by Tokyo-based students of Tateyama Kōgo (1894–1989). Through use of the *Heike mabushi* text-score, Tsugaru school performers have had access to a repertory of all of the tale's nearly 200 episodes. Performers of the Nagoya tradition have been blind professional musicians active as practitioners of both *heike-biwa* and Ikuta-ryū *koto*, *shamisen* and sometimes *kokyū*. They have maintained a repertory of eight *heikyoku* episodes. In the late 1990s, only one Nagoya school musician, Imai Tsutomu (*b* 1958), remained active as a performer.

Since the mid-1980s, some attempts have been made to refurbish the *heike-biwa* performing tradition and to build new audiences, both through modifications and arrangements of repertory items transmitted in the Tsugaru line and reconstructions of items no longer transmitted in the Nagoya line.

(iii) Mōsō-biwa and zatō-biwa. Several *biwa* performance traditions have been practised by blind males in south-western Japan. The most commonly used collective term for these practices is *mōsō-biwa* ('blind priest *biwa*'), for the majority of *biwa* players in the region have been active in rites of local religious practice, and many have been certified as Buddhist priests. The term *zatō-biwa* has gained currency in the 1990s, however, as a means of historical distinction between those blind *biwa* players who were certified priests and men who had no such formal affiliation (*zatō*).

Affiliation among blind priests is a common institution within East Asian Buddhism. Korean sources include evidence of organizations of blind priests and *sūtra* texts nearly identical to forms transmitted in *mōsō* practice, but no substantial evidence for transmission to Japan of either texts or the practice of chanting *sūtra*s to the sound of *biwa* has yet been found. Reliable documentary histories held by the Japanese *mōsō* sects are all of Edo-period origin, but they record the following traditional accounts. *Jijinkyō*, *sūtra*s in praise of the earth deity Jijin, were first taught by Shaka (Sakyamuni, the historical Buddha) to a blind follower, then transmitted through China and Korea to Japan in the reign of Emperor Kinmei (539–71 CE). The efficacy of the *Jijinkyō* was such that groups of *mōsō* from diverse regions of Kyūshū were summoned to perform the *sūtra* in purification rites during the construction of the Tendai sect's head temple, Enryakuji, in 785. Thereafter, *mōsō* temples with Tendai affiliation were established in all regions of Kyūshū, and *mōsō* groups were active at temples in the Kyoto and Nara regions during the Heian and Kamakura periods.

The regional styles of *mōsō-biwa* in Kyūshū have been administered by two Buddhist organizations, based in the northern and southern regions known until the Meiji period as Chikuzen and Satsuma. The Gensei Hōryū is based at the Jōjuin temple in Hakata and has authority over branch temples in Fukuoka, Yamaguchi, Ōita, Saga, Nagasaki and northern Miyazaki prefectures, while the Jōrakuin-Hōryū has been based at and administers temples in Kagoshima and southern Miyazaki prefectures. The former group claims as its founder Gensei (766–823 CE), a priest given the name Jōjuin after helping to build the Enryakuji. The founder of the Jōrakuin-Hōryū is said to have been Hōzan Kengyō, 19th head of the Kyoto *mōsō* tradition, who left Kyoto in 1196 to accompany Shimazu Tadahisa to his post as the first *daimyō* of Satsuma. Knowledge of the historical performance activities of both *mōsō* sects is scant, but in recent practice the primary rituals of both groups have been group ceremonies within the controlling temples and on seasonal household rites (*kaidan hōyō*) centred on exorcism of deities central to local belief, the earth spirit Jijin (the *Jijinbarai*) and various manifestations of Kōjin, the spirit of the hearth or oven (*Kōjinbarai* or *kamadobarai*). In formal group ceremonies of the Jōjuin and Jōrakuin groups, the *mōsō* play *biwa* and chant sutras in ensemble, sometimes with the addition of flutes, drums and conch shells.

Many *mōsō* once performed secular *biwa* narratives to supplement their incomes and entertain people in the localities where household rites were conducted. Performance of secular narratives, called *kuzure* or *biwa gundan*, continued to be common among *mōsō* in northern Kyūshū until the early 20th century but was discouraged by the Gensei Hōryū organization. In remnant forms of that repertory, as also in the ritual repertory, the *biwa* is often played concurrently with the vocal chant, rather than in a punctuating role.

For *zatō*, lowly blind musicians who were unaffiliated with the *mōsō* sects, secular repertory has been a mainstay of livelihood (fig.5). Despite their lack of Buddhist certification, *zatō* also learnt ritual texts for use in the



5. Sasa-biwa played by Murakami Mansaku ('Manshan') a blind zatō of Tamana region, Kumamoto Prefecture, 1950s

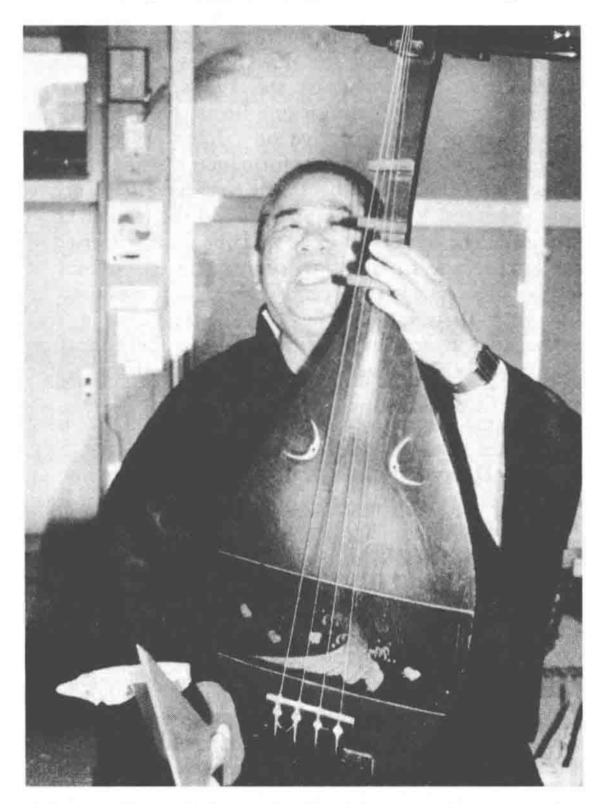
kamadobarai and other exorcism rites, such as those for wells (*suijinbarai*) and for new houses and buildings (*watamashi*). Since at least the 1930s, however, the primary income of *zatō* came from engagement as performers of oral narrative on celebratory occasions (*zashiki-biwa*) and from performance on an itinerant basis (*kadobiki*). Since the 1950s *zatō* have been active only in central Kyūshū, in and around the former Higo province. The term *higo-biwa* was apparently devised in the last decade of the 19th century by enthusiasts of secular *biwa* narrative in central Kyūshū; it was used by few *biwa* players until the 1960s, whereafter it was propagated in academic writings and in the Education Ministry's 1973 designation of *higo-biwa* as an Intangible Cultural Property.

Most research on *zatō-biwa* has focussed on extensive tales called *danmono* (or in the case of some battle tales, *kuzure*). *Danmono* are narratives performed as one or more discrete sections (*dan*), each usually lasting at least 30 minutes. The *danmono* repertory includes chronicles of Kyūshū history, tales from the Heike narrative complex, and versions of legendary and historical stories that are the subjects of *sekkyō* recitations, *kōwaka*, *ningyō jōruri* and *kabuki* plays. Other *zatō-biwa* repertory includes relatively short pieces referred to as *hauta* and comic pieces known as *charimono*, *kerenmono* or *kokkeimono*.

(iv) Chikuzen-biwa and satsuma-biwa. These two styles of *biwa* narrative have been most widely practised throughout Japan since the late Meiji era (1868–1912); they bear the names of their respective regions of origin in northern and southern Kyūshū. In both styles, instrumental playing has been developed to a level of complexity beyond that found in the modern practice of other *biwa* styles. Since the 1960s a small repertory of new, purely instrumental compositions has been produced for five-string *chikuzen* and *satsuma* instruments (*see* BIWA and fig.6).

Muromachi and early Edo period references suggest the presence of *heikyoku* performers in the Satsuma region, but the primary forms of *biwa* music were those of *mōsō* and *zatō* unaffiliated with the Tōdō-za. In the mid-16th century, the priest and philosopher Nisshinsai (Shimazu Tadayoshi, 1492–1568) composed poems on themes of morality, which are said to have first been performed by senior *mōsō* priests of the Jōrakuin temple. Traditional accounts also credit Nisshinsai and the 31st patriarch of the *mōsō* sect, Fuchiwaki Juchōin, with remodelling the *mōsō* instrument to make possible a style suiting the tastes of the Satsuma lord.

Edo-period sources distinguish the *shifū* style of samurai and high-ranking Satsuma *mōsō* (who were themselves of samurai families), the *zatō* style of blind professional musicians, and the *machifū* style of merchant-class *biwa* players who took up *biwa* performance as a pastime from the early 19th century. A style drawing on all three elements of Satsuma tradition was made known in Tokyo by prominent practitioners such as Nishi Kōkichi (1859–1931) and Yoshimizu Kinnō (1844–1910). From the 1890s, both newly composed and traditional narrative poetry for *biwa* gave voice to a nationalist fervour that glorified the martial code of the samurai. Attempts were soon made to modify *biwa* singing by incorporating elements of Edo *shamisen* song styles. Nagata Kinshin (1885–1927), who gained fame as a performer and recording artist in a new style, founded the Kinshin-ryū



6. Satsuma-biwa and plectrum held by Fukijima Junkai, a mōsō of Hishikarichō, Kagoshima Prefecture, 1991

school in 1915. The older style of *satsuma-biwa* soon began to be distinguished from the Kinshin style by the term *seiha*, or 'orthodox school', and by the elaborate instrumental patterns that had been developed by Satsuma players. Suitō Kinjō (1911–73) supplemented aspects of Kinshin-ryū technique with her own innovations in founding the *nishiki-biwa* school in 1927, developing a five-string instrument with this name. Between 1910 and 1930, *satsuma-biwa* was widely enjoyed by young men and a smaller number of women, and its reception was as an art of the populace, rather than a classical tradition.

Although *satsuma-biwa* suffered neglect after World War II due to its prior associations with militarist ideology, some performers trained during the music's heyday remained active as teachers and performers, including the *Seiha* performers Yoshimura Gakujō (1888–1953) and Fumon Yoshinori (*b* 1912), the Kinshin-ryū musician Enomoto Shisui (1892–1978), as well as Suitō Kinjō and Tsuruta Kinshi (1912–94). Tsuruta slightly remodelled the *nishiki-biwa* and gained international fame from the late 1960s through her collaborations with the composer Takemitsu in compositions such as *November Steps* and *Eclipse*.

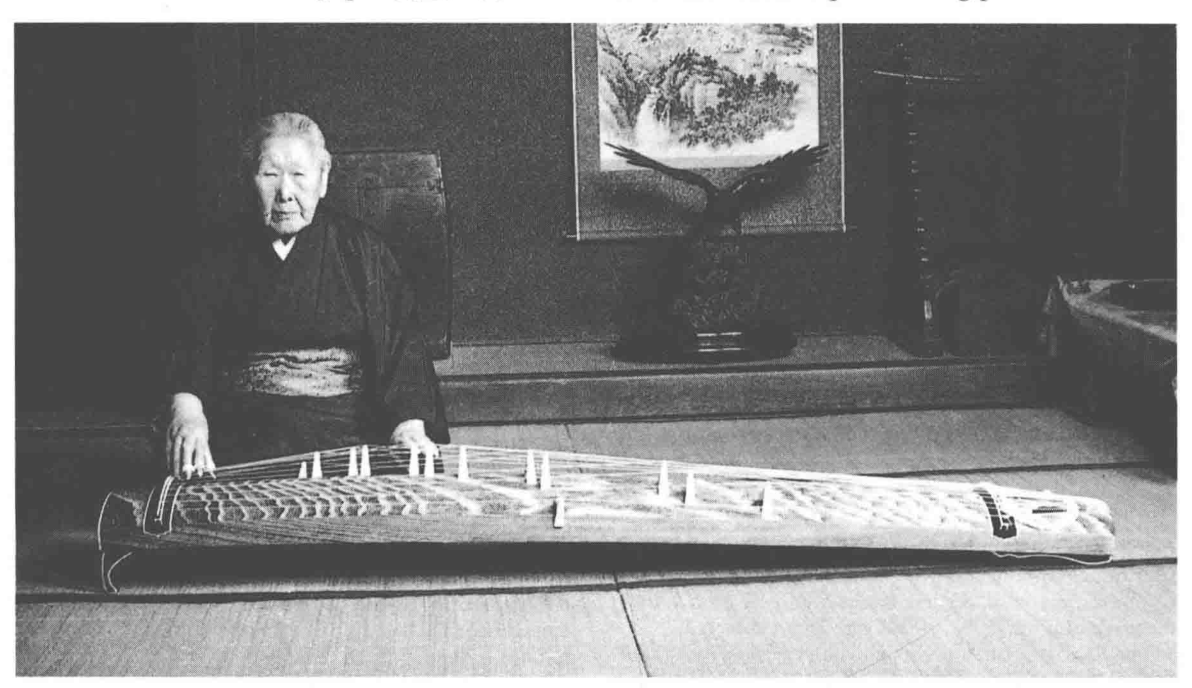
The origins of *chikuzen-biwa* are in the practice of *mōsō-biwa* in the Chikuzen region. As part of the Meiji government's attempts to bolster state Shintō at the expense of Buddhism, *mōsō* sects were banned during the 1870s. The man considered to have been the founder of the *chikuzen-biwa* tradition, Tachibana Chijō (1848–1919), was the sighted grandson of a senior *mōsō* in Hakata (Fukuoka), who had previously not been allowed to learn *biwa* because it had been considered an instrument solely for the blind. After making a study of *satsuma-biwa* instrumental techniques, he sought to develop a new narrative style that would appeal to a contemporary urban audience. During the late 1880s he worked to this end in collaboration with the geisha Yoshida Takeko and with Tsurusaki Kenjō, another sighted performer from a *mōsō* family. They devised new vocal melodies and sets of preludes and interludes for a remodelled version of a four-string *biwa* played by *mōsō*. The result was narrative music that could be performed as entertainment and that bore an elegance and subdued sensuality familiar to audiences of Edo *shamisen* music. The new style was introduced to Tokyo in the mid-1890s as *tsukushi-biwa*, but was called *chikuzen-biwa* from 1902.

Like *satsuma-biwa*, *chikuzen-biwa* was received as a popular narrative form. Considered more genteel than *shamisen* song styles associated with the geisha world, but more lyrical in both poetic and vocal style than *satsuma-biwa*, it attracted both female and male students. A differently tuned, five-string form of the instrument was developed so as to provide a much greater technical range, though the original four-string instrument continued to be common until the 1940s. The original Asahi-kai school, founded in 1909, divided in 1920 when the founder's son-in-law, Tachibana Kyokusō, left to found the Tachibana-kai. Many of the style's finest players joined Kyokusō, and the Tachibana-kai has since held the reputation of maintaining the genre's highest artistic standards. The foremost *chikuzen-biwa* performer of the post-war period is Yamazaki Kyokusui (*b* 1906), a student of Kyokusō, who as a performer, teacher and composer has been a central figure in shaping the nature of modern practice. In 1995 she became the first *biwa* player to be named a 'Living National Treasure' by the Ministry of Education.

The compositional activities of leading Asahi-kai musicians since 1945 have also broadened the expressive range of *chikuzen-biwa*. Of particular importance are the works of Tachibana Kyokuō III (1902–71) on themes from *nō* drama, which incorporate elements of *utai* singing. A modified style of *chikuzen-biwa* has been popularized since 1980 by Uehara Mari, daughter of the prominent Asahi-kai player Shibata Kyokudō. Uehara has attracted a substantial audience that is largely independent of that for more traditional styles of *biwa* music.

4. 'KOTO'. The KOTO (fig.7) is the Japanese member of the family of long zithers with movable bridges found in several East Asian countries. The best-known members of the family are the ZHENG and the *se* in China, the *kayagŭm* and the KŎMUN'GO in Korea, the ĐÀN TRANH in Vietnam and the WAGON and the *koto* in Japan. All these instruments probably originated in China with the possible exception of the *wagon*, which has been claimed to be indigenously Japanese. The exact date of the introduction of the *koto* into Japan is unknown but is generally assumed to have been at the beginning of the Nara period (710–84) or shortly before.

During the Nara and Heian (794–1185) periods the word 'koto', the original meaning of which is obscure, was applied to several types of string instruments, like the Sanskrit word 'vīṇā' in India. Examples were the *kin-no-koto* (the *shichigen-kin*, *kin* or Chinese *qin*); the *sō-no-koto* (the *sō* or *koto*); the *shitsu-no-koto* (the *shitsu*, or Chinese *se*); the *biwa-no-koto* (or *biwa*); the *yamato-goto* (or *wagon*); the *kudara-goto* (the harp, *kugo*); and the



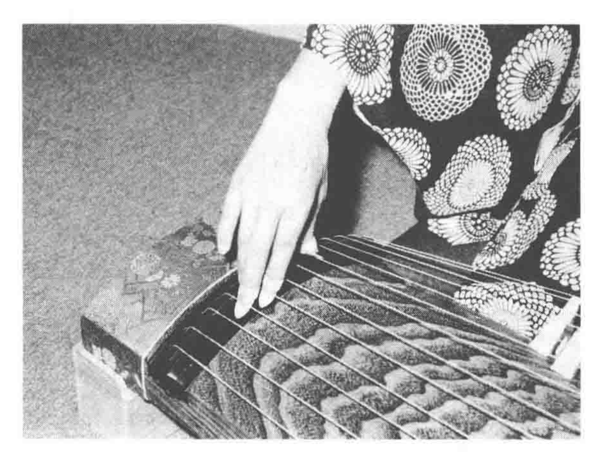
7. Koto (zither)

shiragi-goto (the Korean *kayagŭm*). Later the term came to be applied exclusively to the *sō-no-koto*. The *shitsu-no-koto*, *kudara-goto* and *shiragi-goto* are no longer used in Japan, while the names of two of the other instruments lost the suffix *-no-koto* to become simply *kin* and *biwa*, and the *yamato-goto* became *wagon*.

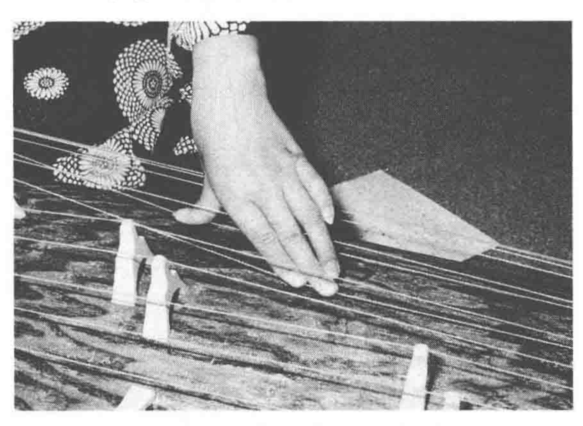
(i) Construction and performing practice. Although the *koto* has not undergone any essential changes since its introduction into Japan, several types can now be distinguished, depending on the musical genre or school in which they are used. The various types may be classified into four groups: *gakusō*, used in *gagaku* (court music); *tsukushisō*, the instruments of *tsukushi-goto* (the older tradition of *koto* music); *zokusō*, used in *zokusō* (the later tradition of *koto* music); and *shinsō*, the group of new *koto* types, many of which were invented by Miyagi Michio (1894–1956) and which are used in specially composed music. *Shinsō* include the *jūshichigen* (17-string bass *koto*) and the *tangoto* or 'neo-*koto*' (a small *koto* with strings tightened by pegs; the performer places it on a table or stand and plays it sitting in a chair rather than kneeling on the floor).

The *koto* has a long (about 180–90 cm), slender (about 24 cm at the midpoint), rectangular body of *kiri* wood (Paulownia imperialis) with a slight convex longitudinal curve and larger lateral curve. There are 13 silk strings of equal length and thickness, stretched under equal tension over fixed bridges placed about 10 cm from the right end (as viewed by the player) and about 20 cm from the left end; nowadays stronger materials such as nylon and tetron are also used. The length of the vibrating part of the strings is determined by the placement of movable bridges (*ji*), each string having one bridge (for illustration of a *koto* bridge, *see* BRIDGE, fig.1*e*). The *ji* are made of wood or ivory (plastic is used on cheap modern instruments). Different placements of the *ji* produce different tunings. Depending on the player's school, the strings are plucked with bamboo, bone or ivory plectra (*tsume*) of varying shape.

In all schools the player is behind the instrument, its right end slightly to his right. The player sits on the floor, cross-legged (in *gagaku* and Kyōgoku; see §(iv) below), kneeling (Ikuta and Yamada schools; see §(iii) below), or with one knee raised (traditionally in *tsukushi-goto*, although female players have now changed this 'unfeminine' position to a kneeling one). The Ikuta player kneels at an oblique angle, facing slightly to the left; in all other schools the player is positioned at a right angle to the instrument. The *tsume* are worn on thumb, index finger and middle finger of the right hand, and pluck towards the palmar side of the hand. The main playing digit is the thumb, which plucks the strings in a movement directed away from the player (fig.8). The main function of the left hand is to provide pitches not available on the open strings by pressing down on a string to the left of the



8. Basic stroke of koto playing, using the right-hand thumb



9. Kō (or oshide) technique of koto playing, in which the string is depressed with the left hand to raise its pitch
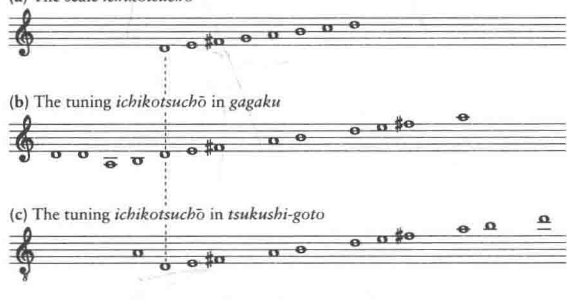
movable bridge, raising the tension of the string and thereby the pitch (fig.9). The left hand is additionally used to produce ornamental pitch inflections. Direct plucking of the strings with the left hand, although used today, occurred only rarely before the late 19th century.

The tuning of the *koto* depends on the scale system of the musical genre or composition for which the instrument is used. All traditional tunings consist of five pitches to an octave, representing the five most important notes of the mode. Additional pitches may be obtained by left-hand pressure to the left of the movable bridges. The tunings of the *koto* in *gagaku* and *tsukushi-goto* approximate to the requirements of the Pythagorean system; in *zokusō* this is true for the first, fourth and fifth degrees; the second and sixth degrees are somewhat lower. The exact 'lowness' of these latter pitches is not standardized: the 'minor 2nds' in the tuning produced by the more traditional musician vary, averaging about 75 cents, whereas more modern musicians tend to equate this interval with the Western tempered semitone of 100 cents. The relation between scale and tuning in *gagaku* and *tsukushi-goto* is shown in ex.1; *zokusō* is represented by its typical scale (the *in* scale) and its three most common tunings (ex.2). The location of the first degree of the scale is shown in the tuning patterns, which shows that the *zokusō* tunings are transpositions of the same scale, not (as is often thought) different modes.

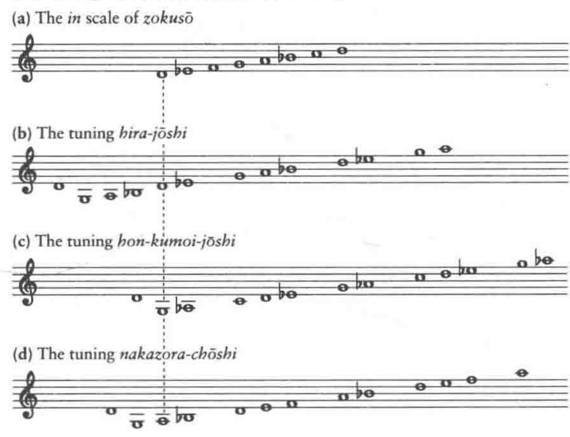
(ii) Repertory and social context. Although modern *sōkyoku* ('*koto* music', i.e. music in which the *koto* has a solo role) has developed in an unbroken line from *gagaku*-based traditions in the Heian period, the existing non-court repertory can be traced back no further than the last decades of the 16th century. Throughout the Edo period (1603–1868) *sōkyoku* was one of the most common genres, and it was only during the last years of the 19th century that increasing Westernization began gradually to transform the tradition. Two main subdivisions may be distinguished: *tsukushi-goto*, the older tradition, once the privilege of high social classes, with characteristics still close to those of older forms of 'elegant music'; and the more recent *zokusō* ('popular *koto* music'), limited to low-class professional musicians and the bourgeoisie. *Tsukushi-goto* is almost extinct, so *sōkyoku*, for all practical purposes, may be identified with *zokusō*.

The development of *zokusō* through several schools, as a typical product of the Edo period, reflects the social situation of the time, which, because of the country's almost complete seclusion from the outside world, is considered to be one of the most specifically 'Japanese'. The feudal system with its four-class structure is reflected in the direction of *sōkyoku* towards one specific social group, the bourgeoisie (mainly belonging to the merchant class, officially the lowest of the four classes); in the organization of *koto* and certain groups of *shamisen* players into a guild of professional blind musicians, the *shoku-yashiki*, which had a strictly organized system of professional ranks; and in the teacher–student relationship, which mirrored that of the lord–vassal. The combination of these factors resulted in an authoritarian system characterized by strong reciprocal obligations, which discouraged the development of individual initiative in younger musicians. This suppression of initiative, combined with the exclusion of potentially available talent by the practical limitation of professional *koto* musicians to blind men, is undoubtedly largely responsible for the striking homogeneity of the repertory of the various schools; to a lesser degree aesthetic considerations have also been responsible. Homogeneity eventually led to stagnation, which could be broken only by the emergence of a musician of exceptional talent who might initiate a new style of composition and thereby a new school. This inevitable sequence (creation of a school–stagnation–eventual revolt and creation of a new school) was repeated several times during the Edo period. Disregarding sub-schools, three main *ryū* (schools) of *zokusō* were created and maintained in the Edo period: the Yatsuhashi-ryū, the Ikuta-ryū and the Yamada-ryū. Beginning in the Meiji period (1868–1912), gradual Westernization of *sōkyoku* led to innovations within the

Ex.1 Relationship between scale and tuning, transcr. W. Adriaansz



Ex.2 Tunings in *zokusō*, transcr. W. Adriaansz



Ikuta- and Yamada-ryū, as well as to the formation of new schools.

The limitation of *sōkyoku* to the lower social strata was responsible for the almost total absence of contemporary scholarly writing on this subject. Because scholarly pursuit during the Edo period was primarily the concern of the higher classes (especially samurai), *zokusō* was rarely considered worthy of the attention of scholars. Contemporary publication in the field of *sōkyoku* was limited almost entirely to collections of song texts and, rather exceptionally, collections of tablatures. Among the latter, the most outstanding is the *Sōkyoku taiishō* (1799) by Yamada Shōkoku: this collection of *kumiuta* and *danmono* of the Ikuta school is preceded by the most scholarly introduction to the subject in the Edo period.

(iii) Schools.

(a) Tsukushi-goto. During the last decades of the 16th century *tsukushi-goto* (named after a province in north-western Kyūshū) was created by a Buddhist priest, Kenjun (?1534–?1623), who established a new tradition, partly by selecting and arranging existing music and partly by composing new songs with *koto* accompaniment. Solo *koto* music of aristocratic origin had been played in northern Kyūshū since the end of the Heian period, and the growing political insecurity in Kyoto during the Kamakura (1192–1333) and Muromachi (1338–1573) periods led to increased cultural intercourse between the capital and south-western Honshū and northern Kyūshū, which were relatively safe. A popular pastime of the nobility during these periods was the improvisation of *imayō* ('contemporary songs'). Such 'noble *imayō*' (distinct from 'common *imayō*'; popular religious songs sung by the common people) often used the melody *Etenraku* as a vehicle for their poetry. Then, as now, *Etenraku* was one of the most popular compositions of *gagaku*. Such *etenraku-imayō* are the prototypes of the song cycles with *koto* accompaniment (*kumiuta*) of *tsukushi-goto*. *Fuki*, the oldest and most influential *kumiuta*, has been shown to be a direct descendant of such poetic improvisation on a section of the music of *Etenraku*. Besides aristocratic traditions, *zokkyoku* ('popular music') is said to be another source from which Kenjun drew. Its influence, however, was considerably less, and in the new arrangements the original character was lost. A third influence on *tsukushi-goto*, that of Chinese *qin* music, is often mentioned; so far, however, research has not established any relationship between them.

The most important part of the *tsukushi-goto* repertory consists of ten *kumiuta* by Kenjun. Normally the texts of these cycles were taken from old sources of high literary quality. It is typical of *kumiuta* that the poems of the individual songs (*uta*) were not related to one another. The musical structure of each *uta* tends to be strictly quadratic: eight phrases, each containing four bars in duple metre, already found in *tsukushi-goto*, later became standard in *zokusō kumiuta*.
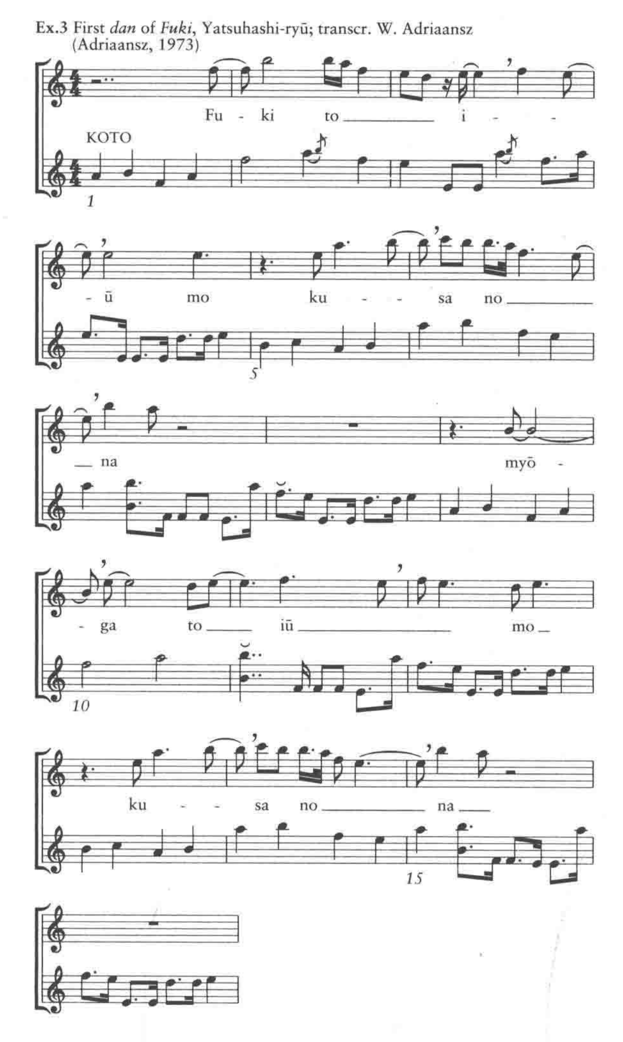
Throughout the Edo period *tsukushi-goto* remained primarily the privilege of Buddhist priests and Confucian scholars, who respectfully preserved the aristocratic, ceremonial character of the music as originally established by Kenjun. Especially after the time of Genjo (*d* 1649), the second head of the school, restrictions were severe. Blind men – the professional musicians – and women were banned from instruction. Stylistic development within the school was minimal, and this, combined with the general aloofness of *tsukushi-goto*, caused stagnation. A serious decline began in the late 19th century with the rapid modernization of Japan. Today the school is almost extinct, and it is no longer possible to acquire sufficiently reliable information for scholarly research because the scores are incomplete and no performers of professional standard are still alive.

(b) Yatsuhashi-ryū. Towards the middle of the 17th century Hōsui, a musician of *tsukushi-goto*, settled in Edo where he taught a blind *shamisen* virtuoso, Jōhide (1614–85). Later known as Yatsuhashi and given the title Kengyō, this blind musician became the founder of *zokusō*, a step considered of such importance that he is commonly regarded as the father of modern *koto* music. Yatsuhashi Kengyō was responsible for the formation of a small repertory of 13 *kumiuta* and, possibly, two *danmono* or *shirabemono* (compositions for solo *koto*, consisting of several *dan* – sections – each of which contains 104 beats). The *kumiuta* and the *danmono* are in part arrangements of compositions of *tsukushi-goto* and in part newly composed. Yatsuhashi made a revolutionary innovation by using the popular *in* scale rather than the scales of *tsukushi-goto*. This modal change was of great importance: with it the music began to move away from older aristocratic traditions, including *tsukushi-goto*, towards more modern, popular idioms represented, for example, by *shamisen* music. This again caused a shift in social milieu and, beginning with the activities of Yatsuhashi Kengyō, *koto* music became the concern of professional musicians and of a bourgeoisie well-educated in artistic matters. The use of the rather unflattering term *zokusō* is justified by this shift in social milieu and to a lesser degree by a shift in function from spiritually inclined ceremony to secular entertainment; it is not justified by the quality of the music, which, though it was adapted to professional technical standards, did not lose its restrained aristocratic character.

The repertory of the Yatsuhashi-ryū contains 13 *kumiuta* traditionally ascribed to Yatsuhashi Kengyō, one *kumiuta* by Yatsuhashi's student Kitajima Kengyō (*d* 1690) and prototypes of two *danmono*. Ten of Yatsuhashi's *kumiuta* and the one by Kitajima follow the standard form in the construction of the individual *uta*: eight phrases of four bars in duple metre. The remaining three (the most venerated ones, collectively called *Yatsuhashi no sankyoku*, 'Yatsuhashi's three pieces') show freer construction. The two *danmono*, *Kudan* and *Rinzetsu*, are prototypes of compositions that, in slightly altered form, later became two of the most famous pieces of *koto* music: *Rokudan* and *Midare*.

The first song of the most typical *kumiuta*, *Fuki*, demonstrates the characteristic features of *kumiuta* (ex.3). Form and content are directly related to the first part of the *gagaku* composition *Etenraku*. In this *uta* the beginning of each four-bar phrase is marked by an ornamented octave pattern (the octave is on the third beat of the first and the first beat of the second bar of each phrase); in addition, equally standardized figures occur at the conclusion of several phrases (bars 4, 8, 12 and 16). The third and fourth phrases are slightly varied repetitions of the first and second. The eight phrases of the first 32 bars can be divided into three groups: phrases 1–4 (bars 1–16: ex.3), phrases 5 and 6 (bars 17–24) and phrases 7 and 8 (bars 25–32). The first group is characterized by

Ex.3 First *dan* of *Fuki*, Yatsuhashi-ryū; transcr. W. Adriaansz (Adriaansz, 1973)



the use of a high register and great stability (all phrases end on E, the first degree of the mode); the second group moves in a middle register and is less stable (phrases end on fifth and first degrees); the third group uses the lowest register and is relaxed in quality, reaching a conclusion on the first degree in bar 31. The last bar and a half of the *koto* part, ending on the fifth, is a characteristic short interlude between *uta*; it never occurs at the conclusion of the final *uta*, which normally ends on the first degree in both voice and *koto* parts.

The three parts reflect the *jo-ha-kyū* concept. A rough translation of these three terms might be 'prelude' or 'introduction' (*jo*), 'breaking away' (*ha*) and 'rapid' or 'hurried' (*kyū*). They always appear in this order, although some compostions may use only two of the three kinds of movement. The basic concept in this type of organization is to place slow-moving pieces before pieces that have more movement, and to end with pieces that are called 'rapid'. This regular quadratic structure, the grouping of the phrases into three groups following the *jo-ha-kyū* order and the descending tendency throughout the *uta* can be seen throughout the *kumiuta* repertory. Because voice and *koto* simultaneously realize an individual, idiomatic version of the same underlying melody, their parts are closely related; occasional dissonances are the result of melodic activity and have no harmonic function. The temporal relationship between voice and *koto* is rather complex: whereas the *koto* tends to play on the beats, the voice frequently falls between the beats, often resulting in a characteristic lagging effect. The tempo of the first *uta* of a *kumiuta* is always slow (M.M. crotchet = *c*42). Virtuosity has no place in this form.

As with *tsukushi-goto*, the repertory of the Yatsuhashi-ryū remained stagnant. The school flourished throughout the Edo period, after which it gradually declined. Through the activities of Sanada Shin (1883–1975), for a time the sole carrier of the tradition, there was a minor renaissance in the 1960s. The tradition has been preserved in a sufficiently reliable state to make responsible scholarly study possible.

(c) Koto music in Ryūkyū. Supplementing its role as an accompanying instrument in Ryukyuan classical and folk music, in which it plays a role subsidiary to the *sanshin*, the Ryukyuan *koto* possesses a small but distinctive solo repertory of its own, consisting of instrumental pieces and songs, all with Japanese associations. The instrumental repertory consists of five *sugagaki* pieces (*Takiotoshi sugagaki*, *Ji sugagaki*, *Edo sugagaki*, *Hyōshi sugagaki*, *San'ya sugagaki*) and two *danmono* (*Rokudan*, *Shichidan*). The vocal repertory comprises three songs (*Genji-bushi*, *Tsushima-bushi*, *Sentō-bushi*).

The *koto* is thought to have been introduced into Ryūkyū in 1702 by Inamine Seijun, who had studied Yatsuhashi-ryū in Satsuma. The *sugagaki* items he introduced on his return to Ryūkyū are short pieces for unaccompanied *koto* no longer extant in Japan. However, the titles of several appear in materials such as the Japanese *koto* primer *Ōnusa* (1699) and are thus known once to have been performed in Japan. *Rokudan* ('six sections') and *Shichidan* ('seven sections') are similar to the Japanese versions of these two *danmono*, the main difference lying in the use of the anhemitonic pentatonic scale in the Ryukyuan version and the hemitonic pentatonic scale in the Japanese versions. Since Inamine Seijun studied the Yatsuhashi-ryū and not the Tsukushi-ryū, with which the anhemitonic pentatonic scale is associated in *zokusō* styles, and since composition of the *danmono* is attributed to Yatsuhashi Kengyō, the Ryukyuan versions are thought to reflect an early stage of development of the *danmono* within the Yatsuhashi-ryū, prior to their adaptation to the later anhemitonic pentatonic scale.

The three *koto* songs employ variants of Japanese texts contained in anthologies of *ofunauta*, songs to pray for safety at sea. Their titles and musical style also suggest a Japanese provenance, although no pieces with these names are known to have existed in Japanese music. They may, however, be the sole surviving remnants of the *ofunauta* musical tradition, which is thought to stretch back to the Heian period.

The earliest notation for the Ryukyuan *koto* is contained in the two-volume *Koto kuroronshī* compiled by Tedokon Junkan in 1895. This contains the ten items of the solo repertory together with the accompanying *koto* parts of a further 42 pieces from the *sanshin* repertory. The three-volume edition currently in use was compiled in 1940 and consists of 193 pieces.

(d) Ikuta-ryū. The music of the Yatsuhashi-ryū and of *tsukushi-goto* was so firmly rooted in aristocratic musical traditions that it soon lost contact with the developing bourgeois culture of the 17th century. By the
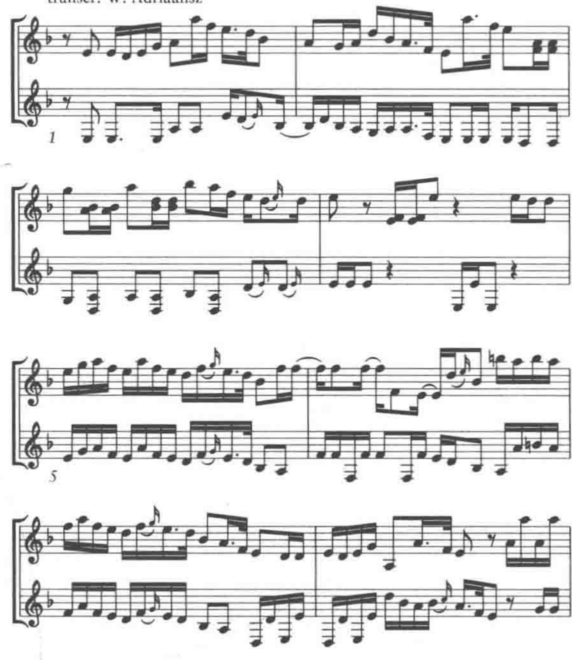
Genroku period (1688–1704), when the new culture was fully developed, *kumiuta* offered little more than historical interest. In contrast to the somewhat formal *koto*, with its highly respected tradition acting as a brake on stylistic development, the more popular *shamisen*, unburdened by such venerable traditions, had succeeded in keeping abreast of the changing times. In 1695 Ikuta Kengyō (1656–1715) founded a new school in Kyoto that established close collaboration between the *koto* and the *shamisen* in the performance of *jiuta*. In doing so, he opened the door to new developments in *koto* music. In this context the term *jiuta* ('regional songs', i.e. songs from the Kyoto–Osaka area) refers to predominantly lyrical songs composed to contemporary texts in a flexible musical form. *Jiuta* were originally sung with *shamisen* accompaniment. In the Ikuta-ryū the *shamisen* could be replaced by the *koto*, although the combination of *koto* and *shamisen* was more common. It is typical of the Ikuta-ryū that in such ensembles the leading musician plays the *shamisen*, not the *koto*.

Jiuta composers were greatly interested in instrumental techniques. This interest eventually led to new forms as the musical interludes (*ai-no-te*) were gradually extended until they were frequently longer than the sung parts. These long *ai-no-te* were called *tegoto*, and the form in which they occurred was *tegotomono*. This development assumed its definitive shape in Osaka around the Kansei period (1789–1801) in the works of Minezaki Kōtō. Basically the *tegotomono form*, which occurs in many variants, consists of three parts: *mae-uta* ('fore-song'), *tegoto* and *ato-uta* ('after-song').

The relationship between the *shamisen* and the *koto* gradually changed from the almost complete dependence of the *koto* on the *shamisen* in the earlier *jiuta* to an increasing independence of the two instruments. When *koto* and *shamisen* play equally important, although interdependent parts, one speaks of *kaete-shiki sōkyoku*. *Kaete* refers to an ornamental version, added to the original part, called *honte*. This development, although begun in Osaka during the Bunka period (1804–18) in the compositions of Ichiura Kengyō, reached the peak of its development in Kyoto, especially in the works of Yaezaki Kengyō (*d* 1848), where such compositions were called *kyōmono*. Yaezaki's strength lay in his virtuoso arrangements as *kaete-shiki sōkyoku* of *shamisen* compositions by other composers, especially Matsuura Kengyō (*d* 1822) and Kikuoka Kengyō (1792–1847). The development of instrumental virtuosity can be seen in the beginning of the fifth *dan* of *Godan ginuta* (ex.4), a composition for two *koto* by Mitsuzaki Kengyō (*d* 1853). As in most traditional Japanese music, its two parts are closely related. A characteristic feature of 19th-century combinations of a *koto* pair (or *koto* and *shamisen*) is the occasional rapid alternation of short motifs between the two instruments, as in the fourth bar.

In the middle of the 19th century a reaction against the strongly *shamisen*-dominated *sōkyoku* resulted in a neoclassical movement that attempted to revive pure *koto* music. Inspiration was sought in the old *kumiuta*. The most important composers in this movement were Mitsuzaki Kengyō in Kyoto, best known in this connection for *Akikaze no kyoku* (a *danmono* followed by a *kumiuta*, both conforming strictly to the old forms); and Yoshizawa Kengyō (*d* 1872) in Nagoya, the composer of the

Ex.4 Beginning of the fifth *dan*, *Godan ginuta* by Mitsuzaki Kengyō; transcr. W. Adriaansz



Kokingumi, in which *kumiuta* have been used as stylistic examples without their structures being followed.

The repertory of the Ikuta-ryū was not limited to new types of composition but also incorporated the *kumiuta* and *danmono* from the Yatsuhashi-ryū. For this purpose *kumiuta* and *danmono* were subjected to a final polishing process, in the course of which all compositions were made to adhere to strict structural schemes. As the structure of three of Yatsuhashi's *kumiuta* deviated too markedly from the norm, they were replaced by new compositions but retained the old texts. They continued to be referred to as *Yatsuhashi no sankyoku*, however, and remained the object of the same veneration as the original compositions. The musician responsible for this final adaptation was Kitajima Kengyō. Later *kumiuta* composed within the Ikuta-ryū, mainly by Mitsuhashi Kengyō (*d* 1760), usually follow the standard form.

(e) Yamada-ryū. The Ikuta-ryū remained chiefly confined to the Kansai (Kyoto–Osaka) area. Attempts during the 18th century to export the school to Edo met with little success, partly because the repertory of the city still consisted largely of the, by then, thoroughly old-fashioned *kumiuta* and partly because the modern *jiuta* were so typical of the Kansai area that they did not appeal to the taste of Edo. Only at the end of the 18th century did Edo acquire its own school of *koto* music, the Yamada-ryū, named after its creator, Yamada Kengyō (1757–1817). A remarkable parallel between the creation of the Ikuta-ryū in Kyoto in the late 17th century and the Yamada-ryū in Edo a century later is that both schools adopted modern styles by absorbing features of certain *shamisen* styles. A significant difference, however, is that in this process the Ikuta-ryū sought inspiration in lyrical, the Yamada-ryū in narrative and dramatic *shamisen* (and other) styles (*katō-bushi*, *itchū-bushi*, *tomimoto-bushi* among the *shamisen* styles; *yōkyoku* of the *nō* theatre; and *heikyoku*, epic poetry with *biwa* accompaniment). Another typical difference between the two schools is the

relative importance of the performing instruments. In the Ikuta-ryū the *shamisen* is the main instrument, played by the leading musician of the group; in the Yamada-ryū, which also combines the *koto* and the *shamisen*, the main function is assigned to the *koto*, the *shamisen* having no more than an obbligato part.

The Yamada-ryū repertory contains a selection of *kumiuta* and *danmono*; *saku-uta*, including Yamada Kengyō's own compositions; *shin saku-uta*, with all works other than *kumiuta*, *saku-uta*, *tegotomono* and *shin sōkyoku* ('new *koto* music'); *tegotomono*, a small group with a few compositions adapted from the Ikuta-ryū, as well as some composed within the Yamada-ryū; and *jōrurimono*, arrangements from narrative *shamisen* literature, such as *katō-bushi* and *tomimoto-bushi*.
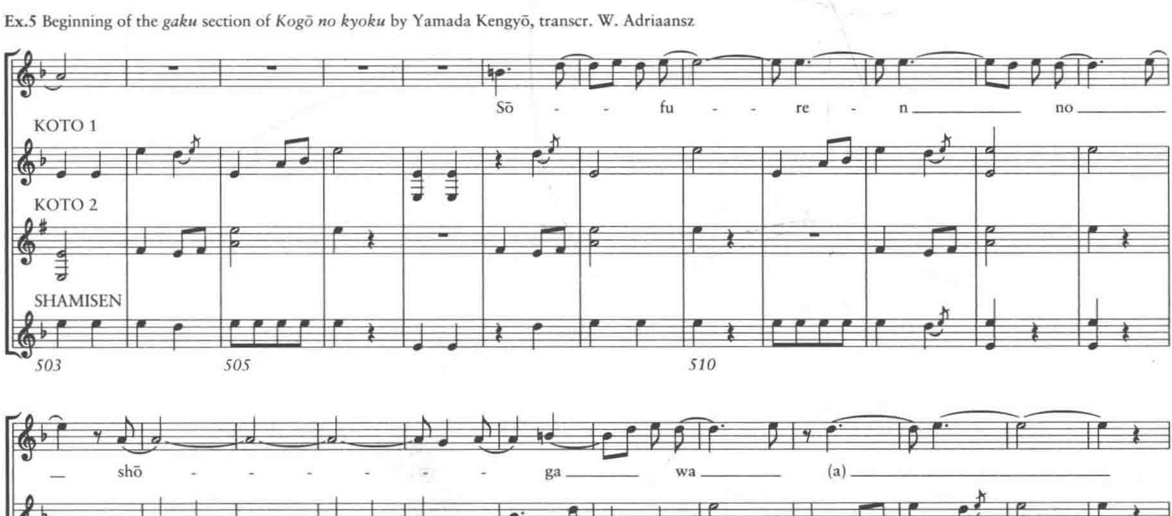
The beginning of the section *gaku* from *Kogō no kyoku* by Yamada Kengyō (ex.5) illustrates the combination of tradition and original elements, a typical technique of this composer. *Gaku* refers to reminiscences of *gagaku*, which are prompted by the text. Because such allusions are not made by mere imitation, the result is an interesting combination of *gagaku* and *zokusō* styles. The *gagaku* element is strongest in the second *koto* part, which consistently plays four-bar phrases consisting of *gagaku*-based octave patterns (e.g. bars 504–5) and single notes (e.g. bar 506). This may be compared with similar *gagaku*-inspired phrases in *kumiuta* (see ex.3 above). In spite of the four-bar phrases in the second *koto* part, however, the actual structure of the *gaku* section does not produce the effect of a similarly predictable, regular quadratic structure. The *gagaku* element in the second *koto* part requires a tuning providing major 2nds and minor 3rds. Thus the notes used in bars 503–26 are *e'*, *f♯'*, *a'*, *b'* and *d''*; after the instrument is retuned in bar 527 (retuning never occurs during a true *gagaku* composition), these become *e'*, *g'*, *a'*, *b'* and *d''*. The voice is ambiguous in its allegiances: it joins the second *koto* in using anhemitonic pentatonic material; structurally, however, it aligns itself with the first *koto* and the *shamisen*, which remain completely in the *zokusō* sphere, as shown by the frequent occurrence of minor 2nds and major 3rds. The simultaneous use of *gagaku* and *zokusō* elements results in different key signatures, which here indicate the simultaneous use of two different modes, built on the same tonic, E.

The Yamada-ryū is as typical of the Kantō area (Edo and surroundings) as the Ikuta-ryū is of Kansai. The most significant composers in the Yamada-ryū were Yamada Kengyō and three of his pupils: Yamato Kengyō, Yamaki Kengyō and Yamase Kengyō.

(iv) Innovations since the Meiji era (1868–1912). In the last decade of the 19th century *sankyoku* ('music for three') became especially popular: this was a performing practice in which a third instrument was added to the usual ensemble of *koto* and *shamisen*. Earlier this third instrument had often been the *kokyū* (spike fiddle), but it was gradually replaced by the *shakuhachi* (end-blown flute); it plays another variant of the existing melody. Since then the Yamada and Ikuta schools have continued to flourish, transmitting their traditional repertories.

At the same time, the *koto* proved to be a favoured instrument for experimentation with combinations of traditional Japanese and Western music. Within *sōkyoku* the initial changes were slight and involved modest experimentation with different modes and an increased use of left-hand plucking, which created harmony-like effects. Contrasting with this *Meiji shinkyoku* ('new music of the Meiji era'), which flourished mainly in Osaka, was the response to Western music of Suzuki Koson (1875–1931) in Kyoto around 1900; he attempted in his works to combine modern poetry and romantic feeling with classic practices of the Heian period. His school, called Kyōgoku, commanded attention for a short time

Ex.5 Beginning of the *gaku* section of *Kogō no kyoku* by Yamada Kengyō, transcr. W. Adriaansz



but declined rapidly. More drastic Westernization was accomplished by the *koto* musician Miyagi Michio: this included the composition of chamber music for Japanese instruments, the orchestral use of Japanese instruments, the combination of Japanese and Western instruments and the invention of new instruments, notably the 17-string bass *koto* (*jūshichigen*). Miyagi's influence and historical importance were, and continue to be, very strong.

More recent initiatives have sprung particularly from Japanese trained in or influenced by Western music (see IX, 1 below). Miyagi's 17-string *koto*, aside from also becoming a solo instrument in recent decades, has been followed by others with extra strings (called by scholars *tagensō*, 'many-string *koto*'). The '20-string *koto*' (*nijū-gen(-sō)*), devised by the performer Nosaka Keiko and the composer Miki Minoru in 1969, added a 21st string almost immediately and in 1991 spawned a variant with 25 strings as compositional demands expanded. The '30-string *koto*' (*sanjūgen(-sō)*) has been championed mainly by the performer and composer Miyashita Susumu. Composers for these instruments experiment with various tunings but generally use the extra strings to 'fill the gaps' in the traditional pentatonic tunings.

Unlike traditional works for the *koto*, most works written for these new *koto* are by specialist composers rather than *koto* players and may demand a virtuosity that exceeds the grasp of all but the most skilled performers. New compositions for the standard 13-string instrument also flourish. All kinds of *koto* are now combined with a wide range of other instruments, Japanese or otherwise.

The 'neo-*koto*', dating from 1995, is basically a traditional *koto* made more convenient by shortening the body by a third, adding guitar-like tuning pegs and colouring certain strings for orientation.

(v) One- and two-string koto. Unlike the 13- and 17-string *koto* (*sō*), the smaller one- and two-string *koto* (*ichigen-kin*, *nigen-kin*) do not have movable bridges (*ji*), and thus belong to the same class of instruments as the Chinese *qin*.

The single-string *ichigen-kin* (also called *suma-goto* or *hankin*) seems to have been invented (or, according to some, introduced from China) in the late 17th century and appears to have been modelled on the *qin*. As the name *hankin* ('board zither') suggests, the original type has a body consisting of a single board, with two slight 'waists' as on the *qin*, although recently instruments have come to be made with a hollowed-out body and a flat backboard. The instrument is approximately 110 cm long and 10 cm wide and is set on a stand approximately 25 cm from the ground. The silk string passes over a bridge at the player's right and is attached directly to the vertical tuning peg at the left. Twelve position markers, covering a compass of two octaves, are set into the face of the instrument. The player obtains different pitches by touching the string lightly with a diagonally truncated bamboo or ivory cylinder worn on the left middle finger, and plucks the string with a similar but shorter cylinder worn on the index finger of the right hand. Frequent use is made of the delicate portamento technique made possible by the left-hand cylinder.

An early revival of the *ichigen-kin* was brought about by the Buddhist priest Kakuhō (1729–1815), but the music of the *ichigen-kin* as it is now performed is largely the result of the activities of Manabe Toyohira (1809–99). Of the so-called *kokyoku* ('old songs'), only two have survived, and many of the songs in the present-day repertory are Toyohira's own compositions. The *ichigen-kin* is typically played by a solo performer who both sings and plays. Opportunities for hearing this music today are rare, but traditions of *ichigen-kin* performance, all tracing their origins to Toyohira, are to be found in Kōchi, Kyoto, Tokyo and Suma.

There are two types of two-string zither in Japan, together known as *nigen-kin*: the *yakumo-goto* and the *azuma-ryū nigen-kin*. The *yakumo-goto* is said to have been invented in 1820 at Izumo shrine by Nakayama Kotonushi (1803–80), but it seems that the *koto* and *shamisen* player Kuzuhara Kōtō (1812–82) also played a part in its development. Kotonushi, it is said, made the first instrument from a half-tube of bamboo, and although later instruments are made of paulownia wood, three grooves are carved into the surface to represent the nodes of the original bamboo instrument. Approximately the same size as the *ichigen-kin*, the *yakumo-goto* has a convex upper board and a flat backboard that extends beyond the upper board to the player's left and holds the two tuning pegs. The *yakumo-goto* does not have the two waists that characterize both the *ichigen-kin* and the *qin*. The strings pass through separate holes to the surface and over two bridges before passing down through a common hole at the left-hand end to the tuning pegs. Either 30 or 31 position markers cover a compass of three octaves. The player stops the strings with a cylinder worn on the left middle finger and plucks them with a plectrum worn on the right index finger; these are similar to those used by the *ichigen-kin* player. The instrument rests on a stand approximately 20 cm above the floor. Tassels decorate both instrument and stand. The strings are tuned in unison, and the playing technique is similar to that of the *ichigen-kin*. A characteristic of *yakumo-goto* performance is that the left-hand cylinder is not released from the strings except to play the lowest (open-string) note, and therefore a light portamento effect is heard throughout.

As with the single-string instrument, the *yakumo-goto* is typically played by a solo performer. A number of songs do, however, contain extended instrumental passages (*tegoto*), for which there exist ornamental parts (*kaete*) for a second *yakumo-goto*. For a time the *yakumo-goto* enjoyed considerable popularity in western Japan, for both sacred and secular use, but today it is little heard outside a few religious establishments, notably the 'new religion' Ōmoto (see §IV, 5), where it has provided liturgical music since 1909.

The *azuma-ryū nigen-kin* ('eastern school two-string zither') was developed from the *yakumo-goto* in Tokyo around 1870 by the *kabuki* drummer Tōsha Rosen (1830–89), and rapidly overtook the *yakumo-goto* in popularity in that city. The main difference between the *yakumo-goto* and the *azuma-ryū nigen-kin* is the absence in the latter of the flat backboard of the *yakumo-goto*. Rosen published a book of his own compositions for *azuma-ryū nigen-kin* in 1885. Free of the religious interdictions laid down by Kotonushi for the *yakumo-goto*, the *azuma-ryū nigen-kin* has been used as a solo instrument, in offstage *kabuki* music and in ensemble with other instruments.

5. 'SHAKUHACHI'. The modern standard version of this end-blown NOTCHED FLUTE of Japan has four finger-holes and one thumb-hole. Originally imported from China by the early 8th century, it reappeared around the 15th century in a Japanized form and has since come to



10. Shakuhachi (notched flute) made of stone, 8th century (Shōsōin repository, Nara)

be used in several quite diverse types of music: meditative solos, small ensemble pieces, folksong and modern works by both native and foreign composers. The impressive range of the *shakuhachi*'s sound potential has been well described by Malm (1959): 'From a whispering, reedy *piano*, the sound swells to a ringing metallic *forte* only to sink back into a cotton-wrapped softness, ending with an almost inaudible grace note, seemingly an afterthought'.

The fundamental pitches of the standard-size instrument (54·5 cm) are approximately *d'–f'–g'–a'–c"*; a skilful player can cover about three octaves, although traditional pieces rarely exceed two octaves and a fourth. Pitches in between the basic ones are produced by a combination of part-holing and embouchure. The *shakuhachi* is manufactured in a graduated series of sizes a semitone apart; the size used depends on the genre, the other performers (if any) and the personal preference of the player (see §(v) below). Women have rarely played the *shakuhachi* in recent centuries, although they commonly played its ancestor in China. There are sociological, symbolic and musical reasons for this virtual taboo, all of which are being overcome in modern Japan.

(i) Early history. The direct ancestor of the modern *shakuhachi* is the so-called *fuke-shakuhachi*, the instrument of the Fuke sect of Zen Buddhism. By the early 18th century at the latest it was clearly distinguishable from previous *shakuhachi* types, and it has continued to evolve up to the present. The history of the *shakuhachi* begins, however, much earlier. The Chinese end-blown flute *chiba* (*see* XIAO) was imported to Japan by the early 8th century as part of the orchestra for *gagaku* (court music); *shakuhachi* is the Japanese pronunciation of the ideograms for *chiba*. The name was derived from the length of the basic instrument: 1 *chi*/*shaku* and eight-tenths (*ba*/*hachi*) of another, i.e. 1·8 *shaku*. This term soon came to designate all sizes of the instrument.

Japanese scholars call this earliest version the 'archaic' (*kodai*) *shakuhachi*. Eight of these instruments are preserved in the Shōsōin, the 8th-century imperial repository in Nara, Japan (fig.10). They range in length from about 44 cm with a lowest pitch near *f'* to 34 cm with a lowest pitch near *a'*. The former would have been the standard 8th-century instrument, since 1·8 *shaku* at that time was about 44 cm; today, however, 1 *shaku* is 30·3 cm, so 1·8 *shaku* is 54·5 cm – the length of the modern standard *d'-shakuhachi*. The Shōsōin instruments are quite uniform in shape and scale (although among them are specimens made from bamboo, jade, stone and ivory). They differ most importantly from later *shakuhachi* in having five rather than four front finger-holes. When the six holes (counting also the thumb-hole) are opened in succession the result is a close approximation of a major scale – in keeping with Chinese modal practice but quite unlike the modern instrument's anhemitonic pentatonic tuning. The feature linking these specimens most closely with later *shakuhachi* is the bevelled mouthpiece. It is cut diagonally towards the outside of the instrument, so that the blowing-edge is on the inner rather than the outer surface of the bamboo cylinder – the opposite of the structure of modern Chinese end-blown flutes. (This distinction should be of help in evaluating the claim that the modern *shakuhachi* derives from a Chinese end-blown flute imported during the 14th or 15th century.) The 'notch' itself is wide and shallow as on modern instruments; it lacks, however, the thin inlay of horn or ivory that gives a sharp blowing-edge to the modern instrument – a feature apparently invented no earlier than the 17th century.

Other traits distinguishing these eight specimens from the *fuke-shakuhachi* include the absence of external flaring at the bottom and the relatively thinner walls. Both outside and inside diameters are considerably narrower than for the *fuke-shakuhachi*: typical outside diameters would be 2·4 cm for a Shōsōin specimen and 3·5 cm flaring to 5 cm for a similarly pitched modern instrument. Three bamboo nodes are visible on the surface (although of course they have been drilled through internally); even the stone and ivory models preserve this feature. Modern *shakuhachi* have three nodes in approximately corresponding locations, but they have additional nodes at either extremity (see §(iii) below).

By the 10th century the *shakuhachi* had been dropped from the court orchestra, and for several centuries there is virtually no trace of the instrument. No notation survives for the archaic *shakuhachi*, and there exist no manuscripts or specimens to help the scholar bridge the gap to the next stage. When references to the *shakuhachi* reappear in the 15th and 16th centuries, we seem to be dealing with the *hitoyogiri(-shakuhachi)*, which like all subsequent instruments has only four front finger-holes (fig.11).

The *hitoyogiri* was shorter, straighter and rounder than the modern *shakuhachi*. There was only one bamboo node in the length of the instrument, hence its name: 'one-node cutting'. Musically it had a smaller range (about an 11th) and was less susceptible to altering pitches by embouchure or half-holing. The earliest *shakuhachi* notation, from 1664, was for *hitoyogiri*.

Some of the medieval references connect the instrument with Buddhist priests of both high and low status. It seems that in addition to its use in the accompaniment of popular songs, the *hitoyogiri* was played by wandering beggar-priests called *komosō* ('rush-mat priests'). This was an early step on the path to the *fuke-shakuhachi*'s later exclusive role as a Zen instrument. On the other hand, the tale of the importation of the *shakuhachi* from China in the 15th century via a Zen priest seems to be no more than a 'justification myth' fabricated by the nascent Fuke sect in the 18th century to obtain monopoly concessions from the government.

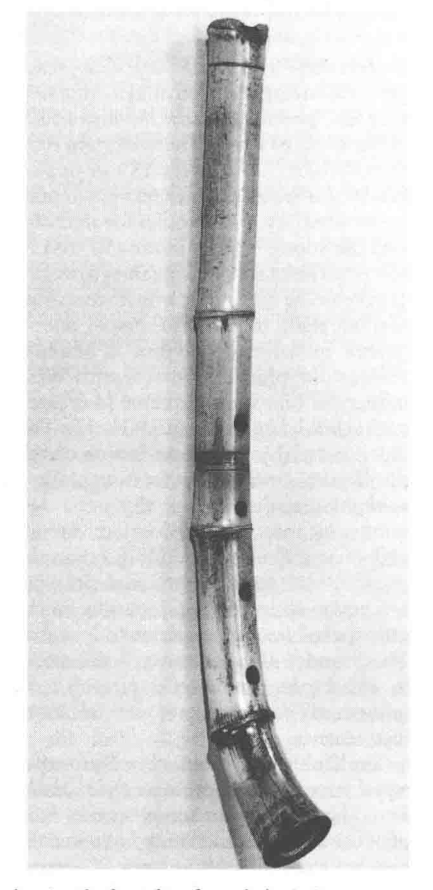
The *hitoyogiri* and the Fuke instrument seem to be close relatives, but the greater range, richness and flexibility of the latter were surely major factors in the decline of the *hitoyogiri* during the late 18th century. Another related instrument, the *tenpuku* (lit. 'blow heaven'), is of uncertain origin but seems unlikely to be a direct ancestor of the modern *shakuhachi*. First appearing among warriors of Satsuma, southern Japan, during the late 16th century, it had faded out by the late 19th century, leaving a repertory of seven short solo pieces. Extant examples vary in construction, averaging a mere 30 cm in length though all with 4+1 holes like the modern *shakuhachi*. The mouthpieces, however, were of both the *shakuhachi* type (slanting outward) and the Chinese type (slanting inward), the latter being more common. There were usually three bamboo nodes, the bottom one only partially open, and the instrument had a slight reverse conical bore. The range was about an 11th, as for the *hitoyogiri*.

(ii) Emergence of the modern shakuhachi. The standard *shakuhachi* of today, a slightly evolved version of the *fuke-shakuhachi*, took shape during the 17th and 18th centuries. It is much thicker than previous types, and the lower end is flared. These features are often claimed to have developed in response to the instrument's use as a defensive weapon by the priests of the Fuke sect. This sect was formed by ex-samurai who, finding themselves unemployed in the late 17th century, used the cover of religious asceticism to gain a government-approved monopoly on the use of the *shakuhachi* in begging for alms, in exchange, apparently, for serving as government spies. Under cover of the basket-like *tengai* hats that hid their faces, these *komusō* ('priests of nothingness') wandered the country freely at a time when travel was restricted (fig.12). It is at least equally probable, however, that the thicker, flared *fuke-shakuhachi* was influenced in its development by the similarly proportioned south Chinese *dongxiao*, which could have entered Japan with the flood of Chinese immigrants during the 17th century.

At any rate, during the 18th century, as the *hitoyogiri* continued to be used for vocal accompaniment and in the *sankyoku* (chamber music) ensemble, the Fuke instrument developed a solo repertory for use in meditation and by lone wandering mendicants. At one time there were about 40 *komusō* temples around the country, many of which developed their own repertories. In the mid-century the master Kurosawa Kinko (1710–71) visited many such temples in search of local pieces; he eventually 'arranged' or 'composed' over 30 tunes, which today form the bulk of the repertory of *honkyoku* ('basic pieces') for the Kinko school (Kinko-ryū) of *shakuhachi*. Kinko also seems to have pioneered the teaching of *fuke-shakuhachi* to laymen, thus contributing to the demise of the *hitoyogiri*.

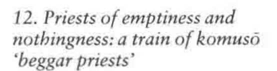
In 1871–2, during the wave of 'modernization' that swept Japan, the Fuke sect was banned and the playing of the *shakuhachi* for religious purposes outlawed. To





11. Shakuhachi (notched flute): (a) played by the Japanese virtuoso Yamaguchi Gorō; (b) view showing the front four finger-holes (private collection)





12. *Priests of emptiness and nothingness: a train of* komusō *'beggar priests'*

protect their livelihood the leading teachers concentrated on secularizing the instrument. It was during this period that the *fuke-shakuhachi* became a fully fledged member of the *sankyoku* trio. The *sankyoku* repertory was known as *gaikyoku* ('outside pieces') in opposition to the basic *honkyoku*. Various teachers vied in making new arrangements of *sankyoku* melodies for *shakuhachi*. Among these was the young Nakao Tozan (1876–1956), who founded his own Tozan school (Tozan-ryū) in 1896. Concentrating at first on the *gaikyoku*, which were much more metrically regular than the rubato *honkyoku*, he pioneered the precise notation of rhythm in *shakuhachi* music. This orientation, plus his contacts with Western music, surely influenced him when he came to create *honkyoku* for his own school, beginning in 1904. The Tozan *honkyoku* are much more rhythmical and more clearly structured than the Kinko ones; they tend to follow the pitches of *sankyoku* scales rather than the less precise Kinko *honkyoku* intonation. Most are intended as duets, trios and quartets, often including homophonic chordal sections rich in parallel 4ths and 5ths, a feature which is unknown elsewhere in Japanese music and clearly an attempt to blend Japanese melody and Western harmony. The founder also encouraged the use of the *shakuhachi* in *shinkyoku* ('new-style pieces'), primarily Western-influenced compositions for *shakuhachi* with other instruments.

The Kinko and Tozan schools are now of approximately equal strength and dominate the *shakuhachi* world today. Several other smaller schools exist; most are outgrowths of local Fuke temples that have kept alive part of their original repertories. The term Meian or Myōan school is often applied to these non-Kinko Fuke traditions as a whole, although in fact there is no organizational unity among them. Most of these 'sub-schools' do not include any *gaikyoku* in their repertories. It should also be mentioned that, except in the Meian schools, the *shakuhachi* is not commonly considered by its performers to be primarily a religious instrument (*hōki* or *zengu*) any more, but first and foremost a musical instrument (*gakki*). This is not to deny a spiritual element in *shakuhachi* music and performance, but simply to correct a common misconception among non-Japanese. Some players, however, still believe in the concept of *ichion-jōbutsu* ('Buddha-hood in a single note'), a reminder to listen in *honkyoku* for individual musical moments, the elaboration of long-sustained pitches, more than for flowing melodies. Often a pitch is sustained for over 20 seconds with only subtle bending, ornamentation and timbral changes.

The *shakuhachi* has proved attractive to modern Western-style composers both in Japan and abroad (see §IX, 4 below). Takemitsu's *November Steps* (1967) brought it to worldwide attention (along with the BIWA), keeping closely to traditional *honkyoku* technique and mood. The instrument has also been used in jazz (for example, by John Kaizan Neptune) and occasionally in other non-traditional genres.

(iii) Construction. The bamboo selected for *shakuhachi* construction is of the type called *madake* (*Phyllostachys reticulata*). It is typified by large joints that are more widely spaced than those of other types of bamboo. The portion of bamboo stalk used in making the instrument incorporates the root, although much of this is cut away for the sake of appearance. The typical instrument incorporates seven nodes (seven being a mystical number in Japan): three positioned approximately as on the ancient *shakuhachi* and *tenpuku*; one at the upper

extremity; and three closely spaced at the root end. Positioning the blowing-edge on the uppermost node gives it a harder consistency than would obtain on the softer internodal section.

The older instrument, constructed in one piece, has largely been replaced since the late 19th century by a two-piece (*nakatsugi*) instrument that is easier to carry. After a period of heating and drying to remove oils and moisture, the bamboo is shaped first by heating it and then by applying pressure to straighten out any irregularities in the material. During this process the bell is given a slight upward curve to enhance the instrument's appearance. The bamboo is then stored for six months to allow further evaporation.

The bamboo is then cut to approximately its final length and hollowed out. The bore is somewhat reverse-conical, narrowing from about 2 cm in the upper part to about 1·5 cm at the lower end on a standard instrument. This follows the structure of the bamboo itself, the internal diameter of which narrows even as its external size swells near the root. The bore is slightly elliptical, and the external cross-section even more so – slightly wider than it is deep.

The bamboo is then cut into two sections. The bore of each one is enlarged by a gouge to accommodate a tube joining the lower and upper sections. This process allows fine adjustment of the spacing of the nodes in relation to the finger-holes to produce a pleasing symmetry, but it also eases the remaining stages of production and aids portability.

Next, the finger-holes are drilled or burnt out. Since each piece of bamboo differs, the precise position, size and angle of the holes must be adjusted during manufacture by testing the sound: the maker must therefore also be a skilled player. Until recently the front four holes were often spaced equidistantly, separated most typically by a tenth of the instrument's total length; but this rendered the *f'* and *a'* holes slightly flat and sharp respectively, which might not concern a solo player but caused difficulties when playing in ensemble with other instruments. Intonation was then corrected either through angling the holes (usually toward the top of the instrument) or through embouchure. This problem is now eliminated by variable spacing of holes. Exact size and shape of the holes may also be varied to suit a particular performer, but the standard diameter is around 1 cm.

The Japanese sense of temperament has always been relatively flexible, but Western influence has led to the adoption of A = 440 as the standard, with intervals increasingly approaching Western-tempered ones. *Shakuhachi* makers have generally followed suit, although both climate and individual playing style affect the final result.

The mouthpiece is fashioned by sawing inwards towards the top of the instrument at an angle of about 30°. A small insert of water-buffalo horn or ivory is then inlaid into the blowing-edge and glued into position. This insert is trapezoidal in the Kinko-ryū instrument and crescent-shaped in the Tozan-ryū.

Finally comes *jinuri*, painting the bore and the inner surface of the finger-holes with up to five coats of a mixture of black or red lacquer, water and an extremely fine polishing powder (*tonoko*). This requires great skill, as the thickness of the coat at each point affects not only timbre but also pitch.

Mass-produced *shakuhachi* of lathe-turned wood or moulded plastic have become popular since the 1970s. These have the advantages of being cheap and resistant to splitting, but they are considered inferior both aurally and visually.

Shakuhachi may range in size from about 1·1 *shaku* (pitched a 5th above the standard instrument) to well over three *shaku*. For *sankyoku* ensembles only two or three sizes are necessary, since singers are expected to conform to the standard tessitura. For modern folksong accompaniment, a professional player may carry up to 12 *shakuhachi* (from 1·3 to 2·4) to adjust to all possible singers. In modern compositions as well as *honkyoku*, almost any size may be used depending on the mood of the composer or performer or on other factors.

Western influence in the 20th century led some to feel that more finger-holes were needed to play 'modern' melodies or even the *meri* pitches of traditional pieces. The seven-hole and nine-hole *shakuhachi* were invented around 1930 and 1950 respectively, but they are quite unsuitable for *honkyoku* and are now rarely used except in modern music. Another short-lived experiment was the *ōkurauro*: invented in the late 1920s, it married a *shakuhachi*-style mouthpiece with a Boehm-system vertical metal flute body.

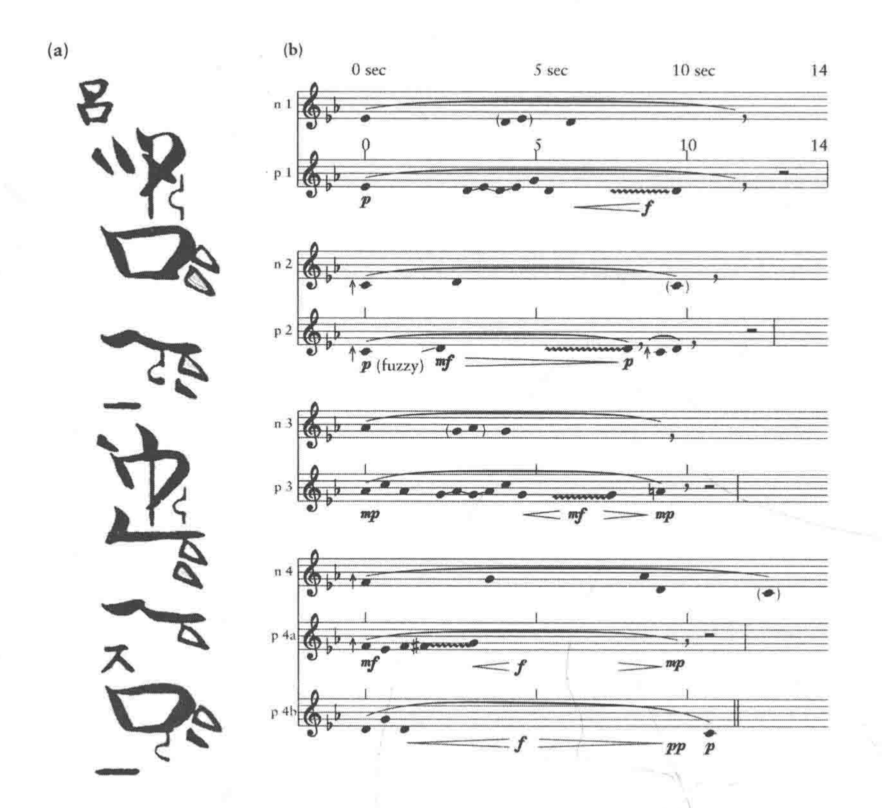
(iv) Notation. The notation for the first end-blown flute used in the Japanese court music ensemble is not known. However, in 1664 a book entitled *Shichiku shoshin-shū* gave a system of *hitoyogiri* notation of 13 syllable-characters, each representing a different fingering. This system was successively altered by the Meian, Kinko and Tozan schools. The pitch-determining characters in *shakuhachi* notation are stylized versions of *katakana*, one of the Japanese syllabaries. They are written in customary Japanese fashion, in vertical columns from right to left. High and low registers and rhythmic indications are also included in the notation, as is the text in the case of songs.

Rhythmic detail remains largely minimal in notations for the free-rhythm *honkyoku* of the Kinko school, but the more metrical style of most Tozan *honkyoku* led to a much more precise rhythmic notation. *Gaikyoku* of all schools are notated comparatively precisely, with vertical lines corresponding to the horizontal ones of the Galin-Paris-Chevé system (see §VI, 3, and fig.24 below).

(v) Playing technique and performing practice. The *shakuhachi* is held at a downward angle of about 45°. The lower edge of the upper end rests in the hollow of the chin below the lip. Through a narrow embouchure a sharp stream of air is directed at the blowing-edge. (For beginners it is generally difficult to elicit a sound at all.) The strength of the air-stream is varied for dynamic purposes, and occasionally an audible pitchless burst of air is emitted for effect – a technique known as *muraiki*. Through changes in the angle of embouchure alone (*kari-meri*) a single fingering can yield pitches over a range of at least a major 2nd. Lowering the head (*meri*) lowers the pitch and raising the head (*kari*) raises it. Sideways movement of the head also produces a pitch alteration and is used particularly for an ornamental vibrato.

Fingering involves several types of ornamentation. A finger may be slid or rolled slowly off a covered hole. Repeated notes are generally articulated with a rapid finger-flap. (Tonguing is never used for such articulation, although certain types of flutter-tonguing are common.)

Ex.6 Opening of *Hifumi hachigaeshi*
(a) Traditional notation
(b) Transcription of traditional notation: staves (n)1–4, and as performed by Yokoyama Katsuya: staves (p)1–4. The latter is placed proportionally to the time-line in seconds at top and bottom (applies only to the performed version, since exact duration and tempo are unspecified in notation). Bracketed notes in (n) are those shown by small vertical lines with arcs in (a), which are absent in older notations. Wavy lines in (p) mark a slow trill with the note below, produced by shaking the head. Stave (n)4 expands into two phrases (p)4(a) and (b). Transcr. D. Hughes



A two-finger trill onomatopoeically named *korokoro*, and *karakara*, its one-finger version, are common. The difficulty in learning to control all such techniques is encapsulated in the saying *kubifuri sannen koro hachinen* ('head-shaking, three years [to learn], *koro[-koro]* eight years').

Embouchure and fingering, alone or in combination, can produce any pitch within the range of the *shakuhachi*. Kinko *honkyoku* constantly use various sorts of portamento and microtonal ornamentation; the Tozan *honkyoku*, on the other hand, are closer to *gaikyoku* in intonation and ornamentation. In *gaikyoku* it is necessary to match the pitch to the *koto, shamisen* and/or singer.

Notes sounded by changing the angle of the head or by partial holing tend to be quieter and somewhat less sharply focussed than normal. In *honkyoku* this fact has become a virtue, and the dynamic and colouristic differences between basic and other pitches are an important part of the aesthetic. In *sankyoku* the need to be heard among the other instruments renders this a less positive factor, and to composers and performers influenced by a Western aesthetic it is often perceived as a shortcoming. It was for such reasons that the seven-hole and nine-hole *shakuhachi* were devised (see §(iii) above); but they are scorned by almost all players of *honkyoku* and *sankyoku*. The importance attached to timbral variation can also be inferred from the use of alternative fingerings for some pitches – not because they are easier in certain contexts, but because the resulting tone colour differs.

Ex.6 shows the opening of the Kinko *honkyoku* 'Hifumi hachigaeshi' in traditional and staff notations. The first three main symbols of the Japanese notation translate into a subtly complex variation around the note *d′*, lasting 24 seconds (p1–2). The first symbol represents *e♭′*, the next *d′*, and the third is a *nayashi*, a slow slide up to the preceding pitch from perhaps a three-quarter tone below. All other ornaments shown in the staff version are open to variation or even omission according to player, mood and context. The Japanese notation shown here adds graphic symbols to indicate four specific ornaments, but a good performer will always add more detail, not only of pitch but of dynamics (unspecified in notation) and duration (only loosely notated). The *honkyoku* tradition (aside from the Tozan school) allows much more individual flexibility than is found in most genres of Japanese 'classical' music. As in most genres, however, such freedom is permitted principally to the top-level players.

6. 'SHAMISEN'. A Japanese three-string fretless plucked lute (fig.13), this instrument is called *samisen* in the Kansai area of Kyoto and Osaka and as part of *koto*



13. Shamisen player

chamber music it is often known as *sangen*. Since the mid-17th century it has been a popular contributor to the music of many levels of society, from folk and theatrical forms to classical and avant-garde compositions.

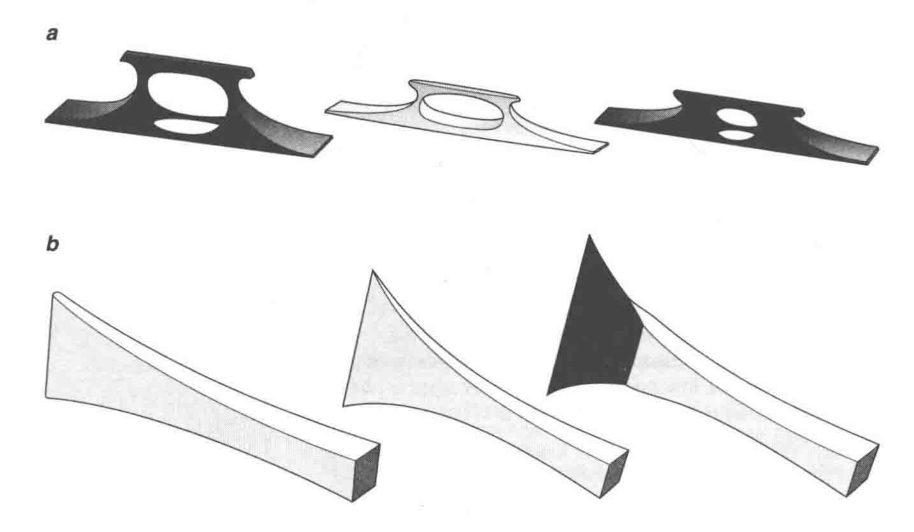
A *shamisen* player usually accompanies a singer; purely instrumental music occurs primarily during interludes. This has implications for construction: instrument must suit voice, and both must suit their context. Appreciation of *shamisen* music, as of any music, requires an understanding of the context of each genre: physical, historical, aesthetic-philosophical, musical etc.

(i) Construction and performing practice. There are a number of different *shamisen* types, varying in size (though all are about 97 cm long), membrane thickness and material, bridge height and weight (fig.14*a*), string gauge and type of plectrum (fig.14*b*). A general distinction is made by the comparative thickness of the flat-topped fingerboard: thick (*futozao*), medium (*chūzao*) and thin (*hosozao*). The neck (*sao*) and pegbox (*itokura*) are now constructed in three sections so that the instrument can easily be taken apart and transported. The preferred woods for the neck and body are red sandalwood, mulberry and quince. The pegs (*itomaki*) are made of ivory, ebony or plastic; the strings are of twisted silk, though the stronger synthetic material tetron is now often preferred to the fragile silk, especially for the treble string.

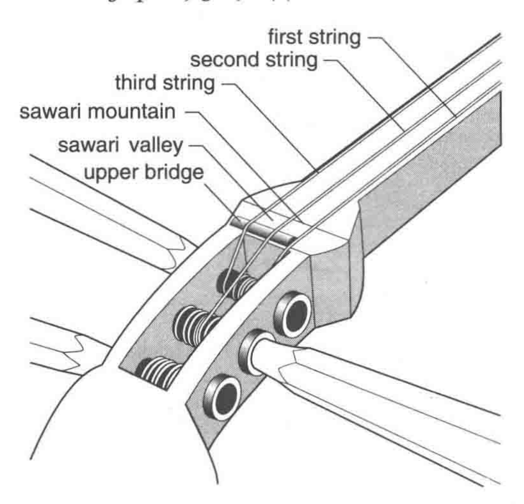
The upper bridge (*kamikoma*) of the neck is of special interest (fig.15): the two higher-pitched strings pass over a metal or ivory ridge at the pegbox, but the lowest string is set in a niche in the wooden edge of the box. Immediately below the upper bridge there is a slight cavity carved in the neck (the '*sawari* valley'): the bass string will buzz against the edge of this trough (the '*sawari* mountain') when plucked or when resonating with notes a fifth or octave above it, producing a sound called *sawari*, which is of special value in *shamisen* music. Its invention in the 17th or 18th century may relate to the fact that early *shamisen* players previously used a larger lute, the *biwa*, which has a similar tonal characteristic, although it is differently constructed. In the 1890s a different method was devised, called *azuma-zawari*: a screw inserted from the back of the neck could be turned to adjust the degree of buzzing of the bass string against a tiny metal plate. *Sawari* is not found on the *shamisen*'s Chinese and Okinawan precursors. (Note that the term for the similar resonance on many Indian plucked instruments is *jiwari*.)

A tailpiece (*neo*) of silk rope holds the strings across the rectangular body, which is made of four convex pieces of wood covered at the front and rear by cat- or dogskin. Synthetic membranes are now common, partly for durability. Patterns (*ayasugi*) carved inside the body of expensive instruments affect the tone of the instrument, as does the quality of the skin. The skins are held by glue and shrinkage, without pegs or lashing. An extra semicircle of skin (*bachikawa*) is added at the top centre of the front head to protect it from the blows of the plectrum.

Good plectra (*bachi*) are of ivory or ivory-tipped wood except in certain chamber music (*jiuta* or *sankyoku*) and folk genres, for which tortoise-shell or buffalo-horn tips



14. (a) Shamisen bridges for (left to right) gidayū, nagauta, jiuta; (b) shamisen plectra for (left to right) gidayū, nagauta, jiuta



15. Creation of sawari on the shamisen
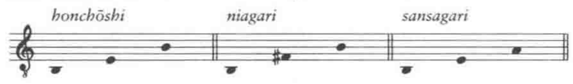
are used. Practice plectra may be made of plastic or wood. In some lighter forms of *shamisen* music, such as *kouta*, the side of the fingertip is used instead. For the style called *shinnai-nagashi*, one of two shamisen players plays a high obbligato using a capo (*kase*) and a tiny version of the standard plectrum. In most genres the wide edge and triangular tips of the plectrum are as thin as possible, but for *gidayū* they may be 2–4 mm thick. The sorts of difference shown in fig.14*b* affect timbre greatly.

The removable bridges (*koma*) are equally varied. They may be of ivory, tortoise-shell, buffalo-horn, plastic or wood. In *jiuta* the bridge may have small lead weights to help dampen the vibrations. A *gidayū* player may have a large graduated set of lead-weighted bridges to adjust to pitch, humidity etc; these can weigh over 20 g, while a *nagauta* bridge is under 4 g. For quiet practice a very wide 'stealth bridge' (*shinobi-goma*) reduces volume.

A small device (*yubikake*, *yubisuri*) of wool knitted over rubberized thread stretches weblike between the thumb and first finger of the left hand for ease of movement. *Gidayū* players often powder their left hand instead. Left-hand pizzicato (*hajiki*), slides (*koki*, *suri*) and 'hammering-on' (*uchi*) appear in most genres; right-hand up-plucks (*sukui*) and tremolo are also common. In some genres intended for large theatres or the open air (*nagauta*, *gidayū*, *tsugaru-jamisen*) the plectrum frequently strikes the membrane sharply, producing a percussive accompaniment to the plucked string; in other genres more suited to intimate settings (*kouta*, *jiuta*) this is minimized.

The basic pitch of a *shamisen* depends on the range of the singer, which may vary greatly. The three standard tunings shown in ex.7 may thus be several steps higher or

Ex.7 The three standard *shamisen* tunings



lower. During long compositions the tunings may change frequently, and a few special tunings may appear. Most *shamisen* music is based on the *yō-in* scale system and its modes (see §I, 4).

(ii) History and genres. The *shamisen* is believed to have been imported from Ryūkyū in the mid-16th century in a form called the *sanshin* (see §VIII, 1 below). This instrument has a more oval body, is plucked with a talon-like pick and is covered by snakeskin. An instrument of this type originated in China as the *sanxian* and had reached Ryūkyū probably by the 15th century. In Japan the new lute was first used in folk and party music or by narrators who previously performed the *biwa*. Under these influences (and in the absence of large snakes) the construction of the instrument changed greatly. The Chinese, Ryukyuan and one of the Japanese names for the instrument (*sanxian*, *sanshin*, *sangen*) all mean 'three strings'; the Japanese names *shamisen* and *samisen* are variants thereof.

Historically the *shamisen* is found in many forms of folk and popular music (see §VII, 3 below). Other genres created for the theatres and tea-houses can be divided into two categories, the narrative (*katarimono*) and the lyrical (*uta(i)mono*). A genealogy of these types is given in Table 2, with their founders' names when known. Many genre names can be suffixed with *-bushi*, 'tune, melody'.

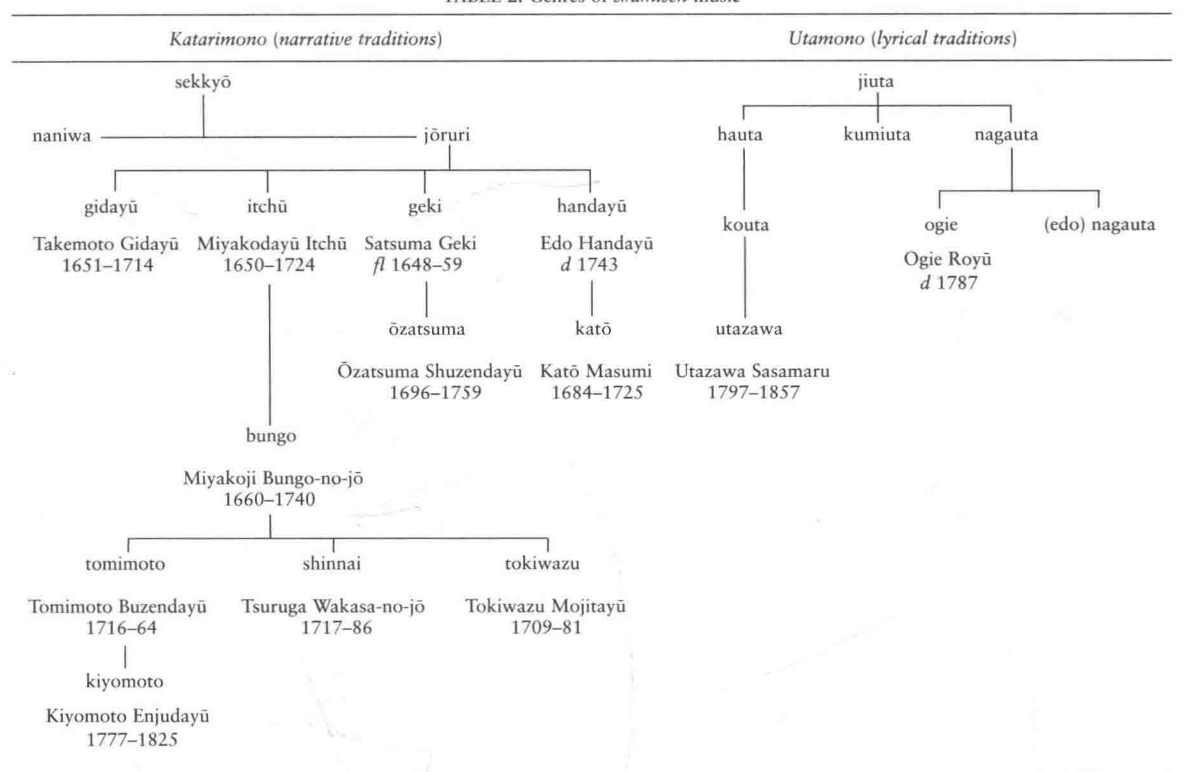
Several *shamisen* genres are referred to elsewhere in this article, showing the diversity of this instrument type: *jiuta* (§5 above); *gidayū* (§VI, 2 below); *nagauta*, *tokiwazu*, *kiyomoto* (§VI, 3 below); folk *shamisen* (§VII, 3 below); *sanshin* (§VIII, 1 below). Further proof of its importance is that over two-thirds of the 74 LPs in the 1980 series '1000 Years of Japanese Classical Music' involved *shamisen*.

All the variables of construction and technique coalesce to produce each style of *shamisen* music. Superficially similar instruments may nonetheless vary crucially. Thus the thick-neck, heavy-bodied *gidayū shamisen* differs from the similar folk *tsugaru-jamisen* in its plectrum shape, string gauge pattern, *sawari* and other details, not to mention modal sense and playing technique. Technique and timbre match context: the heavy *sawari* of the *gidayū* instrument matches closely the timbre of the voice of the puppet theatre chanter; the finger-plucked *kouta shamisen* similarly matches the small voice of the singer.

As in many genres of Japanese music, named, stereotyped melodic patterns are common in *shamisen* music; even when names are lacking, much of any repertory can be analysed into short, recurring motifs (Yakō and Araki, 1998). The relation between voice and *shamisen* is also similar in most genres: the *shamisen*, with its sharp attack, keeps the metre clear, while the voice plays against the beat, with syllables often articulated on an off-beat.

The lyrical forms will be discussed first. The term *jiuta* originally meant 'local songs' and was so used until the mid-18th century, after which it represented chamber music with the *koto* (see §II, 4 above). Tradition credits one of two *biwa* musicians, Sawazumi Kengyō and Ishimura Kengyō, with the first *shamisen* music around 1610 in the form of *kumiuta* (song suites; not related to the *koto* genre of the same name). Their music was called *ryūkyū kumiuta*, and six of the original 30 pieces survive from later sources. The earliest collection containing poems of *shamisen* music and some notation is in the 1664 *Shichiku shoshin-shū*, and the earliest notation of *shamisen kumiuta* is found in the *Ōnusa* volume of the 1685 *Shichiku taizen*. The 1703 collection of texts, *Matsu no ha*, begins with *ryūkyū kumiuta*, which are followed by *jiuta no nagauta* and then *hauta*.

TABLE 2: Genres of *shamisen* music



The terms *hauta* ('beginning/short songs') and *kouta* ('short songs') were generally applied to popular songs of the period. Distinctions were sometimes made between *kamigata* songs from the Kansai area and Edo songs from that city. The terms *nagauta* ('long songs') and *kouta* were used in earlier periods for a variety of poetic forms but eventually became specific genre names. Both terms were connected with early forms of *shamisen* music in the new *kabuki* theatre, *edo nagauta* eventually becoming its predominant genre. *Ogie-bushi* first appeared in 1766 as part of *kabuki* music and was combined with music of the Yoshiwara pleasure quarters, becoming a separate form. In *utazawa-bushi*, by contrast, an attempt was made to create short songs devoid of erotic connotations.

Among the narrative forms *sekkyō-bushi*, a Buddhist genre of musical story-telling already in existence before the advent of the *shamisen*, adopted the new instrument when it first appeared. *Jōruri* has a similar secular background (see §IV, 3 below) and eventually became a generic term for many different kinds of narrative music. Some of the earliest *biwa* folk narrators came from the Osaka district, then called Naniwa. They introduced the genre known as *naniwa-bushi*, in effect a narrative soap opera set in the past, which became tremendously popular in the early days of the recording and broadcasting industries. The many other forms of narrative music developed in the theatre, *gidayū-bushi* being best known for its origin in *bunraku* puppet drama. *Tokiwazu* and *kiyomoto* and rarely *katō* and *shinnai* are still used in *kabuki*. The other genres survive primarily in concerts of old *jōruri* (*ko-jōruri*) or 'classic' (*koten*) performances.

(iii) Modern traditions. The tradition of purely concert (*ozashiki*) *shamisen* music began with performances of narratives outside the theatre, in which context *onna jōruri* (female performers) appeared. In the 19th century new *nagauta* compositions were created that had no theatrical connections, and the role of the composer became stronger. By the mid-20th century the amateur study of *shamisen* music became 'respectable', this change having healthy cultural and technical results. 18th- and 19th-century notations, which used syllables or symbols to represent finger positions, were replaced by new notations based on the French Chevé system, with Arabic numbers and Western rhythm and bar systems. Student recitals, concert pieces, specialist journals and recordings by star performers flourished. Since the mid-20th century it has been possible to buy recordings or notations of the basic repertory of the major genres and to attend concerts of all forms or hear contemporary compositions for ensembles of traditional instruments. The traditional guild system, under which students work towards obtaining a professional name (*natori*), remains strong. Many students, however, now receive lessons in the Western manner, and it is also possible to specialize in *shamisen* at the Tokyo National University of Fine Arts and Music.

There have been sporadic attempts at introducing a bass version, but otherwise the *shamisen*, like the *shakuhachi*, survived the 20th century essentially unchanged. Each type of *shamisen* seems to have become ideally suited to its particular niche, and no new niches have emerged as yet to demand further developments.

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III. Notation systems

1. Introduction. 2. Vocal music. 3. Instrumental music. 4. Oral mnemonics.

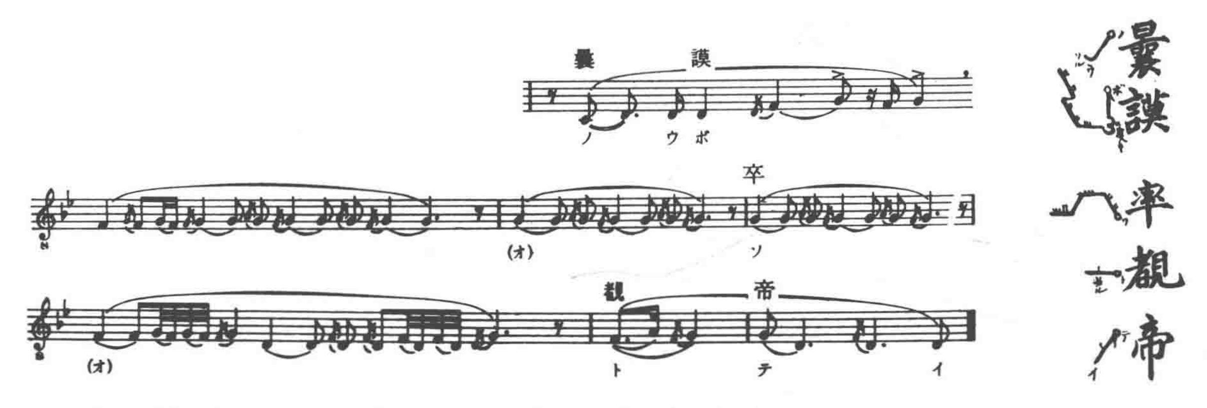
1. Introduction. In order to understand the functional and cultural logic of unfamiliar notation systems it is important first to recognize that notation is not in itself music, but rather an adjunct to the recollection or evocation of sonic events for performing purposes and, in some music cultures, for study or compositional use. A second important point is that the music and all its accessories (such as notation) usually reflect the aesthetics and world views of the peoples in whose culture they were created. Thus, what is important to one music culture may be of much less concern in another: in this context it must be noted that Japanese traditional musicians seldom felt a strong need for detailed notations such as those used by most Western musicians. For the Japanese, notation was merely a memory aid; indeed, the structure of Japanese pieces, the relations between their parts and the subtle nuances of their performing practices did not lend themselves to effective representation in either vertical or horizontal linear graphics. This does not imply an interest in improvisation, which hardly exists in Japanese music. Rather, it reflects a concern in both lessons and performance for a concentration on aural and technical skills with as few visual distractions or inhibitions as possible. Nevertheless, because there has always been a strong guild system (see §I, 3 above) and a tradition of 'secret' pieces (*hikyoku*) in Japanese music, notation systems were fostered that would preserve compositions for future generations in an outline form that only the initiated could translate into sound. It was not until Western musical pragmatism asserted its influence that detailed notation became significant. Thus a discussion of Japanese notation up to the late 19th century must deal with numerous different systems that were used not only for each genre or musical instrument but also for various guilds of performers within each tradition. Here no attempt is made to cover all these variations; rather, the basic principles used in major styles of Japanese notation are demonstrated, with selected examples where necessary for clarity.

The term 'notation' as used above refers to written notation; a broader usage of the term embraces 'oral notation' as well. Many Japanese instruments have long been taught using oral mnemonics (see §III, 4 below), which often later became part of written notation.

Traditional transmission, then, might involve any of three approaches: direct imitation of another performer (in formal lessons or simply by assiduous overhearing as often in folk contexts); singing of oral mnemonics prior to attempting to play a piece; or reliance on written notation. Despite the startling range of notations shown below, it was only in the 20th century that notation assumed importance in teaching many genres. This trend results not only from modernization but also from the fact that few pupils feel they have time to learn by the traditional, time-intensive methods. For the same reason, a fourth method of transmission is becoming common (as elsewhere): use of recordings, either commercial or made during lessons.

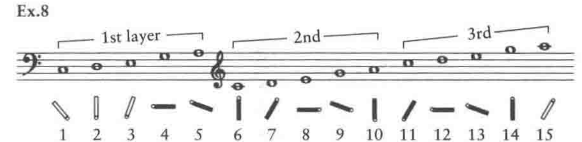
2. Vocal music. Chinese sources mention singing in Japan as early as the 3rd century CE, and Japan's first literary works of the 8th century include the texts of many songs; but actual vocal notation in Japan developed first primarily in the context of Buddhist music (see §IV, 3 below). This tradition came to Japan from China and Korea in the period between 553 and 784, and expanded greatly in the subsequent Heian (794–1185) and Kamakura (1192–1333) periods. Surviving theoretical materials show a continuous Chinese influence.

In terms of notation the most important early system is the *goin-hakase* ('the five-toned sage'). It is attributed to the Japanese priest Kakui (*b* 1236) of the Shingon sect, although it may have been influenced by the ritual *mudrā* (hand gesture) and oracle stick arrangements of ancient India. The Japanese system divides the 15 notes of three octaves of the anhemitonic pentatonic scale into three layers of five notes each; thus the system is sometimes called the *goin-sanjū* ('the five tones and three layers'). Individual pitches are represented by short lines placed at an angle like the hour hand of a clock. If started on *c*, the notes of the pentatonic scale would be represented as in ex.8. As shown in fig.16 (an excerpt from a modern Shingon sect notation with its transcription), the direction of these line symbols does not represent graphically the pitch of a note, as is common in most Western notations. Since Sino-Japanese texts are normally written in columns starting from the right-hand side of a page, the music notations of this system generally appear to the left of the

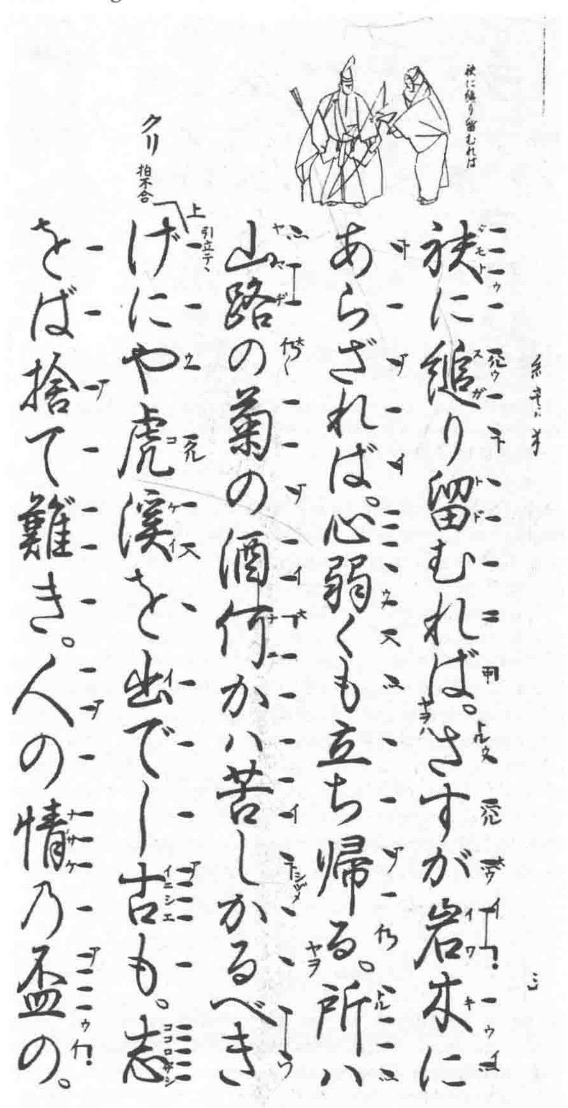


16. Modern Buddhist shōmyō notation with its transcription of a zensan chant, from the Shingon sect

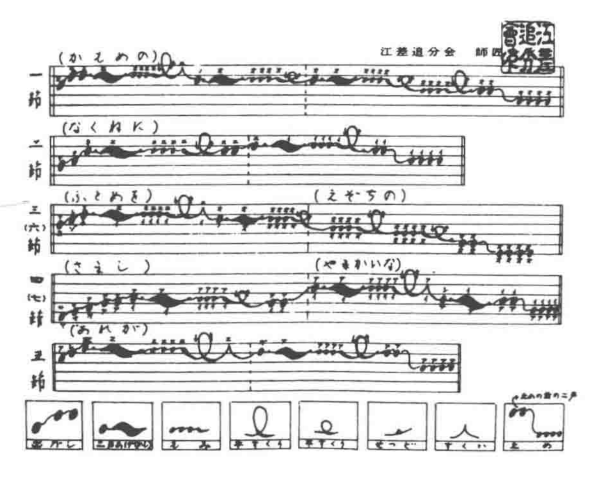
Ex.8



text. The names of specific vocal patterns or styles are included with the pitches. Thus, as seen in fig.16, the notation of the vocal rendition of one syllable may vary considerably. Various Buddhist sects in Japan developed their own notation systems and approaches to the performance of named vocal patterns. In keeping with the rote teaching method and the 'secret piece' tradition of Japan, many of the later, seemingly simplified notation systems, such as *karifu* and *meyasu*, became more abstract and less easily read without guidance than the *goin-hakase* itself. Many of these systems are still in use, not only in Buddhist music but also in surviving imperial vocal traditions that adopted variants of such notations centuries ago.



17. *Vocal notation from the 16th-century nō drama 'Momiji-gari' in the 20th-century Kanze school version*



18. *Notation for the folksong 'Esashi Oiwake' as used by the Esashi Oiwake Association*

Another vocal notation system of greater importance in later Japanese music was the *gomafu*, in which teardrop-shaped lines were placed beside characters as neumes and indications of longer vocal patterns. The 12th-century secular epic tradition of 'The tale of the Heike' (*heikyoku*, see II, 3 above) adopted this system in a form called *sumifu*, and the major classical drama form called *nō* that began to evolve in the 13th century also used such a notation system (often called *gomaten*), as shown in fig.17. The *nō* system includes more references to pitch areas as well as to vocal patterns. Each major school of *nō* now uses such a system, and there are detailed textbooks in each school for learning the meaning of each symbol. The correct interpretation of such notations, however, remains in the vocal lessons and in a student's eventual acceptance into a guild, although the advent of records and teaching tapes has rendered the secret tradition somewhat more ritualistic than practical.

Later secular vocal traditions of narratives accompanied by *biwa* or *shamisen* seldom made more than occasional graphic references to the vocal lines, although some aspects of the instrumental interjections or interludes normally appear in red between each line of the text. During the later Edo period (1603–1868) music accompanied by *shamisen* or *koto* also tended not to depend on notation for vocal lines except in the form of instrumentally derived pitch notations. Therefore the rest of vocal notation is best described in the context of instrumental forms.

A unique example is shown in fig.18. Japanese folksong has generally been orally transmitted, but one song, *Esashi Oiwake*, has been notated since the early 20th century with a variety of related systems devised specifically for use in teaching. The version shown (from the 1960s) reveals Western influence in its staff (albeit of 6 lines) and left-to-right orientation. However, as each of the 5 phrases is to be sung in one breath, the vocal part of each phrase is shown logically as a continuous line whose peaks, loops and dots express specific ornaments quite precisely. The ornaments are identified in the eight boxes at the bottom. Some influence from Buddhist notation is evident. (For a Western notation of part of this song, see §VII, 3, ex.18 below.)

3. Instrumental music. The first instrumental notation in Japan came directly from the Chinese court traditions of the Tang dynasty (618–907). The earliest surviving example is a *biwa* notation dated 768. It is followed by various wind instrument parts dating from the 10th century to the 13th, after which instrument partbooks are fairly plentiful. Most of these partbooks were intended for use in the music of the court *gagaku* ensembles. Scores for such music did not exist before the 20th century. A complete partbook contains the basic repertory organized in sets of pieces that are in the same mode. Notations for string instruments (the *biwa* or *koto* or *wagon*) consist primarily of the names of stereotyped melodic patterns or of one pitch that would appear at the start of a time unit; the *shō* (mouth organ) notation also shows only the name of one pitch, or perhaps of one pipe, since this is tablature notation.

Extensive research by Picken and his students has demonstrated that these simple string notations for *tōgaku*, taken at face value, show a closely heterophonic ensemble, with each instrument ornamenting a single clear melody in different ways; the earliest notations for *ryūteki* flute reveal this same melodic outline (see §V below, and Marett 1985). They conclude that early *tōgaku* was played at a much faster tempo suiting these melodies. Today, however, these original tunes are largely hidden from the listener by stereotyped chords on the *shō* and arpeggios on the *biwa* and *koto*, each executed at a stately tempo – even though the notations for these three instruments are little changed from a millennium ago. Each is still a tablature, indicating which single pipe on the *shō* plays the lowest note of the chord, and which *biwa* fret or pair of *koto* strings is the basis for the arpeggios.

Today the *ryūteki* flute and *hichiriki* oboe are perceived as the melodic instruments of *tōgaku*, but their melodies have become more elaborate over the centuries, moving away from the original tune that they shared with other instruments, and in this case their notations have also grown more complex. There are two notation systems in use today. As seen in the *hichiriki* notation of fig.19, the fundamental column consists of the mnemonics (*shōga*) with which the line is sung when it is learnt, along with symbols for the instrument's finger-holes in smaller characters to the left. The nuances and ornamentations of the line are not marked, as they are part of the oral guild tradition, learnt through singing the *shōga*. The short lines along the right-hand side of the column indicate the basic beats, with a large dot representing the accented beat of the hanging drum (*tsuridaiko*). Percussion parts in *gagaku* consist of similar dots, with the names of stereotyped rhythmic patterns appropriate to the given music.

The names of patterns or pitches are all there is to the instrumental parts of *biwa*-accompanied narrative songs notated before the period of modernization. The notatation system for the four instruments of the *nō* drama, however, is much more complex. As for court music notation, more than one system is combined in modern written notations. Fig.20 is a rare example of a full instrumental score (partbooks being traditional). The flute notation normally consists of a sequence of mnemonics (*shōga*) set on graphlike paper whose columns of squares represent the traditional eight-beat frame of reference in which much *nō* music is set. Such a flute part can be seen in the left-hand column of fig.20, interlaced

19. Gagaku notation for the hichiriki (oboe) part of 'Etenraku', in the banshiki mode; the title is given in the right-hand column (1), the notation in the other columns (2)

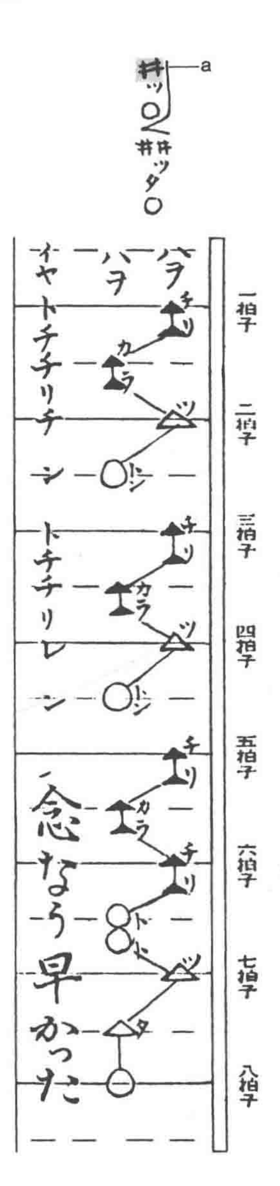
with 16 beats of the *taiko* (stick drum) part. The drum parts of *nō* consist of named stereotyped patterns, so that one often finds in their notations only the names of the patterns, set alongside texts in vocal accompaniments or in sequence for purely instrumental sections. As shown in fig.20, modern lesson books may contain various dots and triangles that represent sounds of the drums placed in columns of squares (like separate flute parts). This system shows specific rhythmic patterns in some detail. For instance, in fig.20, column 2 contains the *kotsuzumi* (shoulder drum) part and shows that two different kinds of sound are produced on the drum and that three different drummer's calls (*kakegoe*) occur. The rhythm of the pattern is implied (the opening mnemonics would be *ta*, *ta*, rest, *pon*, *pon*: see ex.9), and the names of two

Ex.9 Rhythm of opening mnemonic of fig.20, *kotsuzumi* part

ta ta pon pon

patterns are listed at the right-hand corner of each notation (they are *uchi-oroshi* and *musubi futatsu odori*). The middle column provides similar information for the *ōtsuzumi* drum. Column 4, the *nō taiko* stick drum notation, is the most complex, involving four elements and much redundancy. This is another example of the merging of oral and written transmission systems. At its

20. *Hayashi (drums and flute) notation from the nō dance 'Jo no mai'; column 1 contains the kotsuzumi pattern names, column 2 the kotsuzumi and drum call notation, column 3 the ōtsuzumi pattern names and notation with drum call notation (with the taiko patterns on the left), column 4 the taiko notation and flute mnemonics; the numbers down the left-hand side indicate the beats*



21. *Modern kabuki percussion notation for the nagauta dance piece 'Suehiro-gari', as used by the Mochizuki school*

simplest level it consists of the names of the two patterns that make up this phrase, *sandanme* and *makuri*; these appear just to the right of the line separating columns 3 and 4. A veteran player needs no more information, since such patterns have been learnt by rote. However, here the dots in zigzag pattern represent the left- and right-stick strokes, with the strength of the stroke shown by the size of the dot. In the second half of the phrase, these dots are accompanied by their mnemonics (*tsuku tsuku tsuku ten tere tsuku tere tsuku*); these alone would have indicated the correct rhythm and stickwork. Finally, three drum calls are shown in small syllables just to the right of the flute mnemonics, between beats 6 and 7, 8 and 1, and 4 and 5. (The flute mnemonics are added in the middle of this column because flute and stick drum are closely synchronized, their patterns beginning on beat 2, while the other drums start on beat 1.) A veteran player could

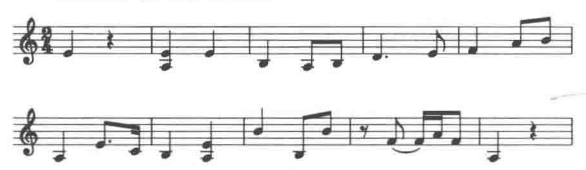
in theory sight-read the drum parts (although this would never be done), but the flute part does not indicate precise pitches and thus can be learnt only from a teacher.

Similar graphlike rhythmic notations can be found for drum music in the later *kabuki* theatre, particularly in 19th- and 20th-century sources, although most traditional drum music is still maintained through a basically oral learning system. Some *kabuki* plays contain a cue sheet (*tsukechō*), which indicates by traditional names which type of percussion or special off-stage (*geza*) music is to appear at a specific moment in the play; the music is seldom entrusted to notation, however. An exception is shown in fig.21, which notates a passage for the *ōtsuzumi* hip drum and *kotsuzumi* shoulder drum. In this particular style, called '*chirikara* rhythm' after its mnemonics, the two drums play interlocking patterns. The one here is learnt by singing *chirikara tsuton chirikara tsuton chirikara chiritoto tsuta pon*. *Chi*, *ri* and *tsu* are strokes on the hip drum, *ka*, *ra*, *to(n)* and *pon* on the shoulder drum. The small single column of symbols at the top of fig.21 is the traditional drummers' shorthand. The # symbol (a) represents *chirikara*; the next small symbol is *tsu*, then the circle is *ton*; the line to the right of and below this passage indicates that it is repeated; and so forth. Below this is a more complex modern notation. The rightmost column numbers the 8 beats (marked by solid horizontal lines). The leftmost column shows mnemonics for the *shamisen*, replaced by the song lyrics once the vocalist enters. The central section shows the hip drum to the right and the shoulder drum to the left: shape and colour indicates the type of drum stroke, but the mnemonics are written beside each stroke as well; the topmost symbol in each column is the drum call *hao*.

The most detailed notations of Japanese music are found in the tablatures of the *koto* and *shamisen* as each developed in the Edo period and in the 20th century. The earliest notations were in the *Shichiku shoshin-shū* of 1664, but indigenous systems designed specifically for such instruments appeared first with the *Ongyoku chikaragusa* of 1762 for the *shamisen* and the *Sōkyoku taiishō* of 1799 for the *koto*. The *shamisen* notation used dots with various internal designs that represented positions on the fingerboard of the instrument, while the *koto* notation used the numbers of its 13 strings with circles that indicated rhythms and performing methods. The pitches of the strings were determined by the name of the tuning in which a piece was played. A so-called *iroha-fu* system also appears in some *shamisen* music, which indicates finger positions by a solfège based on the traditional order of syllables in Japanese language lessons.

The forms of notation used in the 20th century by the two major *koto* schools are shown in fig.22*a* and *b*. Pitches are still shown by string numbers (and hence vary with the tuning), but bars and rhythmic symbols are

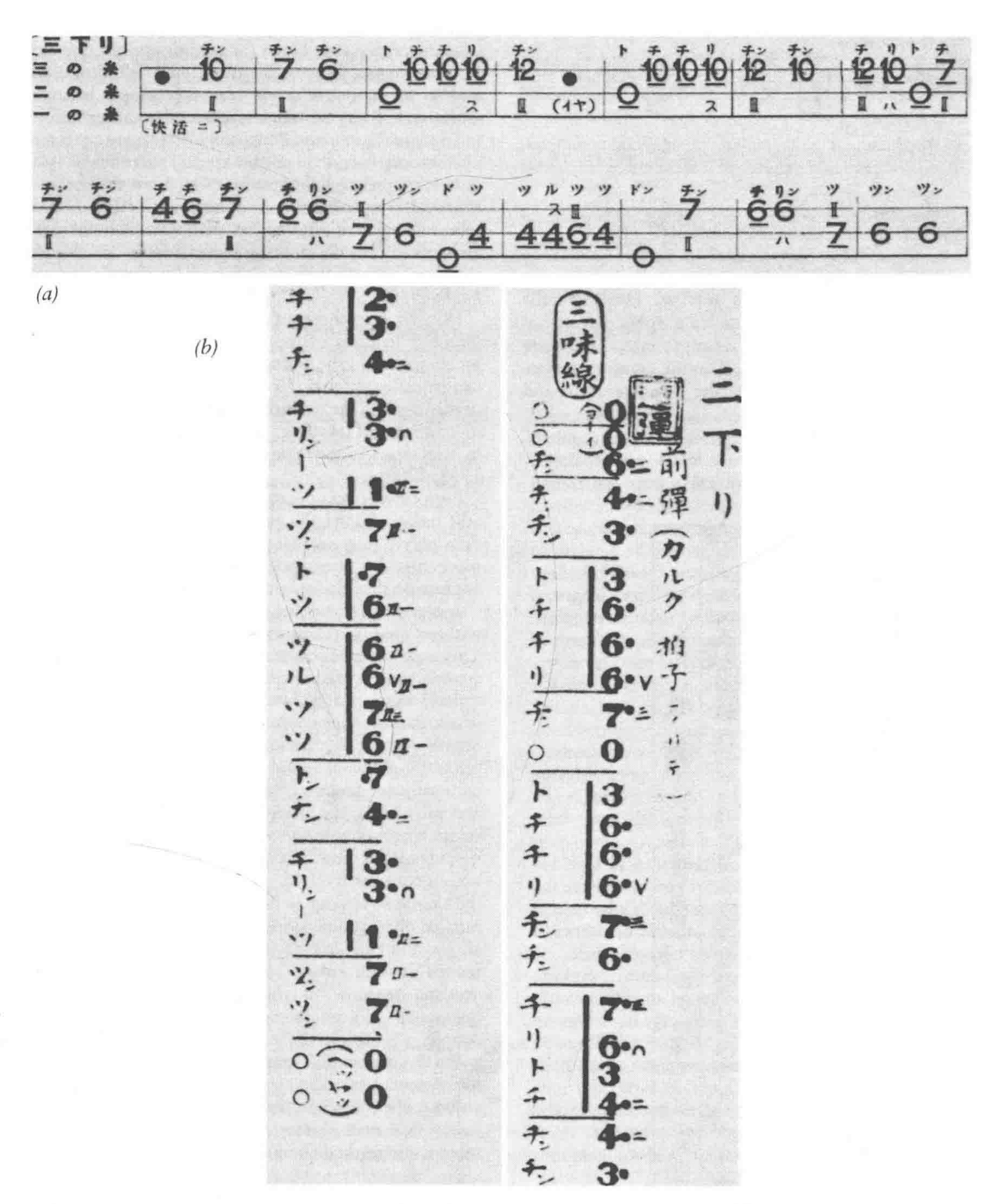
Ex.10 Opening of *Hachidan no shirabe*, *koto* piece; transcr. from *koto* notation, fig.22, by W. Malm



adopted from Western notation, as can be seen in the transcription (ex.10). Fig.23*a* and *b* show common modern methods of *shamisen* notation that also reflect

(a) (b)

22. *Koto notation from the piece 'Hachidan no shirabe': (a) Yamada school version (read horizontally from left to right); (b) Ikuta school version*
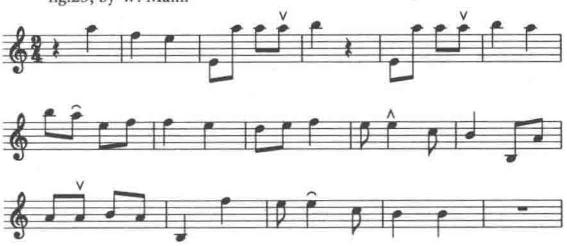


23. *Shamisen notation from the nagauta piece 'Echigojishi': (a) bunka-fu form; (b) kosaburō-fu form, read from the right*

Western rhythmic symbols. In the so-called *kosaburō-fu* the Arabic numbers represent pitches in a scale, and in the *bunka-fu* they stand for finger positions on the strings, as seen by comparison with the Western transcription (ex.11).

Similar precision under Western influence is seen in the notation in fig.24 for the modern Tozan school of *shakuhachi* (see §II, 5 above). Duration is again shown by lines adjacent to the fingering symbols; small symbols represent grace notes; occasional curlicues to the right indicate specific ornaments; and a Western 4/4 time signature is given at the top. Such notational precision is found only when the *shakuhachi*, as here, plays with other instruments: its solo repertory is largely in free rhythm and highly ornamented, and notation tends to leave much more to oral transmission (see §II, 5, ex.6 above).

Today it is possible to purchase notations of traditional *koto* or *shamisen* music in systems that can be read

Ex.11 Opening of *Echigojishi, nagauta* piece; transcr. from *shamisen* notation, fig.23, by W. Malm



without direct reference to a teacher. However, the general Western fixation on detailed graphic representations of basically sonic events has yet to inhibit the more direct and musical tradition of aural comprehension, which is the characteristic of earlier Japanese music and its notational methods.

譜例49 都山流尺八譜
「六段調」

六段調（八橋検校作曲）三絃一二三（本調子）箏一二三（平調子）

24. Tozan-school shakuhachi notation for sankyoku piece 'Rokudan no shirabe'

4. Oral mnemonics. Oral transmission has persisted over the centuries in Japan for various reasons: the desire for control and secrecy, the tradition of blind musicians and so forth. But a major reason is simply because it works well. Every written instrumental notation discussed in §3 above has an oral dimension. In learning or recalling an instrumental part, a performer may sing either syllables indicating precise finger positions or drum strokes (as for *shakuhachi* or *shō*), or a set of mnemonics that primarily represent relative pitch rather than specific fingerings or absolute pitches (as for the *nō* flute or *hichiriki*). The most common general term for all such systems is *shōga* or *kuchi-shōga*.

In many cases there is a direct link between the acoustic-phonetic features of the vowels and consonants of the mnemonics and the sounds they represent. Such systems can be called acoustic-iconic. It is this acoustic similarity or identity that makes such syllables particularly powerful in learning and recalling music. Similar systems are in use in numerous cultures around the world (see Hughes, 1991, 2000).

Performers stress the importance of learning via *shōga*. Still today, despite the existence of written notations, a flute player in a *gagaku* or *nō* ensemble will learn each piece first by singing it, thus acquiring subtleties of expression that elude writing.
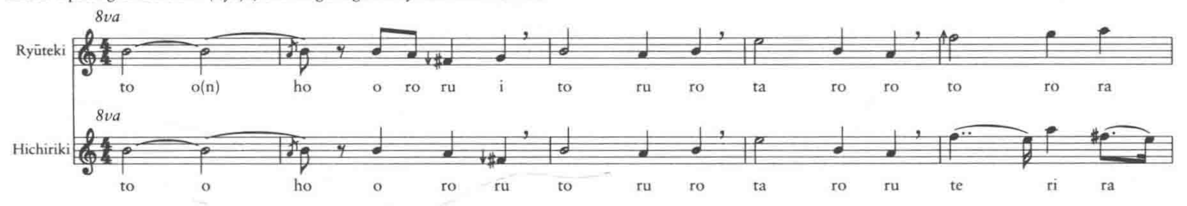
It is perhaps surprising that such systems seem to work without their users being aware of the logic behind them. This is possible because of the innate nature of the sound symbolism involved. Ex.12 shows a passage of *shōga* for *ryūteki* flute and *hichiriki* oboe in court music. Note firstly that the consonants mark articulation: [t] starts a breath phrase, [h] marks a re-articulation of the same pitch, [r] shows a liquid shift to another pitch. Cross-culturally, we find that 'stop' consonants such as [p, t, k] generally mark the sharp attack of a plucked string or struck membranophone or idiophone. The deeper and/or more resonant pitches are more commonly marked by the voiced consonants [b, d, g]. Thus the open bass string of the *shamisen* is sung as [don] vs. the [ton] of the higher-pitched open middle string; and the alternation of normal stroke and rim-shot on folk *taiko* stick drums may be recited as [don kaka]. There are convincing if complex acoustic reasons for this, but the connection seems instinctive and unconscious for the vast majority of people.
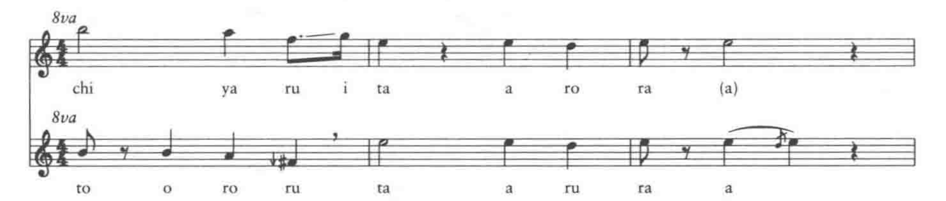
Final consonants may express decay. Since wind instruments generally sustain a note without change of volume, the main vowel can simply be prolonged. But a longer note on a plucked string or a struck instrument is often distinguished from a shorter one by adding a nasal

TABLE 3: Vowel pitch succession in *ryūteki* solfège in a sample of 4 *tōgaku* pieces

2nd vowel	i	a	o	u
1st vowel				
i	+ 6	+ 0	+ 2	+ 0
	− 1	−30	−16	− 3
a	+ 8	+ 5	+ 1	+ 0
	− 1	−10	−26	−16
o	+11	+30	+15	+ 0
	− 0	− 0	− 9	−19
u	+27	+ 5	+13	+ 0
	− 0	− 0	− 0	− 0

Ex.12 Opening of *Etenraku (hyōjō)* showing *shōga* for *ryūteki* and *hichiriki*





consonant [n], reflecting the changes in amplitude and perhaps timbre over time.

Vowels work independently of the consonants, and their role is more interesting. In the flute *shōga* of ex.10, four vowels occur: [i a o u]. It turns out that these indicate relative pitch of successive melody notes with great accuracy. In Table 3, when a note sung with the vowel [a] is followed by a higher one sung to [i], one point was entered after the + sign in row a, column i; and so forth. This revealed that when a *shoga* vowel sequence places [i] adjacent to any other vowel, the pitch sung to [i] is higher in 97 out of 100 cases; [a] is similarly 'higher' than [o] in 56 out of 57 cases, and [u] is lower than its neighbour in all 83 of its occurrences. Overall, given the *shōga*, one can predict melodic direction with 98% accuracy. Yet this pattern is not taught as such: rather, one simply learns the *shōga* for each piece without explanation. The system is almost entirely unconscious.

A similar pattern is found for *hichiriki* (with an additional vowel) and *nō* flute. For *shamisen*, the system is somewhat different: [o] represents the open 1st (bass) string, and also the open 2nd string in certain contexts; [u] is any fingered note on the 1st or 2nd string; [e] is the open 3rd (treble) string, and the open 2nd string in certain contexts; [i] is the fingered 3rd string; and [a] is a double stop. Thus the vowels represent fingering positions primarily and relative pitch secondarily.

In general and in many cultures, the ordering [i e a o u] represents relative pitch from high to low. This corresponds to what acousticians call the 'second formant (F2) frequency' order of these vowels, which is basically the vibratory frequency of the oral cavity when held in the correct shape for each vowel. This is an area of overtone activity, fixed for each vowel and largely independent of the fundamental pitch at which one speaks or sings that vowel, and it is therefore often called a vowel's Intrinsic Pitch. For Spanish, typical F2 values for [i e a o u] are 2300, 1900, 1300, 900 and 800 Hz respectively. Humans have subliminal access to this ordering in many ways, the simplest of which is whispering; others include whistling, playing a jew's harp or musical bow, or listening to the sound of a bottle being filled with liquid. Thus in vowel-pitch mnemonic systems, vowels are used overwhelmingly in accordance with F2 ordering, and a musician gains an additional tool for recording melodic contour.

Competing with Intrinsic Pitch are the phenomena of Intrinsic Duration and Intrinsic Intensity. It is found (again for convincing reasons) that in the majority of languages the vowels closest to [i] and [u], those spoken with the mouth relatively closed, will take less time to articulate and register a lower volume on a vU meter than will more open vowels; by contrast, the 'longest' and 'loudest' vowel is [a], followed by [o] and [e]. This is why [i] and [u] are often favoured for short or quiet notes or those in weak metric positions in oral mnemonic systems, while [a] tends towards the opposite. Thus [a] is used to represent double-stops on a *shamisen* regardless of pitch. Many exceptions to vowel-pitch ordering are ascribable to these competing factors.

Acoustic-iconic systems are less precise than, say, TONIC SOL-FA. The latter is perfectly consistent in indicating interval size, but its constituent syllables are the result of an arbitrary historical development and thus carry no intrinsic force outside the specific cultural system. The vowel-pitch systems of Japan and Korea, by contrast, are less reliable: they do not indicate precise interval size or pitch, and their prediction of melodic direction is less than perfect, often clashing with rhythmic considerations; yet the innate symbolism of their sounds gives them an advantage for oral transmission. This is surely a major reason why most Japanese written notations, even those than can indicate precise pitch, duration, fingering, timbre etc., still include *shōga*. Japanese music students raised on 'do re mi' often find the traditional *shōga* distracting and therefore try to ignore it, but their teachers continue to persevere. In villages in Iwate, northern Japan, a student of the 'Devil Sword Dance' (*oni kenbai*) still memorizes each dance while singing *densuko denden densuko den* etc.: the syllables represent drum and cymbal strokes, whereas the melody to which they are sung is that of the flute. Thus by use of *shōga* one can learn simultaneously the dance, three instruments and their co-ordination.

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IV. Religious music

1. Introduction. 2. Shintō: (i) Music of the imperial cult (ii) Other Shintō music. 3. Buddhist: (i) Chant (ii) Other Buddhist music. 4. 16th- and 17th-century Christian music. 5. New religions.

1. INTRODUCTION. Religious doctrines, beliefs and practices are generally not regarded as mutually exclusive in Japan; an immense variety of religions, sub-schools and sects co-exists and overlaps. Accordingly, there are many distinctive genres of religious music, and some performance traditions are of great antiquity and complexity. Only the most important kinds can be mentioned here.

Before the Meiji Restoration of 1868, the main religions were the indigenous cults of Shintō and various sinified forms of Buddhism. Confucianism, which became a religion in China, was a major intellectual and social force in Japan, influencing Japanese musical thought and practice, but it never took root as a distinct religion. At a folk level, ideas from Daoism greatly influenced Japanese religious belief, but it too was not a distinct religion in Japan.

Shintō ('the way of the *kami*') comprises a huge number of animistic or nature cults, in which purification and fertility ceremonies play a major part, along with shamanistic rituals of divination, faith healing etc. In the central group of myths the leading deity is the Sun Goddess, Amaterasu, enshrined at Ise; these myths provide the basis for the cult and rituals associated with the emperor. Shrines to several others of the countless *kami* (literally, 'superiors') are found nationwide. Shintō thinking has been much affected by Buddhism, with which it existed in a partly symbiotic relationship until the Meiji Restoration; by Confucianism and Daoist *yin-yang* philosophy; and by Japanese nationalism. However, Shintō cults and rituals are mostly local, while sharing many features. The later 19th century saw the official separation of Shintō and Buddhism and the creation of 'State Shintō' (*kokka* Shintō) at designated shrines. The term 'Shrine Shintō' (*jinja* Shintō) came to describe traditional, public shrines at all levels, as opposed to 'Sect Shintō' (*kyōha* Shintō), which referred to new and often syncretic denominations, such as Konkōkyō, Tenrikyō and Ōmoto. Shrine Shintō has lost the privileged position it held before and during World War II, but it continues to flourish and redefine itself, and important kinds of ceremonial and festival music are actively maintained.

Buddhism was officially introduced from the Korean kingdom of Paekche in 538 CE (a correction of the traditional date 552) but was probably known earlier. It has always been understood in Japan as a Chinese rather than an Indian religion: the Buddhist canon used in Japan is in Chinese, and the main branches of Japanese Buddhism (Tendai, Shingon, Pure Land and Zen) were based on Chinese models. Nevertheless, Japanese Buddhism developed a highly distinctive character, each school or sub-school having its own doctrines and often elaborate liturgy, as well as its own types of music. In the Nara period (710–84), six schools, known collectively as the Nanto Rokushū, flourished in the capital: Sanron, Jōjitsu, Hossō, Kusha, Kegon and Ritsu. The Heian period (794–1185) saw the introduction of the Tendai and Shingon schools, emphasizing esoteric teachings of the *caryā* and *yoga* forms of Tantric Buddhism, though Tendai is formally grounded in the teachings of the *Lotus Sūtra* (the *Nichiren-shū*). At the same time, the teachings of Pure Land Buddhism, focussed on the celestial Buddha Amitābha (Jap. *Amida-butsu*), began to spread more widely. During the Kamakura period (1192–1333) two schools of Zen Buddhism (Rinzai and Sōtō) were introduced, and new schools based on Pure Land faith or on the *Lotus Sūtra* became popular. In succeeding centuries further developments included Ōbaku, a major new school of Zen. Buddhism suffered after 1868 but revived strongly in the later 20th century. Since World War II Japanese Buddhism (especially Zen) has also been spreading outside Japan.

Christianity has had much less influence than Shintō or Buddhism. Introduced by Jesuit missionaries soon after the first arrival of Europeans from Portugal in 1542 or 1543, it flourished for a while in the later 16th century, particularly in southern Japan, but was progressively banned in the early 17th century (the definitive exclusion came in 1639). However, along with elements of its music it continued to be practised secretly, more as a folk religion, by small groups in Kyūshū. It was reintroduced after the Meiji Restoration by Protestant as well as Catholic organizations and has had some impact on education as well as the new religions. The history of Christianity and Christian music in Japan thus falls into three distinct periods, of which only the first is discussed here.

2. SHINTŌ.

(i) Music of the imperial cult. All Shintō music traces its origins to the myth of an erotic dance performed by the goddess Ame no Uzume no Mikoto before the Rock Door of Heaven to entice out the Sun Goddess, who was hiding her light from the world and causing crops to fail. *Kagura*, written with Chinese characters meaning 'music (and dance) for the gods', was regarded as a branch of *wagaku*, music of Japanese origin, as opposed to various kinds of foreign music being introduced at the court; by 773 CE, as Shintō came to be formalized, we hear of *kagura* musicians at the imperial court. The palace *kagura*,

known as *mi-kagura*, seems to have originated as an all-night sacred banquet, with songs and a modicum of dance. This took place in the Seishodō (from 859), or the Naishidokoro (from 1002 to the mid-19th century), halls of the imperial palace. From the period 1074–6 it became an annual event, and a reduced version is still performed in mid-December (now in the Kashikodokoro). A slightly different version is performed for the *shinjōsai* (or *niinamesai*) festival in November, when the emperor commends new grain to the gods of Heaven and Earth. *Mi-kagura* songs have long been used also for functions at certain major shrines.

The cycle of songs (*kagura-uta*) was re-edited in the second quarter of the 17th century, after a hiatus caused by the civil wars of the 16th century. The complete repertory contains over 40 songs, but today only 12 are performed, in five groups, preceded by a short instrumental piece. Even so, a full performance occupies seven hours. The two songs of the second group, *Torimono no bu*, constitute the ritual core of the cycle, the later songs being regarded as lighter in character, relics of the old banquet tradition. Two (sometimes three) of the pieces have a separate section appended for a solo dancer (the *ninjō*). The text of each song falls into two parts, the *moto-uta* and the *sue-uta*; in each part the first verse is sung solo and the later verses in unison chorus. Instrumental accompaniment is provided by a WAGON (six-string zither), *kagura-bue* (transverse flute) and *hichiriki* (short cylindrical oboe). There are 20 singers in two groups, one for the *moto-uta*, one for the *sue-uta*. The lead singer in each group controls the pace of the performance with *shakubyōshi* (wooden clappers). The *kagura-uta* are in mostly free rhythm. The wind instruments play in unison, the *wagon* mostly playing simple arpeggio figures on open strings. The *kagura-uta* have a simple melodic structure, subtle in interpretation; only a single mode is used, based on the tone *ichikotsu*. In comparison to other Japanese singing, voice production is straight-toned and open. The notation is a system of neumes known as *hakase*, dating from the later 12th century. That used since the Meiji period is a reconstruction of this, the *sumifu*.

In addition to *mi-kagura*, music of the imperial cult includes other ancient song-types: *Azuma asobi*, *Ōnaobi-no-uta*, *Yamato-uta*, *Kume-uta*, *Ta-uta* and *Gosechi-no-mai*. In origin these are mostly secular court dances, though as dances some have fallen out of use. They may also be performed at major shrines, and *Gosechi-no-mai*, *Kume-uta* and *Ta-uta* have been used in enthronement ceremonies for the emperor.

(ii) Other Shintō music. The *kagura-uta* described above were used from ancient times for the *Chinkonsai*, a festival to honour and pacify dead souls. The word *kagura* probably derives from *kami-kura* (or *kamu-kura*), 'seat for the gods' (*kamiza*), and a central feature in Shintō festivals is the preparation of such a tabernacle, to which the *kami* may be invited with appropriate rituals of purification and supplication. Around the 14th century, followers of *Shugendō*, the orders of mountain ascetics (*yamabushi*), started to adapt formal *kagura* by the addition of dance and other theatrical elements related to the medieval *sarugaku-nō*. As a result, diverse but basically similar regional forms of *kagura* have developed, often referred to collectively as *sato-kagura* ('village *kagura*').

There are six main divisions of *sato-kagura*. *Miko-kagura* are widely distributed *kagura* performed by a purified woman, the *miko*, who herself was originally the *kamiza* and danced with ritual implements, such as a branch of sacred cleyera (*sakaki*), a Shintō wand (*gohei*), a fan or a bell tree (*suzu*). *Izumo-ryū kagura* are found especially in the Izumo region of western Japan; these involve a series of dances with ritual implements, followed by a masked *nō* play, in which gods appear on stage. *Ise-ryū kagura* is found especially around Kyoto but also in parts of northern Japan and elsewhere; it incorporates a lustral ceremony called *yudate*, in which hot water from a cauldron is sprinkled about and offered to the *kami*. Various dances follow. At the great shrines at Ise from the mid-17th century onwards, pilgrims who made a suitably large donation were given a command performance, the *daidai kagura*; this custom was followed elsewhere. As Edo grew as a major urban centre, new kinds of *kagura* developed from the early 18th century at shrines in the area, incorporating elements of *yudate* and *miko* rituals, *daidai kagura*, *kyōgen* farce and juggling; these are called *Edo-kagura*. *Shishi-kagura* are found in many forms throughout Japan; they involve a dance with a lion's head as *kamiza*, or incorporate the lion dance into a *kabuki*-like performance. *Yamabushi-kagura* are types of *kagura* developed by *yamabushi*, preserved in north-east Japan in the region of Mt Hayachine (Iwate Prefecture); they were originally performed at the end of the year by wandering troupes. The varied repertory includes lion and other dances, and *kyōgen*.

The music of *sato-kagura* typically uses shrill transverse flutes, stick drums and other percussion (small metal idiophones, clappers etc.); rhythms are strong and lively. Originally it would be performed on open ground in or near Shintō shrines, but many shrines now have a special dance-hall (*kagura-dono*) with open sides. One of the oldest, at the Kasuga Shrine in Nara, was converted from a prayer hall in 1143.

Somewhat distinct from *sato-kagura* are *dengaku* and *matsuri-bayashi*. *Dengaku* ('field music'), refers to ritual performances, originally by peasants, to promote a good harvest. By the Heian period, it was being done at shrines and monasteries by professionals with shaven heads and religious garb, but by the end of the period in Kyoto it had turned into a large street parade with flutes and percussion, contributing to the development of *nō* drama. Many local varieties of *dengaku* have been preserved. *Matsuri-bayashi*, the music for local shrine festivals (*matsuri*), seems to have developed into something like its present form from the 16th century onwards. Generally there is a colourful street procession with heavy floats, wheeled (*dashi*) or shoulder-borne (*mikoshi*); the music uses transverse flutes, drums and gongs. The most famous kinds are for the Gion (Kyoto), Tenjin (Osaka) and Kanda (Edo/Tokyo) festivals, that for the Gion being a source for many others. An overlapping term, *furyū*, is often applied to several kinds of Shintō festival.

3. BUDDHIST. The traditional music of Japanese Buddhism comprises primarily chant (and its instrumental accompaniment) for the various liturgies (*hōe*; alternatively, *hōyō*). However, one should also include music for dances or dance-dramas on Buddhist themes; songs or ballads with Buddhist content; solo music for end-blown flute; as well as works on Buddhist themes by modern composers. Japanese Buddhist chant has distinctive tonal

structures that were greatly influenced by court music (*gagaku*) but in turn influenced later secular music, especially for the theatre. It also has distinctive and ancient notation systems (see §III above). An immense wealth of source material has come to light in monastery and other archives; scholarly assimilation of this continues, especially in Japan. A need remains for more detailed historical and analytical comparison with the music of other Buddhist traditions and of other major religions.

(i) Chant. Following the introduction of Buddhism to Japan, the first detailed reference to its music is an edict of 720 CE, which sought to regulate text chanting according to that of the Tang monk Daorong. In China, new forms of Buddhist chant had developed, as Buddhist texts in Sanskrit were translated into Chinese; further modifications arose with their rendition in Japanese pronunciation. The Japanese term *shōmyō* renders Chinese *shengming*, which translates Sanskrit *śabda-vidyā*, referring to Brahmin priests' study of vocal sound with regard to the chanting of Vedic texts. By the early 13th century, however, *shōmyō* had become the customary general term in Japan for Buddhist chant (replacing the older term *bonbai*). Another name, frequently seen in the titles of *shōmyō* collections, is *gyosan*.

In 752, at the Eye-Opening Ceremony for the Great Buddha at the Kegon monastery of Tōdaiji in Nara, some 10,000 monks from the various Nara schools participated; but after the removal of the capital to Heian (Kyoto) in 794, the old Nara chant was gradually superseded by those of the Tendai and Shingon schools. In particular, the third head of Tendai, Ennin (794–864), brought back from China much knowledge of Chinese practice, especially in Tantric ritual, and introduced these at the Tendai headquarters on Hieizan. After him Enchin (814–91), nephew of Kūkai (774–835), the founder of Shingon, introduced new teachings and a new style of *shōmyō*, the Jimon-ryū, at the nearby Tendai monastery of Onjōji. Meanwhile Tōji, the main Shingon monastery in Kyoto, was already a separate ritual centre, and influence on Shingon *shōmyō* practice and theory was exerted by Kanchō (938–98), grandson of Emperor Uda. Interchange with the Nara schools cannot be documented after 980, and after that Tendai and Shingon increasingly followed their own paths. After the rebuilding of Tōdaiji (destroyed in the civil wars of the 12th century) Shingon and Tendai *shōmyō* were the basis for new Nara styles. These are preserved most distinctively in the lengthy *Shuni-e* or *o-mizutori* ceremony at Tōdaiji, with its vigorous chanting to sweep away defilements of the old year and usher in peace for the new one.

The 13th and 14th centuries saw many changes to *shōmyō*, as the centre of government moved to Kamakura in eastern Japan. The new Nara styles found favour there, and at Shōmyōji in Kanazawa, Kenna (1261–1338) won support for a combination of Shin-ryū and Myōnon'in-ryū, the two leading schools of Shingon and Tendai respectively. Meanwhile, Zen Buddhism was being introduced at Kamakura, and Pure Land schools such as Jōdo-shū and Jōdo shinshū, as well as Nichiren-shū, were developing individual styles. There was also renewed influence from court song and from various kinds of popular music. These cross-currents both affected the chant and led to new musical forms.

In western Japan, a major conclave at Ninnaji, Kyoto, in about 1145 is said to have recognized four distinct schools of Shingon *shōmyō*; earlier, Ryōnin (1073–1132) unified the various lineages of Tendai *shōmyō* from his ritual centre at Raigō-in, Ōhara, north of Kyoto, in 1109. Further reforms of Tendai *shōmyō* were due to Fujiwara no Moronaga (1138–92), the founder of Myōnon'in-ryū and an expert on *gagaku*; and to Tanchi (1163–?1237), who founded Shin-ryū ('New School') in opposition to the Ko-ryū ('Old School') of Jōshin (*fl* late 12th–early 13th centuries). (The name Shin-ryū of Shingon is written with a different first character.) Tanchi introduced a precise musical theory based on that for *gagaku*, with rules for modulation, rhythm and pitch, as well as a new five-tone notation system (*goin-bakase*), which made it possible to perform *shōmyō* and *gagaku* together. This last inspired later *goin-bakase* systems in both Tendai and Shingon, though the simpler *meyasu-bakase* has continued in use. Tanchi's Shin-ryū completely superseded Ko-ryū in the Ōhara tradition, and from the 14th century there were no major developments. However, the practice and transmission of Tendai *shōmyō* were gravely affected by recurrent armed confrontations between Onjōji and Enryakuji (the main monastery on Hieizan) and by the destruction of Enryakuji and other Tendai establishments in 1571 by the warlord Oda Nobunaga (1534–82).

Shingon was spared this extreme fate. The Ninnaji conclave, converted by Kakushō (1129–69), had recognized Honsōō-in-ryū, Shinsōō-in-ryū, Daigo-ryū and Shin-ryū, of which the two former, practised at Ninnaji, derived their lineage from Kanchō; Daigo-ryū, practised at Daigoji, derived from Kanchō's fellow-pupil Genkō (911–95), with contributions also from Ninkai (955–1046), while Shin-ryū was credited to Shūkan (Daishin Shōnin, 12th century) by his pupil Kanken (mid-12th century). Shūkan himself had studied both the Ninnaji and Daigoji lines, and his style was supposedly introduced to Kōyasan (the spiritual centre of Shingon) between 1232 and 1237 by Shōshin (dates unknown). Another theory links the transcription of Kōyasan *shōmyō* to Ryūnen (*b* 1258) and the Nara monastery Saidaiji (by then affiliated with Shingon). Whatever the truth of the matter, in the 16th century the Daigoji and Saidaiji lineages disappeared, and in succeeding centuries the Ninnaji tradition also died out, so that, despite losses in the 17th century, the Shin-ryū of Kōyasan, usually known as Nanzan Shin-ryū, came to be dominant. Such older Shingon types, especially Shin-ryū, came to be labelled Kogi Shingon-ryū, while newer types, especially Buzan-ha (at Hasedera, outside Osaka) and Chizan-ha (at Chishaku-in, Kyoto), are called Shingi Shingon-ryū.

The less rigid rituals of the Pure Land schools also changed in later centuries and adopted elements of Ōhara school chant, alongside more popular types of religious song, while in the 17th century Ōbaku Zen introduced its own distinctive style, accompanied by loud percussion (fig.25). Buddhism and its music suffered greatly after 1868, but a revival and reconstruction of Tendai chant was led by Yoshida Tsunezō (1872–1957) and Taki Dōnin (1890–1949). In Shingon the leaders were Yuga Kyōnyo (1847–1928) and Iwahara Taishin (1883–1965). Today, through public performances, recordings and studies the future of *shōmyō* seems assured.

Shōmyō pieces may be classified according to the doctrinal affiliation and rituals they represent; the nature (and language) of the text; modal and tonal structure; and rhythmic type. Thus, particular types of chant serve to



25. Zen Buddhist ceremony accompanied by (left to right) daikin (bell with hammer), two inkin (plate metallophones) and mokugyo (slit-drum)

expound the teaching (e.g. *kōshiki*), for praise and lamentation (*sandan*), intercession (*kigan* and *ekō*), confession (*sange*), offertory (*kuyō*), catechism (*rongi*) etc. There are also hymns, in Sanskrit (*bonsan*), Chinese (*kansan*) or Japanese (*wasan*). The invention of *wasan* is credited to Ennin, and of *kōshiki* to Genshin (Eshin Sōzu, 942–1017), who himself composed many *wasan*. Both types remained important across several schools of Japanese Buddhism. Older treatises on *shōmyō* devote much attention to temperament (*onritsu*) in relation to Chinese theory (especially the *ritsu-ryo* scale classification), one influential text being *Shittanzō* by the Tendai master Annen (841–84). Actual practice has tended to be less fixed, and more important in the tonal structures of *shōmyō*, and indeed of all traditional Japanese music, are the *senritsukei*, short melodic units that are strung together in chains and are identified with individual names. Rhythmically, most *shōmyō* pieces are in free time (*jokyoku*), but a few have fixed metre (*teikyoku*) or combine both (*gukyoku*).

(ii) Other Buddhist music. Music for Buddhist dances and dance-dramas embraces an immense variety of forms, including the extinct *gigaku* (introduced from Korea in the early 7th century), certain court dances (*bugaku*) and *nō* plays, as well as festivals, processions and other entertainments (*shōryō-e*, *ennen*, *gyōdō* etc.). Many entail the use of masks. Among non-liturgical Buddhist ballads and songs, *mōsō-biwa* is a recitation by blind monks accompanying themselves on the short lute. Introduced to Japan in the 7th century, it developed above all within Tendai and inspired later *biwa* narrative ballad genres, notably *heikyoku*, but many details of its history remain unclear. Other types of Buddhist song include kinds of chant and dance incorporating the *nenbutsu*, the Pure Land formula of invocation to Amida-butsu; *go-eika*, pilgrims' songs; *sōga* (or *enkyoku*), feast songs of the 14th–15th centuries, with metrical texts modelled on *kōshiki*; *sekkyō* (or *uta-sekkyō*), expositions of Buddhist teaching, sung by professional performers in a *kabuki*-influenced style and even setting, especially in the late 17th and earlier 18th centuries; and *saimon* (or *uta-saimon*), a somewhat similar form, at its height during the same period but inspired by Shingon and Shugendō and performed either as street music or as part of puppet plays. The solo repertory (*honkyoku*) for end-blown flute (*shakuhachi*), popular from the 17th century, is above all on Buddhist themes and was disseminated by mendicant friars of the Fuke-shū, a Zen-inspired sect (see §II, 5 above). Lastly, modern Japanese composers who have written on Buddhist themes include Mayuzumi Toshirō (1929–97) and Fukushima Kazuo (*b* 1930).

4. 16TH- AND 17TH-CENTURY CHRISTIAN MUSIC. Francis Xavier landed in Kagoshima, Kyūshū, in 1549, with gifts that included a musical instrument (a clavichord?), and established at Yamaguchi the first of a series of Christian churches in Japan. As the number of converts increased, provision was made to render the liturgy in Japanese and to train the Japanese in Western music, including both singing and instrumental playing; dramatized versions of Bible stories were also performed. By 1580 there were some 200 churches in western Japan, as well as two

seminários and a *colégio*, founded by Alessandro Valignano (1539–1606). In 1579 Valignano brought a pair of organs from Goa, and these, as well as other keyboard and string instruments, were used in services and at the seminaries.

The highlight of the Jesuit mission was an embassy to Rome, planned by Valignano. Four samurai boys from Kyūshū, with escorts, left Nagasaki in February 1582, reached Lisbon in August 1584 and gradually made their way to Rome, attending masses and giving musical performances along the route. They were received by Felipe II of Spain, had an audience with Gregory XIII (Pope, 1572–85) and attended the installation of his successor, Sixtus V (Pope, 1585–90). They attracted attention everywhere, even having their portraits painted by Jacopo Tintoretto (1518–94). They finally returned to Japan in 1590, and the following year they were received by Toyotomi Hideyoshi (1536–98), whom they impressed with their ability in Western music. Over the next 20 years Christian missions in Japan were at their height, one achievement being the publication in Nagasaki of *Manuale ad sacramenta ecclesiae ministrandum* (1605), printed in red and black with many pages of musical notation. However, both Hideyoshi and his successor Tokugawa Ieyasu (1542–1616) became suspicious, particularly after the arrival of Dominican (1592) and Franciscan (1593) missionaries from Manila. After a series of persecutions, a general order in 1614 banned all missionary activity, and new, more intense persecutions followed in the 1620s and 30s. A definitive order of 1639 brought to an end this first period of Christianity and its music in Japan, all remaining missionaries and their converts being evacuated to Macao, Manila or elsewhere.

5. New religions. *Shin shūkyō* ('new religions') is a term applied to a number of independent religions founded in Japan from the early 19th century, with sources in such traditions as mountain cults, popular moral cultivation movements and the activities of lay believers of Nichiren Buddhism. Several of these religions maintain their own distinctive musical traditions.

Kurozumikyō (founded 1814) has from 1879 used *kibigaku*, a new music created by *gagaku* musician Kishimoto Yoshihide (1821–90). *Kibigaku* features the instruments of the *tōgaku* genre of *gagaku* but without the four-string lute *biwa*. In *kibigaku* (unlike *gagaku*) the most important part is given to the thirteen-string *koto*.

In 1888 *kibigaku* was introduced into the religion Konkōkyō (founded 1859) by Kishimoto's pupil Obara Otondo (1873–1941). In 1914 Obara, who was also a student of *gagaku*, created a unique ritual music for Konkōkyō, to which he gave the name *chūseigaku*. Like *kibigaku*, *chūseigaku* gives the *koto* a more prominent part than does *gagaku*. Unlike *kibigaku*, however, *chūseigaku* uses the *biwa* in its instrumental pieces, while in the vocal compositions the instruments of court *kagura* are used.

Tenrikyō (founded 1838) features a cycle of songs, called the *mikagura-uta*, said to have been revealed to the founder Nakayama Miki (1798–1887) beginning in 1867. The combination of instruments used in accompanying the songs is unique: 13-string *koto*, three-string *shamisen* lute, bowed *kokyū* lute (these three played by women), bamboo *fue* flute, hourglass-shaped *kotsuzumi* hand drum, *surigane* gong, *chanpon* cymbals, *hyōshigi* wooden clappers and large *taiko* drum (these played by men).

Ōmoto (founded 1892) has from 1909 used the two-string *yakumo-goto* zither to accompany its liturgies. This instrument, which enjoyed some popularity in western Japan in the late 19th and early 20th centuries, is now rare outside Ōmoto.

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V. Court music

Gagaku, the ancient traditional music of the Japanese court, today comprises the following repertories: *tōgaku*, *komagaku*, *saibara*, *rōei* and Shintō ritual music and dance. The two Chinese characters used to write *gagaku* (literally 'elegant music') were originally used in China to signify Confucian ritual music.

1. History. 2. Repertory. 3. Instruments. 4. Performing practice and historical change.

1. HISTORY. In Japanese usage, the term *gagaku* may be traced back to the establishment in 701 CE of a government bureau, the Gagaku-ryō (also known as Utamai-no-tsukasa or Uta-ryō) to regulate the performance and teaching of music and dance at the Japanese court. Although the Chinese term *yayue* (of which *gagaku* is the Japanese reading) referred originally to the music of the Confucian ritual (*see* CHINA, §§I, 3(i) and II, 2), by the time the Japanese came in contact with it, the term had changed its meaning. A 'new *yayue*', comprising popular Chinese music and foreign entertainment music (including music from India, from the Central Asian states of Kuqa, Samarkand, Kashgar, Bukhara and Turfan, and from Korea), held sway at the Chinese court. The Japanese use of the term *gagaku* to describe this body of music was thus very much in keeping with contemporary Chinese usage.

The principal repertories regulated by the Gagaku-ryō were *wagaku* (Japanese music), *sankangaku* (music and dance of the three Korean kingdoms of Koguryŏ, Paekche and Silla), *tōgaku* (music and dance from Tang China) and a number of smaller repertories of imported music and dance such as *toragaku*, *gigaku*, and *rin'yūgaku*. Of these, the *sankangaku* and *gigaku* repertories were the oldest, dating from the Asuka period (552–645) or earlier. Although introduced via the Korean peninsula, it is likely that these genres strongly reflected Chinese practice predating the period of direct contact with China during the Nara (710–84) and early Heian (794–898) periods. By the mid-8th century, the *tōgaku* repertory was the dominant division, as it is within present-day *gagaku*.

Sources for the study of the early history of *gagaku* are particularly rich. A body of musical scores in tablature dating from the 8th century onwards sheds light both on the history of the *gagaku* tradition in Japan and on the music of China during the Tang period (618–907). While only one surviving Chinese score, the 10th-century lute-score *Dunhuang pipa pu*, records any of this repertory in notation, in Japan numerous musical scores that record the Chinese and other repertories played at the Japanese court survive from as early as the mid-8th century. These include the *Tempyō biwa-fu* (747) for four-string lute; the *Biwa shochōshi-bon*, an early 10th-century score containing notation originally written by the Chinese lute master Lian Chengwu for his Japanese pupil Fujiwara no Sadatoshi in Suzhou in 834; the *Gogen biwa-fu*, notations for five-string lute of approximately 11th-century date based on materials of the 8th to the 9th century; and the *Hakuga no fue-fu*, notations for flute edited in 966, parts of which date back to the early 9th century. The Shōsōin,

a repository built in 756 to house items originally belonging to the Emperor Shōmu, includes instruments used in the elaborate ceremony performed for the consecration of the Great Buddha of Tōdaiji in 752.

It was during the 9th century that the distinction between *tōgaku* and *komagaku* current in present-day *gagaku* was created. *Tōgaku*, which was designated 'Music of the Left' (*sahō*), included the ancient repertories of *tōgaku* (Chinese music) and *rin'yūgaku* (music from South-east Asia). *Komagaku*, the 'Music of the Right' (*uhō*), included *sankangaku* (Korean music) and *bokkaigaku* (music and dance from Bohai, a country in the area of Manchuria). Many anomalies remained, however: some *tōgaku* items were included in the *komagaku* repertory, and both repertories included pieces that appear to have been composed by Japanese musicians and dancers in the early centuries of the tradition on Japanese soil.

By the late 9th century, Japanese contact with China had virtually ceased. Although some modification of the music occurred, including a reduction in the number of instruments and modes, evidence from early scores suggests that even until the mid-10th century the shape of the melodies imported from China remained relatively unchanged. Tang-period Chinese musical practice appears, moreover, to have been sustained, albeit with further modification, until at least the end of the 12th century.

During the Heian period (794–1185), *gagaku* flourished under court patronage as part of a rich calendar of ceremonies and festivals. Performances were by both high-ranking noblemen and the professional musicians who staffed the Gakusho (Gakuso), the new government department established in the early to mid-10th century to regulate the performance of music and dance at court. The Heian period also saw the creation of a number of new genres, including two that survive to the present: *saibara* (originally Japanese folk-texts set to the melodies of *tōgaku* and *komagaku*) and *rōei* (a tradition of singing Chinese poetry).

Following the transfer of political power from the court to the shogunate at the beginning of the Kamakura period (1192–1333), *gagaku* continued to flourish, though the loss of imperial power led to a corresponding reduction in the scale of the ceremonies sponsored by the court. There is evidence that by the early 14th century *tōgaku* was beginning to evolve in the direction of present-day practice, as the melodies for the two key melodic instruments, the *ryūteki* and *hichiriki*, began to be transformed into the new formula-based melodies that dominate modern performances, and the original melodies began to fade into the overall texture (see below).

From the mid-15th century, a series of wars led to the virtual destruction of the culture of the imperial court. The song genres *saibara* and *rōei* were lost, and the *tōgaku* and *komagaku* traditions were severely damaged. With the return of peace at the beginning of the 17th century, movements were made to re-establish *gagaku* at the court. Reconstruction of the *saibara* tradition began in 1626 and continued through the 18th and 19th centuries. The early years of the 19th century saw the resurrection of many of the long-extinct genres of vocal ceremonial music associated with imperial ritual, including *azuma asobi* (1813), *kume-uta* (1818) and *yamato-uta* (1848). Refurbishment of the *rōei* repertory occurred in the latter decades of the 19th century.

With the Meiji Restoration in 1868, the emperor was restored as head of state and the capital moved to Tokyo. In 1870, musicians from Kyoto, Nara and Osaka were brought there and ordered to reconcile differences in order to standardize the *gagaku* tradition. The versions of pieces chosen from the repertories of each group of musicians at that time, together with any reconstructed pieces, were recorded in the standardized part-scores completed in 1876 and 1888. Today, these form the basis of the current *gagaku* repertories. During the period of standardization, an ideology that claimed that the *gagaku* tradition remained unchanged since ancient times was invented and promulgated. Even after the discrediting of this nationalist propaganda after World War II, the image of *gagaku* as a static, unchanging symbol of the imperial house remains strong.

At present, the staff of the music department of the Imperial Palace in Tokyo includes about 20 male musicians, whose duties comprise both ceremonial and non-ceremonial performances (fig.26). Ceremonial performances accompany various Shintō festivals at court, the most important of which feature only the ritual repertories, such as *kagura*, *azuma asobi*, *yamato-uta* and *kume-uta*. Many lesser ceremonies, such as the regular public dance performances at the Meiji shrine, also use compositions from the *tōgaku* and *komagaku* repertories. Exceptional events in the imperial family such as births, weddings or deaths also require special *gagaku* performances, as do some state occasions. Non-ceremonial performances include those for public radio and television, and the spring and autumn concerts given annually at the Music Building in the Imperial Palace.

There are also several professional, semi-professional or amateur groups, including those attached to the imperial shrine at Ise and the Shitennōji temple in Osaka. The Tōkyō Gakuso, a professional ensemble the core of which is made up of members or former members of the imperial household, has in recent years done much to increase the profile of *gagaku* through public concerts both in Japan and overseas and through commercial recordings.

For most Japanese, however, *gagaku* remains a remote and arcane music. In the post-war period, it was not subject to the same resurgence of interest as other traditional forms of Japanese music, dance and theatre, and without the support of the state might well have declined to the point of virtual extinction. However, partly because of the appeal of its dissonant texture to modernist sensibilities, during the second half of the 20th century it became a source of inspiration for Western composers such as Messiaen and Stockhausen, as well as for many Japanese composers.

2. Repertory. The *tōgaku* repertory is classified into *kangen* (concert music) or *bugaku* (music for dance). *Bugaku* comprises not only pieces from the *tōgaku* repertory but also those of *komagaku*: danced *tōgaku* pieces continue to be classified as 'Dances of the Left' (*sahō*, *samai*), danced *komagaku* pieces as 'Dances of the Right' (*uhō*, *umai*). The current repertory of *tōgaku* comprises some 80 *kangen* pieces (including transposed pieces that occur in more than one mode) and some 30 *bugaku* items. While some *tōgaku* pieces are performed in both *kangen* and *bugaku* versions, others belong exclusively to one or other division.



26. Full gagaku (kangen) ensemble of the Imperial Palace: (front row, left to right) shōko (gong), tsuridaiko (drum) and kakko (barrel drum); (middle rows) two gakusō (zithers) and two biwa (lutes); (back rows, left to right) three ryūteki (flutes), three hichiriki (reed-pipes) and three shō (mouth organs)

The *kangen* ensemble comprises: wind instruments, *ryūteki*, *hichiriki* and *shō*; string instruments, *biwa* and *gakusō*; and percussion instruments, *kakko*, *shōko* and *taiko* (see §3 below for details of instruments). String instruments are nowadays omitted in the performance of *bugaku*.

Tōgaku pieces are performed in six melodic modes: *ichikotsuchō*, *hyōjō*, *sōjō*, *ōshikichō*, *banshikichō* and *taishikichō*, which are grouped into two modal-types, *ryo* and *ritsu* (*see under* MODE, §V, 5).

Pieces are classified according to size as *taikyoku* (large pieces), *chūkyoku* (middle-sized pieces) or *shōkyoku* (small pieces). *Taikyoku*, which are suites in several movements, are no longer included in the *kangen* style and are now rarely performed in their entirety as *bugaku*.

Tōgaku is also divided into *kogaku* (old music) and *shingaku* (new music), an ancient distinction based on the date at which pieces entered the Tang Chinese repertory. The *ikko*, a drum formerly used for *kogaku*, has fallen out of use; there is now little to distinguish these categories in modern performance practice.

All *komagaku* items in the current repertory of 28 pieces accompany dance. The ensemble comprises only winds (*komabue*, *hichiriki*) and percussion (*san-no-tsuzumi*, *shōko* and *taiko*). In the past, string instruments were included in the ensemble, and concert performances (*kangen*) of *komagaku* were given. *Komagaku* pieces are performed in three modes: *koma-ichikotsuchō*, *koma-hyōjō*, and *koma-sōjō*.

The vocal repertories of *gagaku* comprise *saibara*, *rōei* and Shintō ritual music. The current *saibara* repertory is made up of six pieces that are performed by a chorus accompanied by an ensemble made up of *ryūteki*, *hichiriki*, *shō*, *biwa*, *gakusō* and *shakubyōshi*. *Saibara* pieces may be in either *ryo* (4 pieces) or *ritsu* (2 pieces) modes. The *rōei* repertory comprises 14 items. As in *saibara*, there is a solo vocal incipit accompanied only by *shakubyōshi*, at the end of which the chorus enters, closely doubled by *ryūteki*, *hichiriki* and *shō*. The vocal melodies are said to resemble those of Buddhist chant, *shōmyō*. The music for Shintō ceremonies performed at court includes the following repertories: *kagura*, *azuma asobi*, *yamato-uta* and *kume-uta*. Each comprises songs performed by a chorus accompanied by an instrumental ensemble, instrumental interludes and dances. For *kagura*, *yamato-uta* and *kume-uta*, the instrumental ensemble is made up of *kagurabue*, *hichiriki*, *wagon* and *shakubyōshi*. In *azuma asobi*, the *kagurabue* is replaced by a *komabue*.

3. INSTRUMENTS. Three flutes, all of similar construction, are used in the performance of *gagaku* (fig.27). The









27. Some instruments of gagaku: (upper left) ryūteki (transverse flute), (upper right) hichiriki (reed-pipe), (lower left) shō (mouth organ), (lower right) kakko (barrel drum)

ryūteki, a transverse bamboo flute about 40 cm in length, with seven finger-holes, is used in *tōgaku* (both *kangen* and *bugaku*), *saibara* and *rōei*. In *tōgaku*, the *ryūteki*, together with the *hichiriki*, dominates the ensemble. Its melodies are characterized by intricate melodic formulae and frequent octave leaps, the performance of which is facilitated by the instrument's large bore and finger-holes. In both *saibara* and *rōei*, the flute closely follows the vocal melody, but in the former, the line is embellished with formulae gleaned from *tōgaku* practice. The *komabue* is a transverse bamboo flute with six finger-holes used in *komagaku* and *azuma asobi*. Shorter (about 36 cm) and narrower in bore than the *ryūteki*, it sounds a tone higher in pitch. Like the *ryūteki*, the *komabue* performs a highly formulaic melody, in heterophony with the *hichiriki*. The *kagurabue* is a transverse bamboo flute with six finger-holes used in the ritual repertories *kagura*, *yamato-uta* and *kume-uta*. It is longer (45 cm) and slimmer than the *ryūteki*.

The HICHIRIKI, a small, almost cylindrical, double-reed pipe with nine finger-holes, seven in the front and two at the back, is used in all *gagaku* repertories. Together with the flute, it is the principal melodic instrument. The relative largeness of the reed in comparison with the air column permits the player to bend pitches in order to meet the melodic and modal requirements of the melodies characteristic of each genre.

The SHŌ, a small free-reed mouth-organ with 17 bamboo pipes (two of which are mute) set into a wind chamber, is used in *tōgaku*, *saibara* and *rōei*. When the player closes the holes on any of the 15 sounding pipes and blows and sucks air into the chamber, free reeds near the base of the pipe are sounded. In performing *tōgaku*, the *shō* produces five or six-note harmonic clusters (*aitake*) based on the circle of 5ths. Only one pitch is notated, in general the lowest note of each cluster. While in modern practice the *shō* is regarded as a harmonic rather than a melodic instrument and provides a richly dissonant texture against which the *ryūteki* and *hichiriki* perform their melodies, it is this instrument, together with the *biwa*, that in its notated pitches most accurately preserves the original melodies imported from Tang China. In *saibara* and *rōei*, the *shō* does not use *aitake* but rather follows the sung melody, doubling it in octaves or occasionally 5ths.

The three string instruments used in *gagaku* are the *biwa*, *gakusō* and *wagon*. The BIWA is a four-string lute played with a large plectrum (see also §II, 3 above). Like the *shō*, its part in *tōgaku* is based on the original Tang melodies. This ancient melody is carried as the highest note of an arpeggio created by the player sweeping the plectrum across the strings of the instrument from lowest to highest, sounding all open strings below that on which the notated pitch occurs. The effect of these strong arpeggios is, in modern practice, more rhythmic than melodic.

The *gakusō* (also known as *sō*, *sō-no-koto*, or simply KOTO) is a long zither with 13 silk strings of equal thickness and 13 movable bridges (see also §II, 4 above). Owing to a deterioration of the tradition, the *gakusō* plays only in pentatonic modes executed on open-string tunings. For the most part the *gakusō* plays one of two formulaic patterns, *shizugaki* or *hayagaki*, alternating with single notes. The player wears plectra on the fingers of the right hand. In the Heian period, left-hand pressure was applied to the left of the bridges to alter the pitch of strings and produce ornaments, but this practice has long fallen into disuse.

The WAGON is a six-string zither, believed to be indigenous to Japan, used in the music of the various Shintō rituals (see §IV, 2 above). The player holds a plectrum in the right hand and plays rapid arpeggios across the strings. With the left hand, single strings are plucked individually or in formulaic patterns.

In both *tōgaku* and *komagaku*, three percussion instruments articulate the many rhythmic patterns that form the basis of a variety of rhythmic modes. The trio of *kakko*, *shōko* and *taiko* used in *tōgaku* is modified in *komagaku* by the replacement of the *kakko* with the *san-no-tsuzumi*. The *kakko* is a small barrel-drum placed on a stand; its two heads of deer skin are secured to either end of the body by laces. Small drumsticks held in both of the player's hands are used to produce three different kinds of stroke; a single stroke with the right stick (*sei*), a slow accelerating roll played with the left stick alone (*katarai*) and a slow roll executed by the alternation of both sticks (*mororai*). The *shōko* is a small gong, set in a laquered stand. Two long sticks are used to produce three kinds of stroke. The *taiko* is a large suspended drum that comes in three varieties, *dadaiko*, *ninaidaiko* and *tsuri-daiko*. Two heads of ox hide are tacked onto a frame. Padded sticks are used to produce two strokes, a weaker 'female' stroke performed with the left hand (*mebachi*) and a stronger 'male' stroke produced by the right (*obachi*). The *san-no-tsuzumi* is an hourglass-shaped drum played with a single stick. The only other percussion instrument used in *gagaku* is the *shakubyōshi*, a pair of wooden clappers played by the lead singer in the performance of *saibara* and the music for Shintō rituals.

4. PERFORMING PRACTICE AND HISTORICAL CHANGE. Viewed from the perspective of historical development, the key to understanding the structure of *tōgaku* today is the part played by *shō* and *biwa*, the two instruments that most accurately preserve the melodies originally imported from Tang China. Performed extremely slowly, and obscured by unwritten accretions, these ancient melodies have come to assume a structural rather than a melodic role; this role has been likened to that of the *cantus firmus* of 15th century European plainchant masses. They are not, as has sometimes been stated, an 'abstraction' of the melodies carried by *ryūteki* and *hichiriki*, but the historical bedrock out of which these newer melodies evolved.

The melodies carried by the *ryūteki* and *hichiriki* dominate modern *tōgaku*. It is not surprising, therefore, that they are often taken as the key to understanding its structure. These melodies are not, however, part of the legacy from China, having come into being after the end of the Heian period at a period when the *tōgaku* tradition was already in decline. The first signs of this transformation can be seen as early as the 14th century. These new melodies bear no audible resemblance to the original Tang melodies and, unlike the parts carried by *shō* and *biwa*, depart in marked ways from the modal practice of Tang China.

Ex.13*a* shows the earliest surviving version of *Seigaiha*, a piece first mentioned by the Tang Chinese poet Li Bai (Li Po) and performed to this day in the *tōgaku* repertory. This form of the melody, preserved in the 10th-century source *Hakuga no fue-fu*, is probably little changed from that of Tang China. Ex.13*b* shows the form of the melody

Ex.13 The *tōgaku* piece *Seigaiha* as it occurs in historical sources and modern performance
(a) *Hakuga no fue-fu* (966), bars 1–2
(b) *Sango yōroku* (late 12th century), bars 1–2
(c) modern *biwa*, bars 1–16
(d) *Shinsen shōteki-fu* (early 14th century), bars 1–2
(e) modern *shō*, bars 1–16

played by the *biwa* in the late 12th century and ex.13*d* the form played by the *shō* in the early 14th century. While both these later versions exhibit increased amounts of decoration, ornamental practice is circumscribed and supports Chinese modal practice.

In modern performing practice, these melodies are transformed into structural rather than melodic elements. Exx.13*c* and 13*e* show what has become of the melody in the modern practice of *biwa* and *shō* respectively. The first aspect that is transformed is tempo; present-day tempos of *tōgaku* items are about four times slower than they would have been in the 12th century (this is reflected in quadrupling of note values in exx.13*c* and 13*e*). As a result, all but the initial notes of the mordent and suspension figurations executed under a single stroke of the plectrum by the *biwa* (marked by a slur in ex.13*c*) are rendered inaudible in modern ensemble performances; the string has stopped vibrating before the later fingerings are executed. The second transformation involves the addition of unwritten accretions to the original melodic line: the *shō* (ex.13*e*) adds five notes above the original melody note (the original pitches are circled in ex.13*e*) to make six-note cluster chords (*aitake*); the *biwa* (ex.13*c*) adds a drone comprising the pitches of all open strings below that on which the melody is played. The change in tempo, together with the obscuring of the original melodic line through unwritten accretions, contribute to the loss of any aural perception of the original melody from China as it becomes buried within the texture of modern *tōgaku*.

Any doubts that the lines carried today in the *shō* and *biwa* parts were melodies in the 12th century and earlier (rather than structural elements as they are today) were laid to rest by the work of Markham on early *saibara* sources. Early sources frequently claimed that *saibara* melodies were the same as those of certain named *tōgaku* and *komagaku* pieces. Viewed from the perspective of modern performing practice, such claims make little sense, since the melodies of the present-day versions of the *tōgaku*/*komagaku* pieces are clearly different from their *saibara* pairs. Comparison of their forms in Heian period sources, however, clearly reveals their identity.

Just as the evolution of *tōgaku* can be traced from the Heian period to the present, so too can the development of *saibara*. The late Heian forms of *saibara* melodies underwent development through the incorporation into the vocal line of formulae, perhaps related to those of Buddhist chant, in much the same ways as the melodies of *tōgaku* underwent change by the incorporation of new melodic formulae. No analysis of the development of *rōei* or *komagaku* has been undertaken to date. Analysis of *rōei* is hampered by a current lack of research on early notations, and analysis of *komagaku* by the fact that the present-day performing practice of *komagaku* includes neither of the instruments *shō* or *biwa* that might (on the basis of what is known of *tōgaku*) be expected to preserve the original melodies. The absence of these ancient melodies, from which the formulaic melodies of *komabue* and *hichiriki* presumably evolved, effectively cuts modern

komagaku off from its historical roots. Restoration of our understanding of the historical dimensions of *komagaku* can now only be made by reference to textual sources.

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VI. Theatre music

1. *Nō*: (i) History (ii) Performing practice (iii) Chant (iv) Instruments (v) Rhythms (vi) *Kyōgen*. 2. *Bunraku*: (i) History (ii) Performing practice (iii) Musical styles (iv) Tonal system (v) Form. 3. *Kabuki*: (i) History (ii) Performing practice (iii) Functions of the music (iv) Form (v) Musical structure.

1. 'NŌ'. This performance form combines elements of dance, drama, music and poetry into a highly structured stage art. Mainly based in the cities of Tokyo, Osaka, Kyoto and Nagoya, it is performed throughout the country by professional artists (almost entirely men), many of whom are carriers of the tradition as passed down through family lines for numerous generations. There is also a wide following of both male and female amateur performers throughout the country who practise and perform one or several aspects of the form. An art that developed in Japan's medieval period, it has in turn been a major influence on later performance arts, most notably *kabuki* theatre and the music of the *koto*.

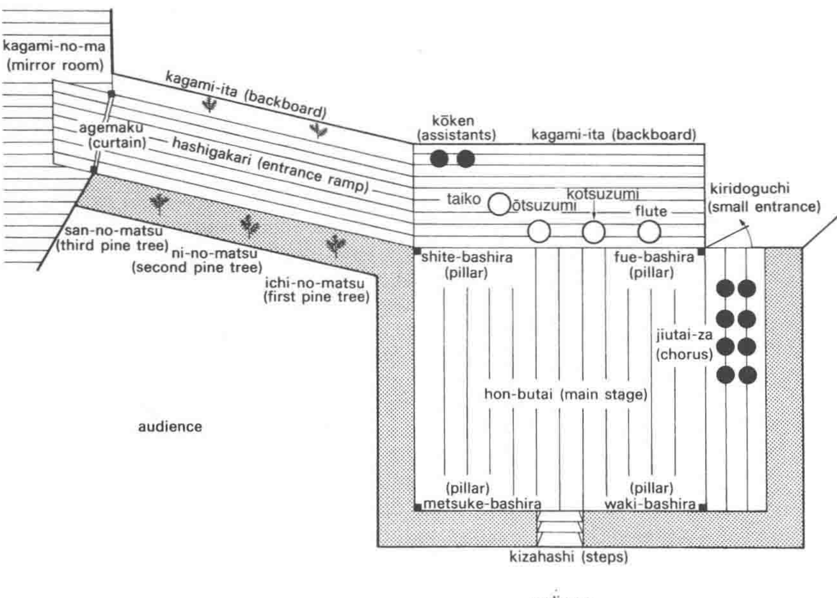
(i) History. *Nō* developed into its present form during the 14th and 15th centuries under the leadership of the distinguished performer-playwrights Kan'ami (1333–84) and his son Zeami (?1363–?1443). Zeami in particular wrote many plays that are still performed in today's classical repertory of some 250 pieces.

Known formerly as *sarugaku*, *nō* began to flourish in the late 14th century when the military shogun Ashikaga Yoshimitsu became the major patron of Zeami and his troupe. Subsequent shoguns also patronized different performers and troupes. In the Edo period (1603–1868), *nō* became the official performance art (*shikigaku*) of the military government. Feudal military lords throughout the country supported their own troupes, and many studied and performed the art themselves.

With the societal reforms of the Meiji period (1868–1912), *nō* lost its governmental patronage and was left to fend for itself. However, enough performers regrouped, found private sponsors and began teaching amateurs, that it flourished again. During and immediately after World War II, *nō* once more faced a crisis period in which its continuation was in doubt. Again, however, enough private patrons and amateur students supported professional performers, and the art has since continued to flourish.

There are approximately 1500 professional performers who currently make their living through performing and teaching *nō*. Tokyo boasts six major *nō* theatres, including the National Nō Theatre, which opened in 1983. Most major cities have *nō* theatres or, at least, theatres that can be easily rearranged to accommodate performances. The continuing popularity of summer outdoor torchlight *nō* performances, often with audiences of several thousand people, further attests to the wide respect in which *nō* is held.

(ii) Performing practice. The *nō* stage is square with a ramp leading to it from backstage, over which the characters make their entrances and exits. There is only one curtain, which hangs at the end of the ramp. Stages were formerly outside and covered with a long sloping roof; in the late 19th century, however, most *nō* stages were moved inside a dedicated theatre building (*nōgakudō*), still maintaining the roof above the stage under the roof of the theatre itself and with the stage remaining open on two sides (figs.28 and 29).

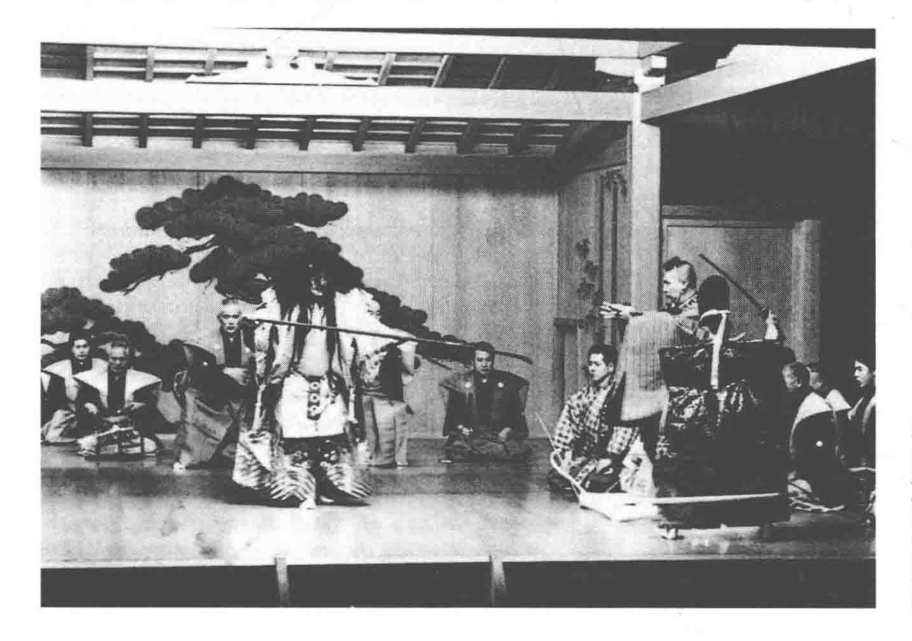


28. Stage plan of a nō theatre

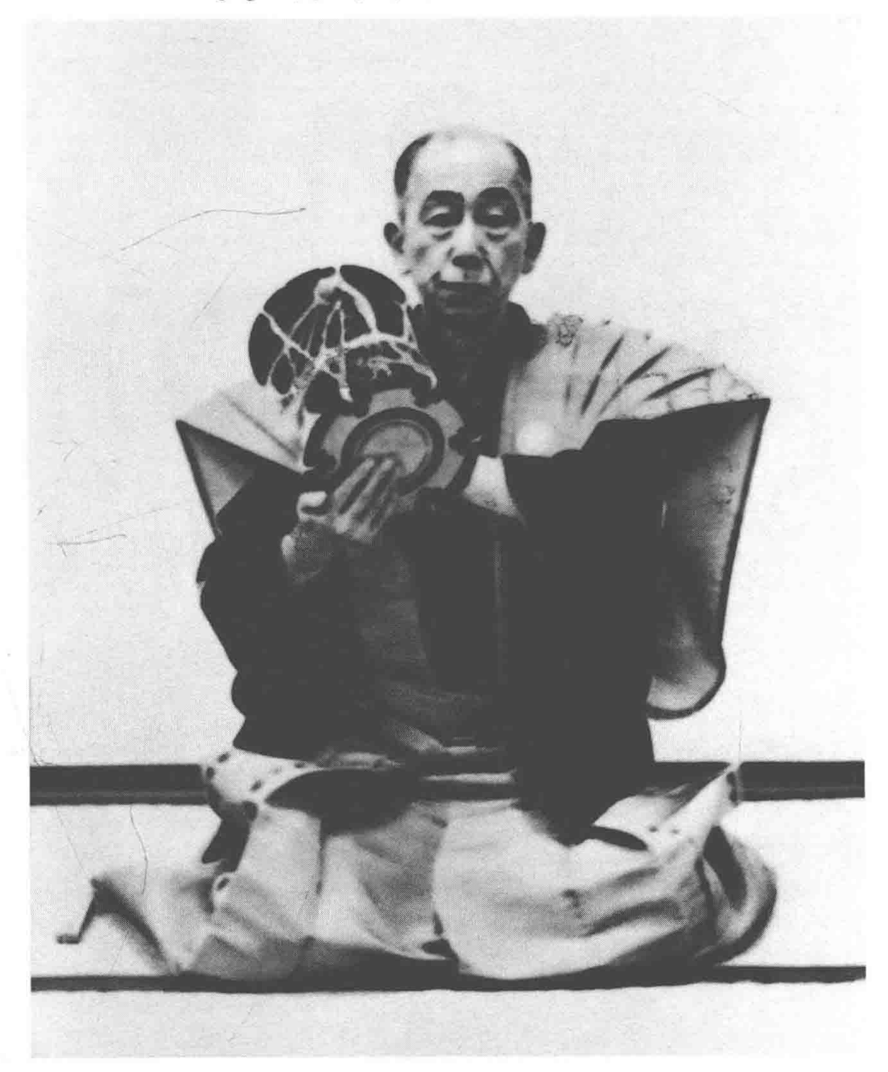
The main character of a *nō* play is called the *shite*, who sometimes appears with companion characters called *tsure*. The secondary actor (*waki*) is often a travelling priest whose questioning of the main character is important in developing the story line (fig.29). He also appears with a companion (*waki-tsure*). An interlude actor called *ai* or *ai-kyōgen* also often appears as a local person who gives further background to the *waki* (and thus to the audience) in order to understand the situation of the *shite*. In addition, a chorus (*jiutai*), usually of eight people, kneels at the side of the stage and narrates the background and the story itself, sometimes describing a character's thoughts or emotions or even singing lines for a character. Four instrumentalists (known collectively as *hayashi*) sit at the back of the stage, playing a transverse flute (*nōkan*), an hourglass-shaped drum held at the shoulder (*kotsuzumi*; fig.30), a slightly larger hourglass-shaped drum placed on the lap (*ōtsuzumi*), and a barrel-shaped drum placed on a small floor stand and played with two sticks (*taiko*; fig.31).

There are five categories of play: god plays, warrior plays, plays featuring young beautiful women, miscellaneous plays, notably featuring contemporary characters, including mad-women, and plays featuring supernatural beings, animals or other typical ending plays. During the Edo period, a full day's programme consisted of the initial ritual piece, *Okina*, followed by one play from each category, in the above order. One comic *kyōgen* play would be presented between each *nō*. Though currently quite rare, such a programme would take 10 to 12 hours to complete.

More common are weekend afternoon programmes consisting of two or three *nō* plays interspersed with one or two *kyōgen* plays, or evening weekday programmes



29. Nō performance with shite (principal actor) and waki (second principal actor) in the foreground, and instrumental ensemble behind, including (left to right) taiko (barrel drum), ōtsuzumi and kotsuzumi (hourglass drums), and nōkan (flute), with the jiutai (chorus) to the right



30. Kotsuzumi (hourglass drum)

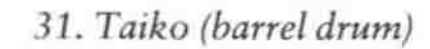
consisting of one or two *nō* plays preceded or interspersed with one *kyōgen* play.

Plays are either of one act (*ba*) or two, depending on the number of times the *shite* makes an appearance. These acts are in turn divided into scenes (*dan*). In the most formal structure, an act is divided into five scenes: *waki* entrance, *shite* entrance, *waki-shite* exchange, action of the *shite* and the departure of the *shite*; however, this exact structure of scenes is rare. Scenes in turn are broken into the most important building blocks, known as *shōdan*. Each *shōdan* has a name designating poetic, musical and sometimes kinetic forms. For example, *ageuta* generally features six to ten poetic lines of 7+5 syllables each, and has a standard, matching musical rhythm (*hiranori*) sung mainly in the high register. *Kuse*, on the other hand, usually features poetic lines that are occasionally of 7+5 syllables but will often break from that structure and become more complicated (see §(v) below). Kinetically, many *kuse* follow typical floor patterns that create triangles, zigzags and circles, all with numerous variations particular to the play.

(iii) Chant. *Nō* chant (*utai*) can be divided into three types: melodic (*yowagin* or *wagin*), dynamic (*tsuyogin* or *gōgin*) and stylized speech (*kotoba*). Melodic chant is the style closest to the concept of song. It is based on three pitch areas (high, medium and low) in which the central pitches of each are, in principle, a 4th apart. Also featured is an embellishment pattern with a pitch approximately a minor 3rd above the high pitch. The melodies created follow typical structures within a segment. Melodic movement between the medium and low pitches is direct, although moving from the medium to the high generally requires passing through an auxiliary pitch between the two, while moving from the high back to the low involves rising to an auxiliary pitch above the high pitch.

Dynamic chant is a forceful style that involves different breath control to melodic singing and results in strong vocal oscillations along with indefinite pitches, which roughly follow a set manner of rise and fall. In general, a sense of tonality is difficult to perceive in dynamic singing, though in some schools of chant it can be described as two central pitches a minor 3rd apart, with several auxiliary pitches above and below. Dynamic chant tends to be used by forceful characters or in dramatically dynamic or intense situations.

Stylized speech follows a typical model that spans an entire phrase of text. The underlying model begins low, gradually rises in pitch over several syllables, then drops



31. Taiko (barrel drum)

again while approaching the end of the phrase. This rise and fall follows free microtonal increments; it is more marked for strong characters or characters expressing heightened emotion, and gentler for female or old male characters.

(iv) Instruments. The two hourglass hand drums (*tsuzumi*), the larger *ōtsuzumi* (also *ōkawa*) and the smaller *kotsuzumi* are the most prominent instrumental accompaniment. The bodies are made of wood, usually cherry, which is carefully lacquered. Each has two horsehide heads that are stretched over hoops and then lashed to each other. Before each performance the *ōtsuzumi* drumheads must be heated and dried before being lashed tightly against the drum body, thus creating its characteristic high, hard crack when struck. The *ōtsuzumi* player often has a newly-heated drum brought to him midway through a play in order to maintain the sound. The *kotsuzumi* drumheads, on the other hand, are more loosely lashed against the drum body and require moisture to create their fuller, reverberating sound; this is maintained by sticking pieces of traditional paper on the back drumhead, which the player dabs with saliva and blows on throughout the performance.

When played, the *ōtsuzumi* is held on the left lap and struck horizontally with the right hand, while the *kotsuzumi* is held at the right shoulder and struck from below with the right hand. Their drumstrokes are combined with drum-calls (*kakegoe*) to form a variety of patterns that may accompany the chanted text or instrumental sections featuring a flute melody. The drum-calls serve as signals between the drummers and the singers (or the flute) to keep everyone together; they can also signal changes in tempo or dynamic. With a few rare exceptions, the hand drums perform together in all metred rhythmic ones and many unmetred segments (see §(v), below). The *ōtsuzumi* tends to be the leader of the two, since its drum-calls and its strokes are more forceful.

The *nōkan* (or *fue*) flute is the sole melodic instrument. Made of bamboo, it has a narrow pipe (*nodo*, literally 'throat') inserted between the blowhole and the first finger-hole. This upsets the normal acoustic properties of the flute pipe and is responsible for its 'other-worldly' sound quality. It is used in both metred and non-metred rhythmic styles in instrumental entrance music and instrumental dance segments. It is also played in free rhythm (*ashirai*) along with the chanted text to heighten

or expand emotion. When played in unmetred segments, the flute plays set patterns improvisatorially. The melody of the flute has no specific pitch relationship with the melody of the singing, although there are some similarities in the general melodic contours of the two.

The *taiko* barrel drum (*see* KUMI-DAIKO) is the final and fourth instrument of the *nō* ensemble, struck from above with two thick cylindrical sticks. It is used in just over half of the plays in the traditional repertory, and then mainly in the latter half of the performance. Plays that use *taiko* tend to feature non-human characters such as gods, heavenly beings, demons and beasts. As with the two hand drums, the *taiko* player employs drum-calls which intermesh with the drum-calls of the hand drums. These also serve as signals among the drummers and to the singers or dancers.

(v) Rhythms. *Nō* clearly distinguishes between metred rhythmic chant or flute melody (*hyōshi-au*), and non-metred or 'free' rhythmic chant or flute melody (*hyōshi-awazu*). These rhythms are 'matched' in the sense that the rhythm of the chant or flute matches that of the drums, or 'non-matched', where there is no exact correspondence between them, whether or not the rhythm of the chant or flute is tied loosely to the drums.

There are three kinds of 'matched' rhythmic chant, all of which are based on an eight-beat system (*yatsu-byōshi*). The first, *ōnori* ('large rhythm'), is based on a system of one syllable of text per beat, where the beats are basically of equal time value (with a degree of acceleration or retardation as required by the drama). Variation of this eight syllables to eight beats is common and follows set rules. *Ōnori* is full and expansive and is often used at the end of a piece to establish a sense of closure. The use of *taiko* during this section is also quite common.

The second type of 'matched' rhythmic chant is *chūnori* ('medium rhythm'), which is based on two text syllables per beat, though again variation exists. Another name for this kind of rhythm is *shura-nori* ('warrior rhythm'), and it is most commonly used in passages describing battles. This kind of chanted rhythm is accompanied by the hand drums only.

The third and most unique type of 'matched' rhythm in *nō* is *hiranori* ('standard rhythm'), also called *konori* ('small rhythm'). It is the most frequently used 'matched' rhythm and also the most complex. The text in *hiranori* is based on poetic phrases of 7+5 syllables (*shichi-go chō*). These 12 syllables are distributed in a set manner over the eight beats of the musical phrase. This distribution takes two forms, depending on the patterns that the drums play. In the *mitsuji* ('three ground') form, the chanted syllables are sung without elongation as the hand drums play sparse patterns in tandem.

The second form of syllabic distribution in *hiranori* is the *tsuzuke* ('continuous') form, in which three of the chanted syllables are doubled in length and a rest added. The result is the equivalent of 16 syllables that are evenly divided over eight beats. The drums play interlocking patterns. The straight, even-pulsed quality of this rhythm makes it easier for the listener to count the eight beats. The use of one or the other of these two forms of *hiranori* depends on the patterns of the drums: if the drums play the sparse patterns of *mitsuji*, the chant will naturally be in *mitsuji* as well, and likewise for *tsuzuke*. Greater complexity occurs due to the many variations of the poetic metre: syllable lines of 7+4, 6+5, 4+6 etc. demand changes in the embellishment and/or elongation of syllables.

There are two types of 'non-matched' rhythm, which are defined by the drumming style that accompanies the chant. In *nori-byōshi* ('riding rhythm'), the drum rhythms have a clear and relatively even pulse. In *sashi-nori* ('inserted rhythm') the rhythmic pulse of the drums is purposely made uneven or blurred. In both cases, the drums maintain a clear correspondence among themselves.

(vi) Kyōgen. This classical comedy theatre balances the more serious themes of *nō*. While *nō* is mainly music-based in nature, *kyōgen* is largely dialogue-based, though a number of songs and dances exist which tend to mimic the chant and dance style of *nō*. The two are traditionally performed alternately in the same programme, and they share a common heritage; in general, *kyōgen* is also inferred when speaking about the world of *nō*. In addition to their own *kyōgen* repertory of comic plays, *kyōgen* actors always appear in the interlude (*ai*) roles in *nō* plays, which are usually not comic in nature. Similarly, *nō* instrumentalists also sometimes appear in *kyōgen* plays, though their participation is not nearly as complex as it is for *nō*. The vocal and movement training methods of the two forms are very similar.

2. 'BUNRAKU'. A general term applied to all major forms of traditional Japanese puppet theatre, and the source of many of Japan's most famous plays and most powerful narrative music.

(i) History. The term *bunraku* is derived from the stage name (Uemura Bunrakuken or Bunrakken) of Masai Kahei (1737–1810), who brought a puppet tradition from Awaji Island to Osaka. In 1811 his successor, Bunrakken II, set up a theatre at the Inari shrine in Osaka; in 1872 the same company built a theatre called the Bunraku in the city's Dōtonbori entertainment district, where there had been other puppet theatres since 1684. In the 20th century *bunraku* became the general term for such theatres. Under other names, puppetry in Japan can be traced back to the 12th century, its earliest forms possibly reflecting Asian continental influences and shamanism as well as indigenous religious functions. The major musical genre relating to *bunraku* is *jōruri*, which originated in the narration of the 15th-century *Jōruri jūnidan sōshi* ('Tale of Princess Jōruri in 12 episodes'). As this story and other musical narrations developed, they came to be known generically as *jōruri*. When such stories were accompanied, the first instrument generally used was the pear-shaped lute, *biwa* (see §II, 3 above). In the 16th century this instrument was replaced by the three-string plucked lute, *shamisen* or *samisen* (see §II, 6 above). In the early 17th century narrator and *shamisen* accompaniments were combined with puppet plays, first in Kyoto and then in Edo (now Tokyo).

After the great fire of 1657 in Edo, the tradition moved to Osaka. There the most famous musical puppet drama tradition began in 1684 at the Takemoto theatre with *Yotsugi Soga* ('The Soga heir'), a historical play (*jidai-mono*) by Chikamatsu Monzaemon (1653–1725) set to music by TAKEMOTO GIDAYŪ. A rival theatre was opened by Toyotake Wakadayū in 1703, the year in which Chikamatsu and Takemoto presented their first *sewa-mono* ('modern' play), *Sonezaki shinjū* ('The double suicide at Sonezaki'), which dealt with a young merchant
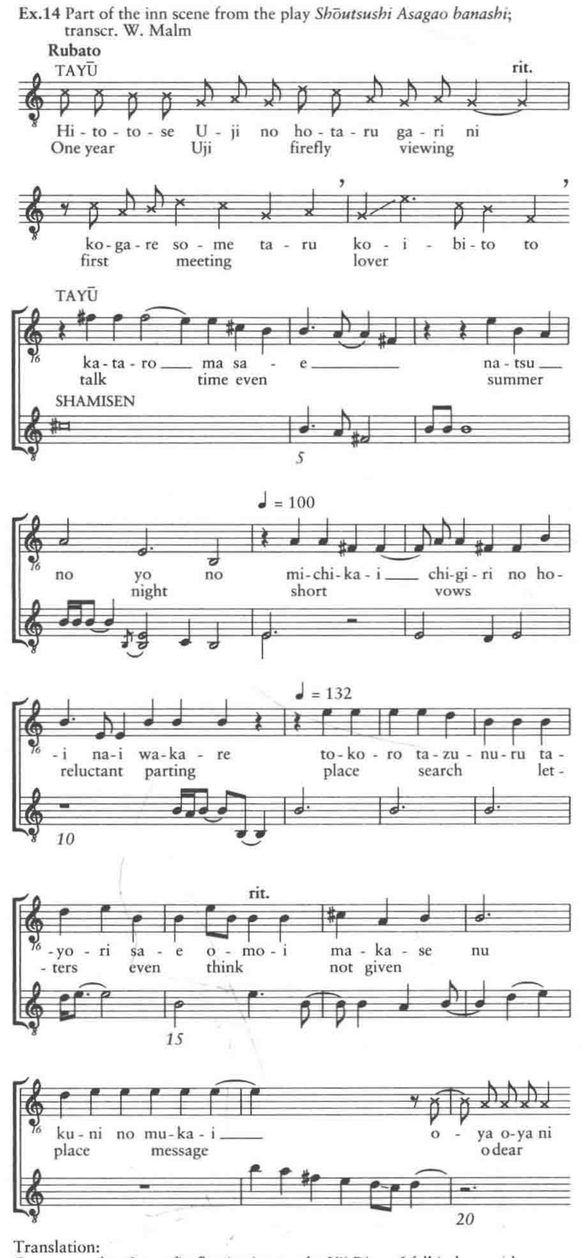
and a courtesan instead of historical or magical figures. The music of Takemoto was called *gidayū-bushi* to differentiate it from the many other *jōruri* genres (see §II, 6(ii) above).

In puppet theatres of the early Edo period (1603–1868) the musicians were placed backstage or behind a bamboo curtain forward of stage-left. The puppets were operated by one man from below. In 1705 both the operator and the musicians were brought into view of the audience, and in 1734 the three-man puppets of today were brought into use, one man handling foot movements, another the left arm and the third controlling the head and right arm. Through the use of internal strings and manipulative skills, extremely subtle dramatic actions are possible with such puppets.

Subsequent decades reflect continual innovations by puppeteers, playwrights and musicians as well as cycles of decay and restoration. *Gidayū* music was a popular amateur tradition outside the puppet theatre, and concerts of female performers (*onna gidayū* or *musume gidayū*) flourished from the 19th to the mid-20th centuries. It later revived as part of the post-World War II feminist movement in Japan. Since the mid-20th century *bunraku* has been supported primarily by government subsidy and by devotees; the National Bunraku Theatre is located in Osaka. All major texts are in print, and many amateur and professional performances can be seen. Recordings of many famous performers also exist.

(ii) Performing practice. *Gidayū* music is performed in four ways: as accompaniment for *bunraku*, in *kabuki* theatre, in concerts or recitals, and as dance accompaniment. A normal performance is given by a singer (*tayū*) and one *shamisen* accompanist (fig.32), although large groups may appear in dance sections. The singer kneels before a sturdy music stand (*mirudai* or *kendai*) on which the text is placed. Books of complete play texts are known as *shōhon*, *inbon* or, more commonly, *maruhon*. The latter term means 'round book' because of its florid 18th-century script. The music stand usually holds a *yukahon* ('use book') that contains only the text of the particular scene being performed. There also are *keikobon* ('lesson books') that are used for practice or for amateur lessons. Except in beginners' books, melodic notation is not found, although occasional rubrics appear alongside the text that are either singing symbols derived from *nō* drama or names of patterns, style or pitch levels (see below). The *shamisen* or, in Osaka dialect, *samisen* player is to the left of the singer. The *gidayū shamisen* is the largest of the traditional forms, with a thick neck (*futozao*), weighted bridges and a thick ivory plectrum. In theatrical performances the musicians are often placed off-stage-left on a revolving dais that turns to enable a new set of performers to replace the first two halfway through a scene: the performance is very tiring for the *tayū*, as he speaks all the roles of the play as well as singing all the music. Only men perform in the *bunraku* theatre.

Ex.14 Part of the inn scene from the play *Shōutsushi Asagao banashi*; transcr. W. Malm



Translation:
One year, when I was firefly viewing on the Uji River, I fell in love with a man. Even time to talk was short on that summer night so we made vows and parted reluctantly. I didn't even have time to get his address. Alas.

(iii) Musical styles. The four basic styles of *gidayū* music are instrumental (*ai*), declamatory (*kotoba*), lyrical (*ji*, *jiai* or *fushi*) and parlando (*iro*, *ji iro* or *kakari*). These four styles interlock continually, as shown in ex.14, a transcription of an excerpt from the inn scene (*Yadoya no dan*) of the play *Shōutsushi Asagao banashi* ('The tale of Asagao the lookalike'). Instrumental sections vary from short units (e.g. bar 19) to longer solos, the latter often classed as *ai-no-te*, as in other *shamisen* and *koto* genres. Many instrumental passages have names and are used for specific musical or dramatic purposes. For example, there are *naki* patterns for various kinds of crying, and varieties of *iri* often precede high vocal cadenzas. The instrumental preludes and postludes to scenes can be equally informative. Theoretically, a type of *shamisen* music called *okuri*, played at the end of one scene in a play or, in a different form, at the start of another, indicates that the two scenes are set in the same place, while the use of *sanjū* patterns means that the second scene is in a new location. The nature of the character on stage or about to enter may also be conveyed by *shamisen* music.

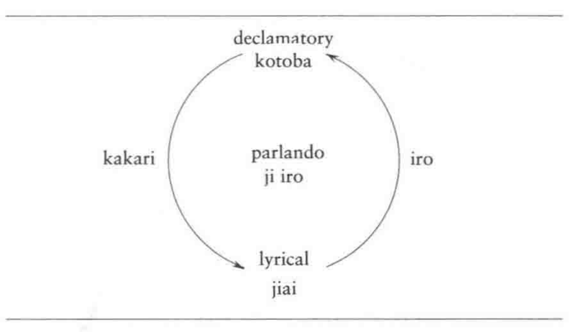
Table 4 is an abstraction of the general movement and levels of the three styles of vocal music. The general design

for a major musical section (*sawari*) of a play is *A* – lyric or parlando units, *B* – a speech section returning to lyric and parlando passages, and *C* – a full cadence. Ex.14 illustrates an *A* section.

The opening three bars are the end of a monologue, spoken by the *tayū* in the voice style of a former court lady who, having cried herself blind over the loss of her lover, is now reduced to a life of performing music for inn guests. In this scene she is telling the story of her sad life to a guest who, unknown to her, is her former lover. The interpretative challenges in such declamatory passages are both dramatic and musical, for one essential point is the silent interval (*ma*) between phrases and the timing of the words. Thus the hardest moment is the rendition in bars 2 and 3 leading into the word *koibito* ('lover'). The passage in bars 4–7 is marked in most textbooks as *kakari* ('connection'), for it leads from declamation (*kotoba*) into lyricism (*jiai*) as seen on Table 4 and in ex.14. As noted, additional performance instructions can be found beside the text, though not specific melodic notations in the Western sense. For example, the next passage (bars 8–10) is sometimes marked *ji naka*, implying that the line is becoming lyrical at a lower pitch range. The term *haru* may be found at the start of the next passage (bar 11), which may imply not only a higher pitch level but also a more taut voice quality. The meaning of such terms is only learnt by lessons with a master. The final *shamisen* passage (bar 19) does not resolve to the pitch centre E, thus leading the music back to speech in a fluid *iro* manner and the beginning of section *B*. If it had cadenced fully it would have been called a *tome* (ending). From this short excerpt one can sense the combination of conventions and specific interpretations that make full *bunraku* performances or *sawari* recitals as dramatic as Western opera, though the idiom is quite different.
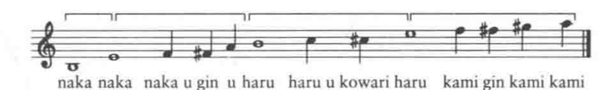
(iv) Tonal system. The *yō* and *in* scales (*see* §I, 5) predominate in *gidayū*, as in most *shamisen* music. The





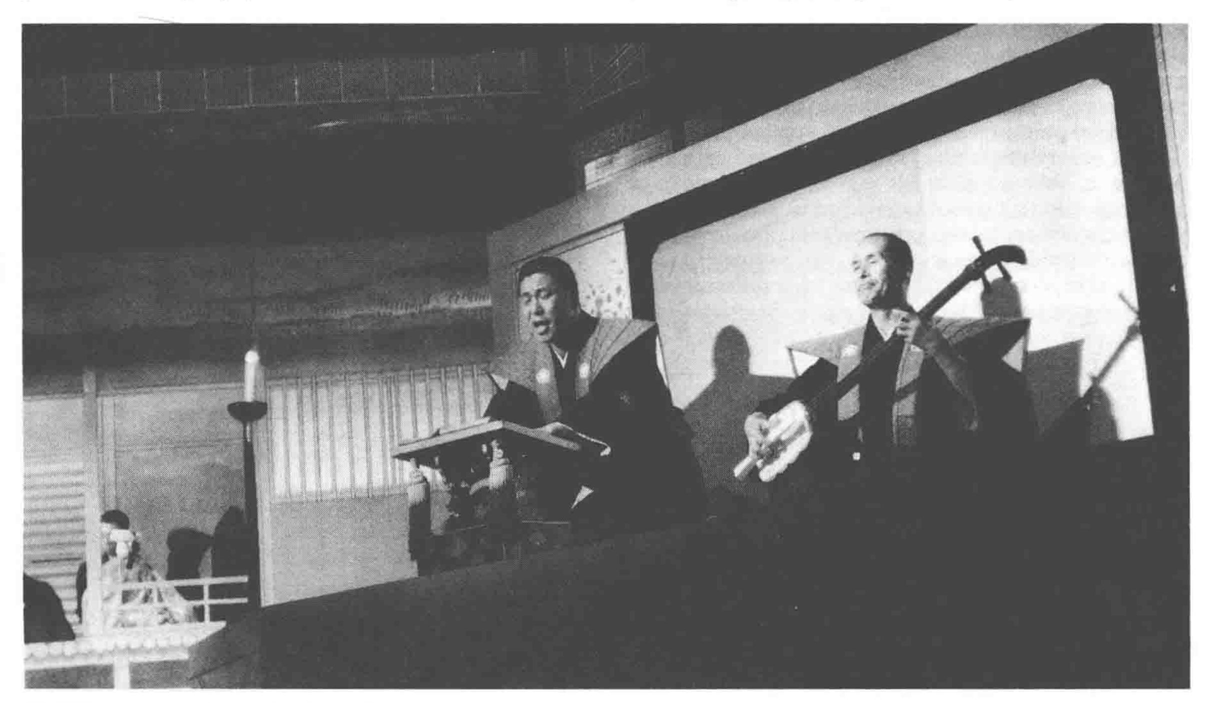
flow between tonalities is determined by changes of one pitch within a 4th (ex.15). Melodic tension is created by

Ex.15 The *gidayū* tone system



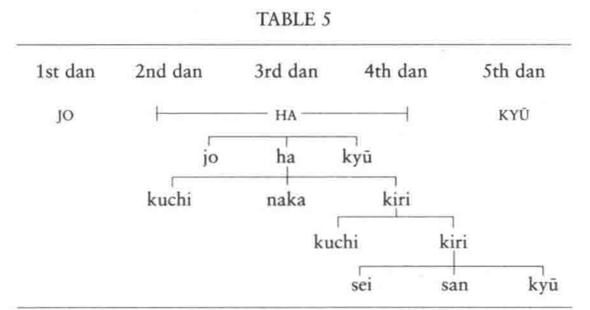
using pitches above or below tonal centres (see the uses of F♯, D, C♯, C and A in ex.14). The basic pitch of a given performance is determined by the singer. Using the B of ex.14 as an arbitrary tonal centre, the basic sonic vocabulary of *gidayū* and words attached to pitches in it are shown in ex.15. Only *gin* and *kowari* are pitch specific. Terminology in *gidayū* is as fluid as its structure.

Performers often refer to 'Eastern-style' (*higashi-fū*) passages that favour F and C and 'Western-style' (*nishi-fū*) ones that favour F♯ and C♯. The terms originally referred to the Toyotake and Takemoto theatre styles respectively, but today both may occur within a given piece. In actual practice, however, the intonation of these auxilliaries is quite flexible as compared with other *shamisen* genres, and portamenti may further obscure



32. Gidayū music, with tayū (singer) and shamisen, performed as accompaniment to bunraku puppet theatre

TABLE 5



modal analysis while adding colour to the performance. Such pitch variability may reflect both a chanter's (or his teacher's) preference and sometimes the mood of the passage. Often a sadder passage will tend towards the *in* mode, with F and C replacing their sharped variants.

(v) Form. Period plays (*jidaimono*) traditionally have five sections (*dan*), and genre plays (*sewamono*) have three acts (*maki*). Three-part divisions of entire plays or sections are common. The terms, *jo*, *ha* and *kyū* ('introduction', 'breaking away', 'hurried') are frequently used for these (see §II, 4(iii)(b) above), although *jōruri* nomenclature has added *sei*, *san* and *kyū* ('peaceful', 'mountainous', 'rushing'), and *kuchi*, *naka* and *kiri* ('opening', 'middle', 'cut'). The first two sets of words are general aesthetic terms, whereas the third refers to subdivisions of a given scene. For example, the traditional divisions of a period play might be as shown in Table 5: each *dan* may be subdivided into various combinations of the three types of term, as shown in the third *dan*. The third *dan* is chosen, as it is considered to be the climax of a play. The *kiri* is the climax of a scene or *sawari*. In the above outline the *kiri* (which may be an hour long) is further subdivided into a *kuchi* and a *kiri*, and that sub-*kiri* comes to a dramatic ending in a *kyū*. Under this system the most important moment in the play would thus be the *kyū* of the *kiri* of the *kiri* of the *ha* of the *ha* of the third *dan*! Such distinctions are seldom the concern of the musicians or the audience, although the term *kiri* is well known to them all. The term *dan* is applied generally to whatever portion is performed and so cannot be viewed in such an architectonic manner when used as a title. Moreover, although it is felt that the pitch centres of various *dan* and subsections should occur in a given order, complete plays are rarely performed, and thus such tonal and formal points are lost. One now normally sees a potpourri of sections or subsections from different plays in one programme. Although the original theatrical design is gone, there remains a rich repertory of artistic dramatic excerpts performed in a unique solo narrative form.

3. 'KABUKI'. Japanese theatrical form popular since the Edo period (1603–1868) and the source of many major musical genres.

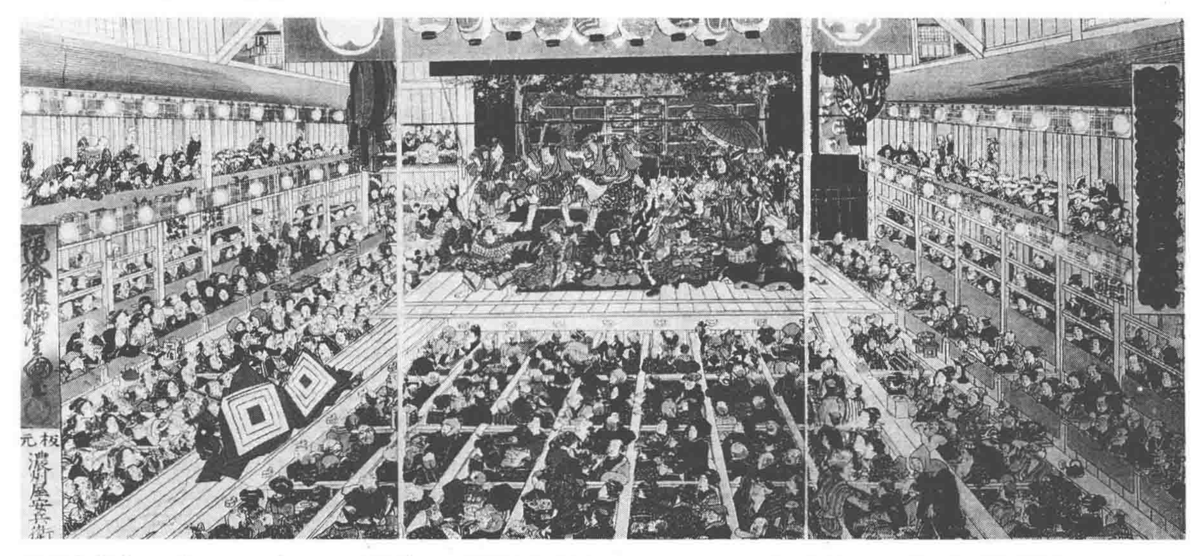
(i) History. In the late 17th century the term *kabuki* was used to refer to something unconventional, such as clothing or social behaviour. The word was first connected with the theatre in a source of 1603 that mentions an unusual dance (*kabuki odori*) supposedly performed in 1596 by Okuni, a female dancer from the Izumo Shintō shrine. Using a *nō*-style stage set on the Kamo river-bed in Kyoto, she performed a lively version of a Buddhist festival dance, the *nenbutsu odori*, to the accompaniment of the drums and flute of the *nō* and a small Buddhist gong that she played herself. The popularity of the entertainment was enhanced by additional folkdances and pantomimes. Such performances subsequently spread through the country as female (*onna kabuki*) or prostitute (*yūjo kabuki*) 'modern' theatre. In 1629 the government banned them, although the rival genre, the *wakashū kabuki* ('young-boy show'), continued. These forms of popular theatre had developed rapidly, the major musical change being the addition of the three-string plucked *shamisen*, as the chief melodic instrument (see §II, 6 above).

The banning of the 'young-boy' *kabuki* in 1642 led to the use of the term '*yarō*' ('male-adult') *kabuki* and to pantomime comedy (*momomane kyōgen zukushi*). However, audiences preferred the term *kabuki*, and as the drama matured, the Chinese ideographs representing music, dance and acting were chosen to write it.

Traditional *kabuki* has remained a genre performed entirely by males, the role of *onnagata* (female impersonator) being highly respected. It was cultivated and popularized by itinerant and local companies as well as in the permanent theatres of big cities such as Osaka, Kyoto and Edo (now Tokyo), and by the 19th century there was an established repertory of 18 great plays and a tradition of famous playwrights, 'hit' shows and star actors (fig.33). Much of the tradition survived into the 20th century, continuing alongside regional variants and new styles (some of which include actresses and new music). Most major *kabuki* companies are owned by film corporations, but in 1965 a government-subsidized national theatre was established, which regularly shows *kabuki* (among other traditional genres) and includes a training school for *kabuki* performers.

There are two main kinds of *kabuki* play: *jidaimono*, or pseudo-historical period pieces, and *sewamono*, stories dealing with plebeian life of the Edo period. There are also modern plays. Traditional plays are seldom performed complete, as they may last for a day or more. Normally the Kabuki-za in Tokyo stages two programmes a day, each consisting of single acts from plays and often dances from other acts. Some scenes have no music at all, but only the content of the *kabuki* dramas with music is discussed here.

(ii) Performing practice. *Kabuki* music is played by onstage (*debayashi*) or offstage (*geza*) groups. Both use percussion and flutes and perform different genres of *shamisen* music, the most commonly used being *gidayū*, *nagauta*, *kiyomoto* and *tokiwazu* (see §II, 6(ii) above). Players of each genre belong to different guilds and maintain separate rooms backstage. In plays derived from the puppet theatre (*bunraku*), the *gidayū* singer and *shamisen* player, known collectively as the *chobo*, kneel on a dais stage-left or behind a bamboo-curtained alcove above the stage-left entrance. In pieces of pure dance using *nagauta* or in works derived from *nō* plays, the onstage ensemble traditionally consists of a row of singers and *shamisen* (up to eight of each) on a red dais at the back of the stage, with the drums and flute of the *nō* (known collectively as the *hayashi*) on the floor in front of them (fig.34). Up to four *kotsuzumi* (hourglass drums held at the shoulder) and two *taiko* (drums played with a stick) may be used, although only one *ōtsuzumi* (side-held hourglass drum) and one flute are usual. The flautist uses both the *nō* flute (*fue* or *nōkan*) and a bamboo flute of folk origin (*takebue* or *shinobue*). If more than one type



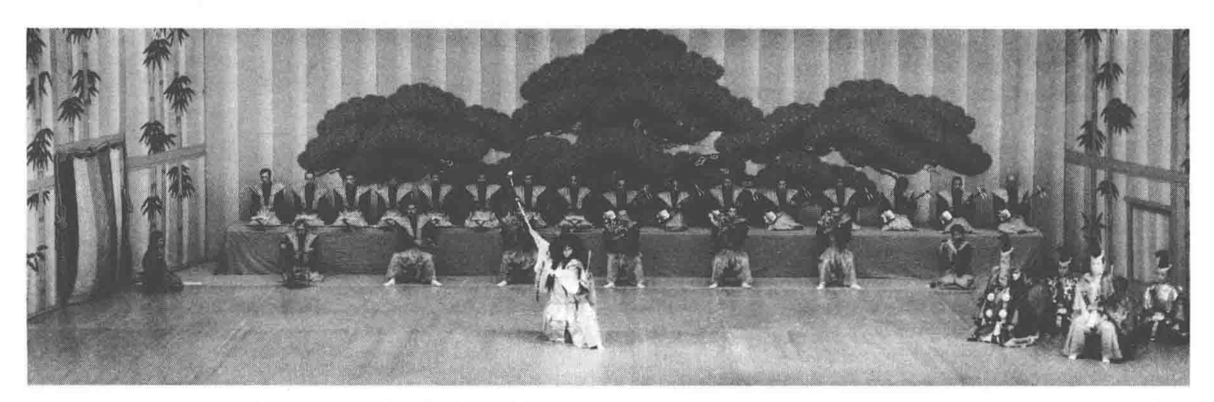
33. Kabuki theatre during a performance of 'Shibaraku' (1714) by Ichikawa Danjūrō II: woodcut by Utagawa Toyokuni I, c1800

of *shamisen* music is used on stage, the arrangement of the musicians is determined by the layout of the set. In such mixed performances (*kakeai*) the genre of the performers can be identified not only by their style but also by the colour and shape of the singers' music stands.

The offstage or *geza* ensemble is normally positioned in a room at the stage-right corner, from which its members can see, through a bamboo curtain (*kuromisu*), the stage or the *hanamichi* (entrance ramp) that runs from the back of the auditorium to the stage. The *geza* ensemble may use the instruments and singers from the *nagauta* ensemble mentioned above, as well as many other percussion combinations. The *ōdaiko*, a large barrel drum with two tacked heads, and a temple bell (*kane*) are frequently used, as are instruments of folk or festival origin such as the hand gong (*atarigane*), the *okedō* and the festival *taiko* stick drums. Horse bells (*orugōru*), cymbals (*chappa*) and a xylophone (*mokkin*) may also add appropriate dramatic effect to traditional *kabuki*.

More modern variants of *kabuki* include the genre called Super Kabuki, created by the actor Ichikawa Ennosuke in 1986. This uses a fast-paced staging and adds to the traditional musical elements a wide range of other instruments (*koto*, *shakuhachi*, *biwa* and even some Western instruments) playing new compostitions.

(iii) Functions of the music. Offstage music, like film music, may give sound effects, set the mood, support stage actions or imply unspoken thoughts. Examples of sound effects are the use of Buddhist bells and perhaps a sung prayer to indicate that a scene is set near a big temple, or the use in a seashore scene of a pattern on the *ōdaiko* drum representing the sound of waves rolling in. Mood and location can be specified further by an offstage song, often sung before the curtain is pulled aside, which tells the audience that the scene is set in a geisha house, in a palace or on the Tōkaidō road between Kyoto and Edo. Certain *shamisen* interludes (*aikata*), when combined with the appropriate *ōdaiko* drumbeats, can imply such contexts as cold weather, rain or a dark summer night. A correctly beaten drum indicates approaching danger as 'naturally' as the tremolo diminished chord does in traditional Western drama. Dialogues and soliloquies may be underpinned by *meriyasu* (*shamisen* patterns), which are chosen for their correspondence to the text or the character. Unspoken thoughts can be expressed by *meriyasu* songs sung offstage while the actor broods, writes a farewell letter, or otherwise moves without speaking. More active stage events, such as fights (*tachimawari*) and formalized slow-motion fight dances, have specific instrumental accompaniment (*dontappo*).



34. Kabuki performance with onstage ensemble: (back row, left to right) eight singers and eight shamisen (lute) players; (front row, left to right) taiko (barrel drum), ōtsuzumi (hourglass drum), four kotsuzumi (hourglass drums) and fue (flute)

There are over 150 *geza* songs and an equal number of *shamisen* interludes and percussion patterns. The musicians know which devices to use for each situation, and the names of such devices are found in performance books (*tsukechō*) provided for each production by the chief *geza* musician. The audience, like its Western counterpart, normally cannot name or describe the structure of a given signal but through familiarity with the genre can feel the sense of such musical events in relation to the drama.

Onstage music is generally direct narrative commentary or dance accompaniment. The narrative style (*katarimono*) is related to that of *bunraku* (see §II, 4(iii)(b) above), except that dialogue is spoken by the actors, not the narrator. The dance accompaniment is adapted to the choreographic needs of the performer and often requires special offstage effects to enhance the mood.

(iv) Form. *Kabuki* plays and dances, like Western operas and ballets, have an endless variety of structures dependent on plots and actions. The most typical form of dance generally maintains the tradition of a tripartite division (*jo*, *ha* and *kyū*; see §III above), although with different nomenclature.

The *deha* ('coming out') contains an introduction (*oki*) and a travelling (*michiyuki*) section. The nature of the character, the setting and the means of entrance (trapdoor, ramp, stage entrance) influence the musical style of both these sections. The *chūha* (middle section) often has a highly lyrical, romantic passage called the *kudoki* and occasionally some story-telling (*monogatari*). The major dance section (*odori ji*) is essential. The exit section (*iriha*) involves greater musical and choreographic action (*chirashi*) and a standard finale (*dangire*). Such a dance piece may be 15 to 40 minutes long, and there are great variations in the forms of specific pieces.

(v) Musical structure. The instrumentation of a *kabuki* dance piece varies according to the needs of the form and the dance. The singer and the *shamisen* perform the melodies; the use of the drums and flutes is more complex. Lyrical sections are often supported by the bamboo flute. The *nō* flute is used to play patterns totally unrelated to the *shamisen* melody: it sets the mood or, with the *taiko* stick drum, performs parts of patterns derived from *nō*. The *taiko* itself is used to play either named, stereotyped patterns originating in the *nō* tradition or units created for *kabuki*. The latter tend to reinforce the rhythm of the *shamisen* music, while the former sound 'out of synchronization' with it, although they match the melody of the *nō* flute if it is also being played. Such deliberate disjunction helps to create the necessary sense of forward motion and progression. The two *tsuzumi* drums are similarly used; often they directly support the *shamisen* rhythm in a style called *chirikara*, named after the mnemonics by which the music is learnt. When the drummers play patterns derived from *nō*, they, too, sound out of step with the main melody. Sometimes, therefore, the *tsuzumi* and *shamisen* are in one rhythmic conjunction, while the *taiko* and *nō* flute are tonally, melodically and rhythmically in a different cycle. This can be called a 'sliding door' effect, for the units each have a fixed internal structure but do not necessarily begin and end together. The effect is analogous to that of the harmonic settings of Western traditional music, although the sound is very different. As in Western harmonic progressions, the tensions are released at main cadence points.

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VII. Folk music

Until a new phrase, *'minzoku ongaku'*, translated from English and German, came into use in the mid-20th century, there had been no exact word in Japanese for 'folk music'. There are two meanings of *minzoku ongaku*, each written differently in Chinese characters but pronounced alike: music of various nations and folk music of a particular nation. The connotations of these two words correspond exactly to the German terms for studies of human traditions, 'Völkerkunde' and 'Volkskunde'. *Minzoku ongaku* in the latter sense is now fairly well understood to denote the kind of music that is played in villages and towns by non-professional musicians.

Japanese folk music can be seen as having three major divisions: *warabe-uta* (traditional children's game songs); *min'yō* (folksongs); and music for *minzoku geinō* (folk performing arts).

1. History. 2. *Warabe-uta*. 3. *Min'yō*. 4. *Minzoku geinō*.

1. History. One of the customs of the common people in the early 8th century CE was the singing of *utagaki*, or *kagai*, courting songs between men and women sung during spring and autumn festivals. This was documented by the writers of the *Fudoki* (compiled in 713), the official documents containing cultural and topographical descriptions of the various regions of Japan. Similar folk traditions, usually combined with agricultural rites, were observed until the mid-20th century by villagers in various places in Japan.

The two oldest chronicles, *Kojiki* ('Record of ancient matters', 712) and *Nihon shoki* ('Chronicles of Japan', 720), contain the texts of early folksongs called *hinaburi* ('rural manner'), *sakahogai no uta* ('songs of the drinking rite') and *wazauta* (divination songs and songs of political events). Twenty-one songs from the two chronicles are also found in the *Fudoki*, where seven more songs are recorded. Although the texts have various metrical forms, the form with 5+7+5+7+7 syllables is most common among these songs: when the first comprehensive anthology of songs, the *Man'yōshū* (20 volumes), was edited in the latter half of the 8th century, this metrical form was found to be almost exclusively the basis for about 4500 songs dating from the 4th century to the mid-8th century. Among these were many songs of everyday tasks such as cloth-bleaching, rice-pounding, corn-grinding and sake-brewing. The song texts with 5+7+5+7+7 syllables are usually considered the most typical of Japanese poems and hence are called *waka* ('Japanese song'). These were actually sung in early days, but by the Heian period (794–1185), they had become purely written poems occasionally chanted or recited in a stylized manner. These still survive and are performed every year at the imperial New Year poetry party.

The musicians of the imperial palace also preserve and often perform the *kagura* and *saibara* repertories, which are related to the folksongs of the Heian period. The former includes the ceremonial rites, specifically called *mi-kagura* (see §V, 1 above), performed by court musicians for the Shintō deities. Although it has been highly stylized, with *gagaku* influence, and respectfully arranged as an imperial rite, *kagura* reveals many elements of folksong style, such as leader-chorus (responsorial) singing and the alternate singing of two groups. *Saibara* has an even more direct relationship with the folksongs of the period. There are several theories concerning its origin, including that of Kawaguchi Ekai (1866–1945), who insisted that *saibara* originated in the Tibetan love-song called *saibar*. It is, however, generally believed that *saibara* consisted of a group of folksongs from central and western Japan that were chosen by the aristocracy for singing and arranged for performance to the accompaniment of *gagaku* instruments. This tradition had been almost forgotten by the middle of the Kamakura period (1192–1333) but was partly reconstructed (in greatly modified form) in the 17th century and more so in the 19th and 20th centuries. Within the aristocracy there was yet another group of folksongs, called *fuzoku*, from eastern Japan; these remained in complete obscurity after the Middle Ages. However, an imperial court musician, Yamanoi Motokiyo, has deciphered notation from an old scroll dated 1186 containing 14 *fuzoku*, which reveal the interesting fact that most of the songs are based on the scale structure that underlies modern folksongs, the *min'yō onkai* (see §3 below).

During the Middle Ages, that is the Kamakura and Muromachi (1338–1573) periods, many kinds of folk performing arts came into vogue. Some, such as *dengaku*, *sarugaku* and *kusemai*, were later performed by the specialized professionals who were the first in Japanese history to create a new artistic form, the *nō* theatre (see §VI, 1 above). Many others, such as *bon-odori* (folkdances for the late summer ancestral festival) and *hayashida*

(rice-transplanting ritual performance), have remained folk performing arts even in the 20th and 21st centuries. In addition, many folksongs were recorded in a few anthologies of *kouta*, short songs of the time. Some of them can still be found among the texts of 20th-century folksongs.

Most modern folksongs date back to the Edo period (1603–1868), however. Although the townspeople were more consciously creative than the villagers in their musical art forms, the rural populance was also very productive during that period. In the early 17th century a genre of Japanese theatre, *kabuki*, was created by Okuni, a shrine maiden, who later organized a group of entertainers and dancers, both men and women, to perform *furyū* dances on stage. Like the *nō* theatre, *kabuki* was in its early days deeply rooted in folk tradition (see §VI, 3 above).

The *shamisen* and a short version of the *shakuhachi* (flute) known as the *hitoyogiri* came into vogue among the people in the latter half of the 17th century. In 1664 Nakamura Sōzan, a blind musician, wrote a book entitled *Shichiku shoshin-shū* ('Collection for beginners on silk and bamboo'); its three volumes were intended for beginners on the *hitoyogiri*, *koto* and *shamisen*, one volume for each. He used the popular songs and folksongs of his time as studies for the instruments; among them are many *bon-odori* songs, some of which still survive.

There have also been several anthologies of folksongs; the most informative on work songs of eastern and central Japan, including Hokkaidō, is *Hina no hitofushi*, edited in 1809 by Sugae Masumi (1754–1829). Towards the end of the Edo period and during the Meiji era (1868–1912) many popular songs appeared, depicting the life of the people in that changing society as well as the succession of social events. Most of these songs were soon forgotten despite their popularity; some, however, remained for longer and became folksongs, most of which are now sung as *ozashiki-uta* (songs for geisha and other parties).

As urbanization affected the whole country, some of the folksongs and traditional performing arts became more popular in a wider region through the mass media; many are now performed by amateurs and professionals, while others are gradually being forgotten by the people, who no longer work and live as before. But in the 1960s and 1970s an increasing number of folksong enthusiasts among young people and artists began to use traditional folk materials for their music.

Japanese folk music had never been studied scientifically before Machida Kashō (1888–1981) began his private gramophone archive of Japanese folksongs in 1934; this was later transferred to NHK (Japan Broadcasting Corporation), where Machida continued his work editing the voluminous anthology *Nihon min'yō taikan*. His study was followed by those of many musicologists, including Takeda Chūichirō, who edited *Tōhoku min'yō-shū*, Hattori Ryūtarō, Koizumi Fumio and Takeuchi Tsutomu.

2. 'WARABE-UTA'. There are three kinds of Japanese song for children: (*shōgaku-*)*shōka* (songs for primary school use); *dōyō* (songs for children composed by professional musicians); and *warabe-uta* (traditional game songs). The last type is different from the other two mainly in that its form is simpler and it is always combined with some kind of game. Significantly, *warabe-uta* predominantly use traditional pentatonic scales and modes: they are 'traditional' products and are generally passed from child to child.
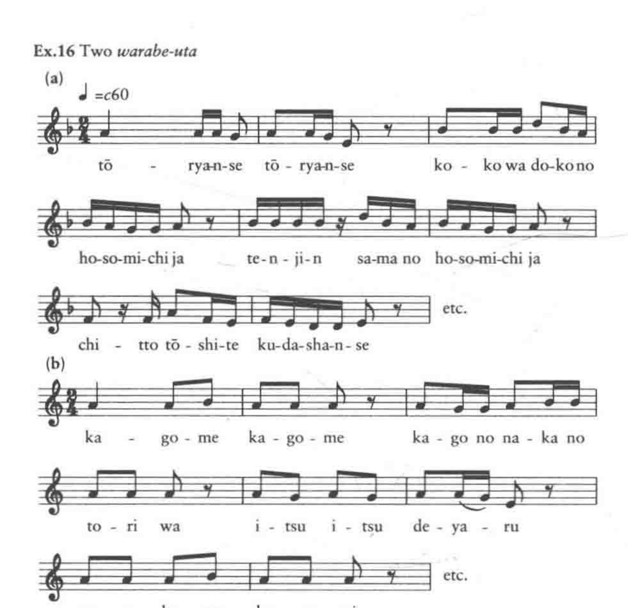
By contrast, *shōka* and *dōyō* are products of adult composers and lyricists, dating from the 1870s, after the introduction of Western music. Although tending to be taught in schools, often with the aid of printed notation and lyrics, many have entered the oral tradition; still, it is difficult to deem them 'folksongs'. More so than *warabe-uta*, they are sung also by adults, who find them nostalgic. They are based on Western major and minor modes, on the hybridized 'pentatonic major and minor' modes (see §I, 4 above), and only very rarely on traditional modes. They also sometimes employ 3/4 metre, which is never found in traditional music or in *warabe-uta*. Given such Western elements, it is not surprising that *shōka* and *dōyō* are often performed in harmonized settings.

Many *warabe-uta* are still sung by children, regardless of where they live throughout the country. These can be classified into ten groups according to the kind of game for which they are sung: *tonae-uta*, play songs without gestures, including *kazoe-uta* (counting songs), *warukuchi-uta* (abusing or teasing songs) and *kae-uta* (parody songs); *ekaki-uta* (picture-drawing songs), which are common among Japanese and Korean children; *ohajiki-* and *ishikeri-uta* (play songs using marbles and rocks); *otedama-uta* (play songs with bean bags); *maritsuki-uta* (ball-bouncing songs); *nawatobi-uta* (skipping-rope songs); *janken-uta* (rock-scissors-paper game songs); *oteawase-uta* (hand-clapping songs); *karadaasobi-uta* (a newly coined word for game songs with body movements, such as finger games, face games and foot games); and *oniasobi-uta* (play songs for large groups to decide who will be 'it').

Warabe-uta melodies, simple in structure, are usually within the range of a 6th or an octave, and in many cases they are based on one or two tetrachords. Following the tetrachordal model of Koizumi (see §I, 4 above), *yō* or *min'yō* tetrachords or scales are the most frequent in traditional *warabe-uta*, as in traditional folksong; the *in* or *miyako-bushi* tetrachord or scale is also common. A few *warabe-uta* mix more than one type. A good example is the well-known *Tōryanse* (ex.16*a*), which begins with a *yō* tetrachord then moves to two conjunct *in* tetrachords, both of which adds a lower-neighbour tone that strictly speaking belongs to a *yō* tetrachord. This is a relatively complex melody for traditional children's songs; a simpler one is shown in ex.16*b*.

Text setting of *warabe-uta* is almost wholly syllabic. The metrical forms, however, depend largely on the form of the particular game. Skipping-rope songs usually have a slow duple metre, whereas ball-bouncing songs show more variety in rhythm, depending on how the players bounce the balls.

3. 'MIN'YŌ'. A relatively unified conceptual category of 'folksong' has only come into existence in Japan since the 1890s, with the gradual spread and acceptance of the term *min'yō*. This was a direct translation of the German word *Volkslied*, and the concept, like the term itself, owed much to European influence as Japan rapidly Westernized. This term gradually replaced other words such as *kuniburi*, *hinauta* and *riyō*, all meaning 'rural song'. The 'folk' themselves tended until recently to call their own songs merely *uta*, which is the general term for all



Ex.16 Two *warabe-uta*

song, but adding appropriate modifiers when necessary (e.g. *taue-uta*, 'rice-transplanting song').
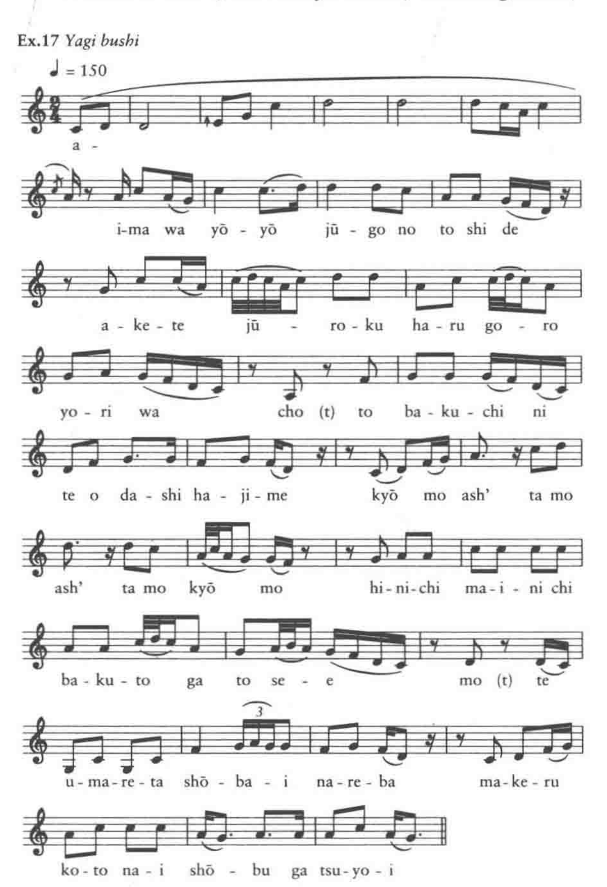
The content of the category of *min'yō* is not fixed, with debate and disagreement among scholars as well as among listeners and practitioners. It includes, of course, all kinds of songs that are traditionally inherited mainly through oral transmission by non-professional singers; many of these were unaccompanied work songs. Additionally, it embraces arrangements and performances of such songs by professional 'folk singers' (*min'yō kashu*) accompanied on traditional instruments; these are now often called 'stage folksongs' (*sutēji min'yō*). Finally, the category may include so-called 'new folksongs' (*shin-min'yō*) composed during the 20th century by known composers, generally professionals, and often commissioned by rural communities or companies to serve as publicity songs; these are rarely sung but instead are broadcast over loudspeakers at train stations, community dances etc.

Unlike their counterparts in the West, virtually every *min'yō* has a 'hometown' (*furusato*, lit. 'old village'), hence the saying *min'yō wa kokoro no furusato* 'folksong is the heart's hometown'. The title's first word is itself probably the name of a town or pre-modern province, usually followed by a word such as *uta*, *bushi*, *ondo* or *jinku*, all basically meaning 'song'; thus *Yagi bushi*, 'Song from [the town of] Yagi' (ex.17), or *Tsugaru aiya bushi*, 'Song [extensively using the vocable] *aiya* from [the pre-modern province of] Tsugaru'. Commercial recordings generally list the prefecture of origin immediately after the title.

A song's title had no need to mention the place of origin until the song had migrated. An early example is *Ise ondo*, an entertainment song from the great Shintō shrine town of Ise, which now exists in variants throughout Japan, having been brought back by pilgrims. Most songs, however, only acquired place names after the late 19th century, as rapid urbanization and improved transport carried songs with their singers far from home. Sometimes a migrating song keeps its original place name alongside its new one: *Esashi Oiwake* is Esashi town's version of a song that was carried by travellers from the distant post-town of Oiwake. Given the link to rural homes, it is not surprising that folksongs are often mentioned in the popular songs of the genre *enka*, many of which express urban migrants' nostalgia for home.

Scholars have classified traditional *min'yō* variously, but often into *shigoto-uta* (work songs), *sakamori-uta* (drinking-party songs) *bon-odori-uta* (dance songs for the *(o)-bon* ancestral festival), and *ozashiki-uta* (songs for geisha parties or similar occasions); some would include a category for songs sung as part of various *minzoku geinō* (see §4 below). The largest and most varied category by far is work songs. When Yanagita Kunio first classified Japanese folksongs in 1936, he listed six subtypes of work song: *ta-uta* (paddy-field songs), *niwa-uta* ('garden songs', for work at home, indoors and outdoors), *yama-uta* ('mountain songs', including lumberjack songs etc.), *umi-uta* (sea songs), *waza-uta* ('skilled craft' songs pertaining to various professions) and *michi-uta* ('road songs', for transport etc.). But many finer classifications have been offered. In some cases there are specific songs for various stages of a task such as *sake*-making. Some 'work songs' help to coordinate the rhythm of a work group and thus need to have a clear metre; others may be solo songs for distraction during or between work tasks, and these may be in free rhythm. Modernization has eliminated the contexts for most work songs, though dance and party songs have survived better in their original homes, since parties and the ancestral festival are still important.

The musical features of *min'yō* are diverse but may be summarized as follows. The overwhelming majority of songs are pentatonic, most often in the *yō* mode (hence its alternative name, the *min'yō onkai*, 'folksong scale')



Ex.17 *Yagi bushi*

but frequently also in the *in* (*miyako-bushi*) or *ritsu* modes. 'New folksongs' of the 1970s and later, however, tend to use the 'pentatonic major' or in rare cases the 'pentatonic minor' (see §I, 4 above) as these are easier to harmonize in Western style. A loud, sharp voice is preferred except in intimate situations; a high tessitura is also generally favoured, especially among professionals. The relationship between the voice and any melodic accompaniment is heterophonic, although some older songs feature short repeated motifs on flutes or *shamisen*.

Songs can be metred or non-metred (in 'free rhythm'). Metre is virtually always duple, either simple (2/4) or compound (6/8), with a bar of 6/8 mostly realized as the sequence crotchet–quaver–crotchet–quaver. Skill at various types of vocal ornamentation (*kobushi*, 'little melodies') is one mark of a good singer and flourishes especially in free-rhythm songs such as *Esashi Oiwake*. Ex.18*a* shows the first few seconds of a notation devised for this song in the mid-20th century (no other folksong has ever had such a notation), with ornaments expressed by various special symbols. Sonograms of two singers (ex.18*b*, first two partials) are eerily similar to the notation. The linked braces show correspondences between the notation and the sonograms. Ex.18*c* is a Western transcription, spaced to match the sonograms.

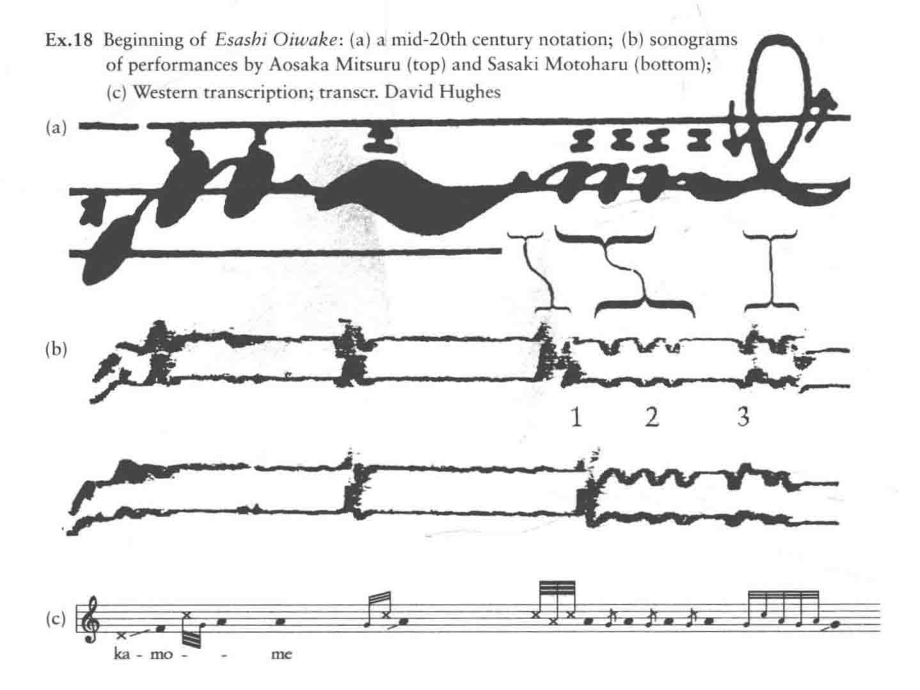
Many songs of all types are now sung by professionals in 'stage' arrangements, accompanied by a standard ensemble: namely *shakuhachi* alone for free-rhythm songs; *shamisen* (depending on the nature of the song), *taiko* (usually a laced *shime-daiko* and a flattish tacked-head *hira-daiko*), *kane* hand-gong and either *shakuhachi* or *shinobue* transverse flute for metered songs (*shamisen* and *shakuhachi* were uncommon in most traditional villages). Unlike village song, all professional folksong features a solo vocalist, often backed by two or three singers to provide a refrain (*hayashi*). Even these 'stage' versions retain their ability to trigger nostalgia, and links with traditional village life are often recalled (fig.35).



35. Urban professional folksingers in formal dress, posed incongruously in front of a barn for television; instruments (left to right): shimedaiko, shakuhachi, shamisen

As a counterbalance to the professionalization and urbanization of *min'yō*, many regional songs are now transmitted in their traditional mode by local 'preservation societies' (*hozonkai*). For work songs, members may even reproduce the movements of the original task of, for instance, fishnet hauling or barley threshing as they sing.

As recently as the 1970s, nearly half of the Japanese population identified themselves as fans of *min'yō*, far exceeding any other genre aside from 'pop' music. The figure was much lower at the end of the 20th century; however, there are still frequent concerts by professionals, recitals by their students, occasional televised *min'yō* shows (especially from local stations) etc. 'Folksong bars' (*min'yō sakaba*) in various major cities allow customers to sing accompanied by the house band (fig.36). In August, ancestral festival dances in every town and village feature *min'yō*, although these are often recordings of 'new folksongs' with Western instrumental accompaniment rather than live traditional tunes. There are also numerous



Ex.18 Beginning of *Esashi Oiwake*: (a) a mid-20th century notation; (b) sonograms of performances by Aosaka Mitsuru (top) and Sasaki Motoharu (bottom); (c) Western transcription; transcr. David Hughes

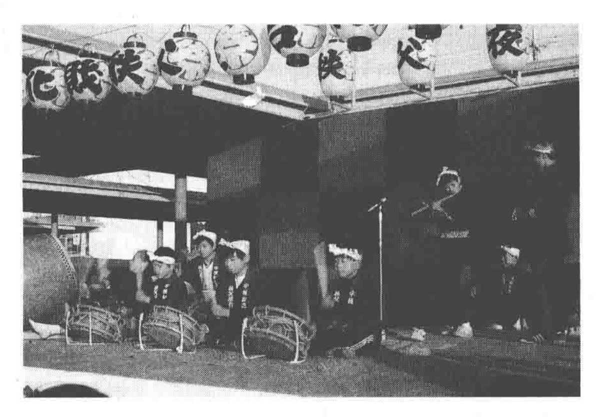


36. Customers at folksong bar 'Hideko' sing while being videotaped, Tokyo, 1984, accompanied by shakuhachi and shamisen

min'yō contests, some national, some focussed on a single song from a single community; the latter strengthen the long-standing links between local song and tourism. The largest of several umbrella *min'yō* organisations, the Japan Folk Song Association (Nihon Min'yō Kyōkai), has had as many as 50,000 members, most of whom teach or study via formal lessons on the model of the *iemoto* system of the classical arts (see §I, 3 above).

The most popular genre of *min'yō* among the general populace, particularly the young, is surely *tsugaru-jamisen*, a solo tradition of dynamic, partly improvised *shamisen* music, which has separated from Tsugaru-region folksong accompaniment. It provided a livelihood for blind itinerants in the early part of the 20th century. The traditional-style folk singer Itō Takio has also attracted a wider audience (if reducing his former one) through performing *min'yō* accompanied by jazz ensemble, synthesizer or various other mixes of non-traditional instruments, or by enhanced traditional ensembles, while keeping his standard *min'yō* vocal style and at the same time adding striking dynamic and tempo changes.

Min'yō, oddly, has rarely interacted with the world of Western-style 'folksong' accompanied by guitars and other instruments. But it is having some small impact on non-mainstream pop musicians such as Hosono Haruomi and Soul Flower Union. Such artists, however, currently tend to prefer Okinawan to other styles of Japanese folksong.



37. Youths performing local Shintō festival music (usually played on ritual floats) on stage near a railway station to welcome tourists to the Chichibu Night Festival, Saitama Prefecture, December 1978; instruments: ōdaiko, shimedaiko, three shinobue, kane

4. 'MINZOKU GEINŌ'. Most *minzoku geinō*, also called *kyōdo geinō*, are performed by local villagers at the festivals of Shintō shrines and Buddhist temples (fig.37). The most commonly used scholarly classification of *minzoku geinō* is that of Honda Yasuji (see Thornbury, 1997; Hoff, 1978). While far from watertight, it does capture most folk performing arts within four major categories, of which the last is a catch-all: *kagura* (more specifically *sato-kagura*, as distinct from the *mi-kagura* of the imperial palace), which is performed by Shintō priests as well as villagers and townsfolk with a variety of entertainments, including a dance-drama based on Shintō mythology for the consolation of ancestors' spirits and the long life of the people; *dengaku*, performed by farmers wishing for a good harvest and associated with a variety of dances and mimes; *furyū*, group dances with various origins, including exorcist and Buddhist invocations; and miscellaneous theatrical forms, dance-dramas and pageants that originated in the arts of the upper class of earlier society, such as *gagaku*, *bugaku* and *sangaku*, but which are now arranged into local styles and performed by local people.

The music of these folk performances may be either instrumental or vocal and accompanied by various folk instruments. The most commonly used idiophones are: *dōbyōshi* (a pair of cymbals), *kane* (gong), *sōban* (a pair of gongs), *suri-zasara* (scraper), *bin-zasara* (set of concussion plaques strung together) and *yotsudake* (bamboo castanets). Membranophones include the *okedō* (cylindrical drum), two sizes of *tsuzumi* (hourglass drum), *shimedaiko* (barrel drum with two laced heads), *ōdaiko* (nailed barrel drum) and *uchiwa-daiko* (frame drum). String instruments used are the *shamisen* and *kokyū* (fiddle), while aerophones include the *shinobue* (transverse flute), *nōkan* (transverse flute used in *nō* theatre and some folk ritual music), *shakuhachi* (end-blown flute) and *horagai* (conch-shell trumpet). The *shinobue* is by far the most common melodic instrument, indeed the only one in most *minzoku geinō*, partly due to its ease of manufacture. Many of these instruments have several names.

Melodies of most *minzoku geinō* use the *ritsu* or *yō* modes, with the *in* being rarer except near urban centres (hence the *in* mode's alternative name: *miyako-bushi*, 'urban tune'). However, the tunings of locally made *shinobue* are highly diverse in pitch and intervallic pattern.

Minzoku geinō, like *min'yō*, have often moved from traditional contexts to the concert stage, hotel lobbies and so forth. Various folkloric festivals are now held throughout Japan, featuring groups from several regions. Preservationism is encouraged by national and local government systems of designating certain traditions as Important Intangible Folk Cultural Properties or the like; outside the original context, however, significant innovation may occur. A major new phenomenon is the popularity of large ensembles centred on stick-drums, creating since the 1960s a new tradition called KUMI-DAIKO or *wadaiko*. Communities throughout Japan are forming such ensembles, competing for members with traditional *minzoku geinō*. The international popularity of groups such as Kodō risks misleading non-Japanese as to the nature of village performing arts.

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VIII. Regional traditions

1. Ryūkyū: (i) Folk music (ii) Art music (iii) History (iv) Instruments, performance and aesthetics (v) Notation and structure. 2. Ainu: (i) Music and incantation (ii) Communal songs and dances (iii) Individual music (iv) Structure and instruments (v) Late 20th-century developments.

1. RYŪKYŪ. The Ryūkyū archipelago stretches in an arc between Kyūshū and Taiwan at the south-western tip of Japan. 'Ryūkyū' denotes the area within this archipelago occupied by the kingdom of Ryūkyū at the time of its invasion by the Satsuma fief of southern Kyūshū in 1609. It consists of four island groups in the southern part of the archipelago: Amami, Okinawa, Miyako and Yaeyama (from north to south). These share important cultural and linguistic traits of sufficient distinctiveness to merit consideration of Ryūkyū either as a cultural entity in its own right or as one of the two principal cultural spheres of Japan. The Ryukyuan sphere covers the area of modern Okinawa Prefecture and the Amami islands at the far south of Kagoshima Prefecture. The music of each island group possesses its own distinctive character: the earliest strata of music are found in the Miyako islands; the Okinawa islands (in particular the main island, where the capital of the kingdom was located) saw the development of a sophisticated tradition of art music; the music of the Yaeyama islands includes developed folk and art traditions; and the music of Amami evolved, for historical reasons, largely apart from the mainstream of developments in other parts of Ryūkyū.

Music can be divided into two main categories: folk music, which plays an important part in festivals and religious ceremonies on all the islands, and art music, which developed among the nobility at the royal court in the capital, Shuri. These two categories have, however, maintained a symbiotic relationship over the centuries. During the pre-modern period, the indigenous tradition of art music was supplemented at the Shuri court by the practice of certain Chinese and Japanese art music genres, which exerted an influence on the development of the Ryukyuan art music tradition. The practice of these additional genres came to an end with the dissolution of the kingdom and the establishment of Okinawa Prefecture in 1879. The indigenous tradition then flourished. This was a consequence of practitioners of art music and the court performance arts among the disbanded nobility being obliged through economic necessity to transmit their accomplishments to the former class of commoners, or a result of their having moved to the provinces, where these arts soon took hold.

As in other parts of Japan, Western music is prevalent in modern Okinawa, although it has not dislodged indigenous mediums from their position as the focus of musical expression. The category of modern folk music, comprising songs performed in local dialects of Japanese and employing indigenous musical elements, continues to be the main vehicle for musical creativity, while the art music tradition currently has more practitioners than ever before. Genres such as Western rock music are popular among young people, although when practised by Okinawans they often incorporate elements from the indigenous tradition. Okinawan popular music in such syncretic styles has become popular both inside and outside Japan.

(i) Folk music. A generic feature of Japanese music is the predominance of the voice; nowhere is this feature more evident than in Okinawa. Folk music is exclusively vocal and closely connected with ancient traditions of oral literature. Since literary traditions are primarily oral and expressed through the medium of music, a classification

of the genres of folk music is similar to that of folk literature.

(a) Sacred songs (kamiuta). Although Buddhism was introduced into Ryūkyū following the establishment of the kingdom in 1392, it never displaced native shamanistic and animistic religious traditions. As in Japan before the introduction of Buddhism, religious ceremonies have been the preserve of a female sacerdotal hierarchy. Priestesses known as *noro* or *tsukasa* sing poetical texts intended to invoke the beneficence of the gods, especially in connection with provision of a plentiful harvest, or to serve as the vehicles for divine oracles.

The songs may be similar to heightened speech or may have a simple strophic melodic structure extending over a narrow pitch range. They are generally unaccompanied, although a simple rhythmic accompaniment is sometimes provided by a drum (*chijin*). The ceremonies at which the texts are sung take place in simple outdoor shrines known in Okinawa as *utaki* and in Yaeyama as *on*. The principle genres are *omori* in Amami; *miseseru*, *otakabe*, *umui* and *kwēna* in Okinawa; *pyāshi*, *tābi*, *fusa* and *nīri* in Miyako; and *kanfutsu* and *ayō* in Yaeyama. Other songs of similar type are performed to cure disease, to call for rain and to pray for safe sea voyages.

(b) Work-songs. Many songs with titles indicating links with communal physical labour are extant, although few are still performed in their original contexts. Among the tasks accompanied by such songs were rice-hulling, millet-grinding, earth-pounding and rowing. The largest number come from Yaeyama, where they belong to the genres known as *yunta* and *jiraba*.

(c) Music of festivals and the popular performing arts. The two major events in the Ryukyuan calendar are the Bon Festival of the Dead in the seventh month of the lunar calendar, and the harvest festival (*hōnen-sai*), which occurs during the week before the night of the harvest moon (15th day of the eighth month).

A feature of the Bon festival in Okinawa is the performance style known as *eisā*, which is traditionally presented on the night of the 15th day of the seventh month, after the spirits of departed ancestors have returned to their places of rest. Following a round dance at the village shrine, a group of young people visits each house in the village singing and dancing, often to the accompaniment of *sanshin* and drums, in a style based on the *esa omoro* genre of indigenous group dance and incorporating elements from the *nenbutsu odori* style of Japanese popular Buddhist dance.

Harvest festival entertainments consist largely of musical, dance and theatrical items incorporated from the classical art repertory. Other festivities in which folk music plays an intrinsic part include the *unjami* festival of the sea gods, the *shinugu* post-harvest celebration and the women's round dance *ushidēku*. These forms flourish especially in the northern part of Okinawa Island, although regional variants exist throughout Ryūkyū.

(d) Recreational songs. The custom of singing for recreation in Japanese music can be traced back to *utagaki* courting songs. Although such songs have long disappeared from elsewhere in Japan, they survive in certain parts of Ryūkyū, especially in the *hachigatsu odori* genre of Amami. As performed today, the style features an exchange of sung verses between separate groups of men and women. A performance may continue for several hours, with the content of the songs often becoming increasingly ribald as the performance progresses.

The category of recreational songs comprises a large proportion of the repertory of folksong accompanied by the *sanshin*. Among the most popular examples are those in which a skeletal melody is used as the vehicle for a wide variety of lyrical or narrative poetic texts. Such songs include *Nākuni* and *Kuduchi* in Okinawa, *Tōgani* and *Ayagu* in Miyako, and *Tubarāma* in Yaeyama. A distinctive and complex style of *sanshin*-accompanied singing has evolved in Amami, employing Okinawan texts but largely independent of Okinawan musical influence. Performed by musicians known as *utasha*, the style is characterized by use of an intricate *sanshin* technique and a male falsetto voice unique in Japanese music.

(e) New folksongs. The category of new folksongs (*shin minyō*) comprises songs rooted in indigenous styles from the early Shōwa era (1926–89) onwards. The textual content of such songs is often concerned with matters of social and historical import such as emigration, the sufferings of war and social change. While generally showing little evidence of Western influence, the musical language of these songs has gradually developed away from traditional styles. Although many songs in this genre have the ephemerality of much popular music, some have acquired a status as standard items in the folk music repertory, in particular those composed by Fukuhara Chōki (1903–81), one of the founders of this genre.

(ii) Art music. This denotes the music created and performed by the nobility during the age of the Ryukyuan kingdom primarily in the capital, Shuri, and the neighbouring city of Naha. Several of these genres are extinct, although efforts are being made to revive them.

(a) Extraneous genres. Chinese music entered Ryūkyū with the arrival in 1392 of immigrants from Fujian province after the establishment of diplomatic relations between Ming China and Ryūkyū. The earliest mention of the performance of music for ensembles of Chinese instruments, a genre known in Ryūkyū as *ozagaku*, dates from 1534. *Ozagaku* was performed before visiting Chinese embassies, on visits to the Japanese shogunal court at Edo after 1653 and at functions at the royal court in Shuri. Vocal music of the Ming and Qing dynasties was also performed on these occasions. Due to its association with diplomatic and court functions, however, *ozagaku* ceased to be performed after the dissolution of the kingdom of Ryūkyū in 1879.

Chinese processional music (Chin. *lubuyue*) was introduced in 1522 to enhance the majesty of royal processions. Known in Ryūkyū as *rojigaku*, this music featured three types of wind instrument (*sōna* double-reed pipe, *rappa* and *dōkaku* trumpets) and three types of percussion instrument (*ko* drum, *ryōhan* clappers and *dora* cymbals) and was an essential ingredient of royal and state processions until the dissolution of the kingdom. *Rojigaku* is now performed at the annual Shuri Festival, while the music of the *sōna* (*gakubura*) is performed at annual festivals in several villages in northern Okinawa Island. Confucian ceremonial music (*seibyōgaku*) and Chinese *qin* and flute pieces were also performed but are no longer extant.

The sole genre of Japanese art music to take root in Ryūkyū was the music of the *nō* theatre (see §VI, 1 above), both vocal (*yōkyoku*) and instrumental (*hayashi*).

The practice of *nō* was popular even before the Satsuma invasion of 1609. Many of the leading figures in the indigenous art music tradition had backgrounds as *nō* performers. The Japanese 13-string long zither *koto* was introduced into Ryūkyū during the 18th century, together with several solo instrumental *danmono* pieces (a set of five short pieces beginning with *Takiotoshi sugagaki*, and versions of *Rokudan* and *Shichidan*) as performed in the Yatsuhashi school and three *koto* songs (*Sentō-bushi, Tsushima-bushi, Genji-bushi*) of uncertain Japanese provenance. However, the role of the *koto* in Okinawa has primarily been to provide an accompaniment to *sanshin* songs in the indigenous art tradition.

(b) The indigenous tradition. The earliest documented genre of indigenous Ryukyuan art music comprises the songs known as *omoro*, the texts of which appear in the major classic of Ryukyuan literature, the *Omorosōshi*, which was compiled in three stages in 1531, 1613 and 1623. The songs are thought to date from between the 12th and 17th centuries and were performed by an individual (or perhaps a guild of court musicians) known as Aka Inko or Omoro Neyagari, who has acquired legendary status as the founder of Okinawan music. Performances were given at court ceremonies by a male choir. Only 47 of the total of 1248 songs contained in the *Omorosōshi* appear to have been sung. This number had dwindled to a mere five by the late 19th century, and the tradition is now extinct. There was no formal notation for this style of singing; the only glimpse available of the tradition can be gained from the scores in Western notation of the five *omoro* produced by the Okinawan researcher Yamanouchi Seihin in 1912, after a meeting with the last representative of the tradition.

The classical tradition of Ryukyuan art music consists primarily of a corpus of songs (*fushi*) accompanied by the *sanshin*, which are contained in anthologies known as the *kunkunshī*, a term referring to both the anthologies and the system of musical notation. Almost all the songs employ poetic texts in the indigenous *ryūka* form consisting of a single four-line verse of 8–8–8–6 syllables. A variant of the *ryūka* form is the syncretic *nakafū* form, which combines the 7–5 syllable structure of Japanese *waka* with the *ryūka*, resulting in texts with the syllabic structure 7 (or 5)–5–8–6. The texts are sung in the Okinawan literary language based on Shuri dialect, the language of the Ryukyuan nobility.

The earliest extant *kunkunshī* is a single-volume work compiled by Yakabi Chōki in the mid-18th century. It contains the notation of the *sanshin* parts and *ryūka* texts of 117 songs that have remained the central items in the repertory. The *kunkunshī* used today in the largest school of performance, the Nomura-ryū, was compiled by Nomura Anchō and Matsumura Shinshin in 1869. Consisting of three main volumes and an appendix, the *Nomura kunkunshī* contains *sanshin* notation and texts of over 200 songs. The tradition of *sanshin*-accompanied song is now synonymous with Ryukyuan classical music and is maintained in three schools: Tansui, Nomura and Afuso.

The ordering of the songs in the *Nomura kunkunshī* accords approximately with the customary generic classification of the song repertory into *ha-bushi*, *nkashi-bushi*, pieces for solo rather than unison singing and regional folk songs.

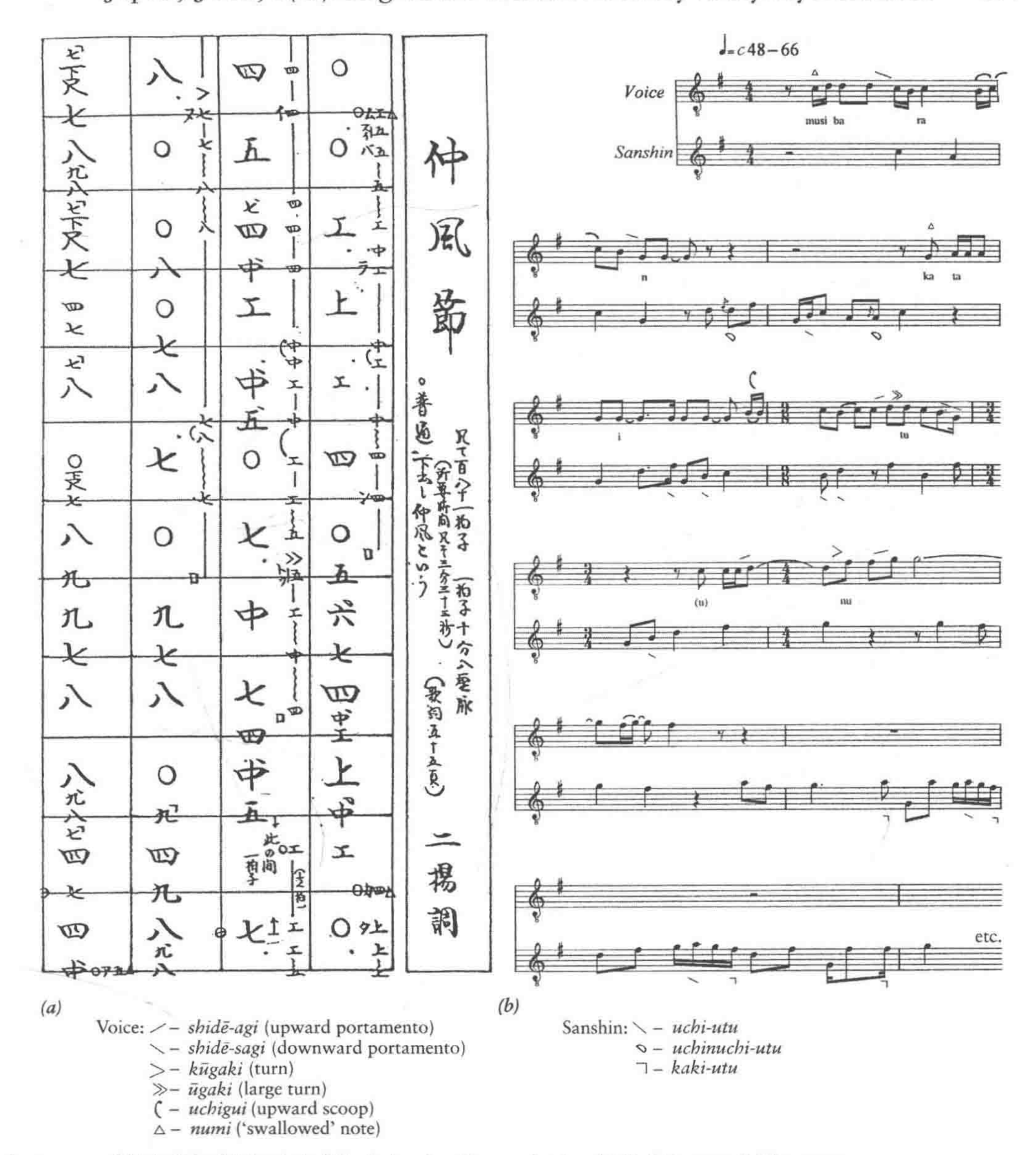
The first volume, with 37 pieces, consists primarily of *ha-bushi*, relatively short and structurally simple songs originating within the art tradition. They are described in the aesthetic treatise *Gensei no maki* (1789) as being 'imbued with the impermanent spirit of the floating world'. The volume begins with four songs (*Kajadifū-bushi, Unna-bushi, Nakagusuku hantamē-bushi, Kuti-bushi*) from a set of five that was originally performed on occasions when the king of Ryukyu was in attendance. This set, known as *Gujinfū gokyoku* ('five pieces in the honourable presence'), continues to be the most frequently performed 'suite' (*chukusai*) in the repertory, sung at concerts and many celebratory occasions.

The second volume, comprising 29 pieces, consists primarily of *nkashi-bushi* ('ancient songs'), a genre subdivided into *jun nkashi-bushi* ('semi-ancient songs'), *nkashi-bushi* and *ufu nkashi-bushi* ('great ancient songs'). *Nkashi-bushi* are described in *Gensei no maki* as 'singing of the glory of past ages, when the world enjoyed such peace that not even the branches of trees were disturbed'. The ten pieces at the head of the second volume are the central items in the repertory. The first five (*Chikuten-bushi, Janna-bushi, Shui-bushi, Shudun-bushi, Akatsichi-bushi*) constitute a set referred to as *nkashi-bushi* in the narrow sense. The second five are interspersed with short songs, known generically as *chirashi*. These five pieces (*Chaya-bushi, Nkashi habira-bushi, Naga Janna-bushi, Naka-bushi, Jūshichihachi-bushi*) are the *ufu nkashi-bushi*. Although the conventional assumption that they predate other items in the repertory is clearly erroneous, they are the longest and the most complex and diverse pieces, both technically and structurally.

Whereas all the pieces in the first two volumes employ the *honchōshī* tuning of the *sanshin* (see §(iv)(a) below), the third volume begins with 34 pieces in the *niagi* tuning. The high tessitura of the vocal parts, the lyrical content and the relatively free metrical structure of these pieces suit them to solo singing. The first five pieces in this volume (*Fishi-bushi, Kwamuchā-bushi, Sanyama-bushi, Nakafū-bushi, Shukkwē-bushi*) again constitute a set, in this case of solo songs. These are the principal solo items in the classical repertory and are often performed together at concerts (see fig.38 for notation and transcription of one version of *Nakafū-bushi*). The remaining items in the third volume are pieces in rare tunings and regional folk songs in the *honchōshī* tuning.

The fourth volume was compiled later than the first three volumes and contains approximately 60 pieces. It is an appendix to the three main volumes and consists of regional folk songs, especially from Yaeyama, arranged in the classical style, and other pieces not included in the earlier three volumes (e.g. instrumental interludes to *kumiodori* music dramas and arrangements of *danmono* pieces originally for the *koto*).

(iii) History. Owing to the paucity of documentary records relating to the early history of Ryūkyū in general, little is known of the early development of music there. Until the *sanshin* tradition became established during the 16th and 17th centuries, musical activity is likely to have focussed entirely on religious ceremonies. Asked about music in their country, two envoys sent to Korea in 1462 replied: 'One performer claps his hands and sings, whereupon others join in . . . There is no instrumental court music'. The performance described here is likely to have been of *omoro*; the remarks indicate that sacred



38. (a) Opening passage of 'Nakafū-bushi' ('sagi-njashi'), niagi tuning, Nomura kunkunshī, iii; (b) transcr. R. Thompson

songs (*kamiuta*) retained a central place in music at this time. The earliest strata of Ryukyuan culture are present in the Miyako islands, where many *kamiuta* are still sung today. Most Miyako *kamiuta* employ a scale (*ritsu*; see §(v)(b) below) that is a feature of the earliest strata of Japanese music as a whole, suggesting their origins in a musical culture shared with Japan proper prior to the linguistic and cultural separation of Ryūkyū and Japan around the 4th and 5th centuries.

The first flowering of Ryukyuan culture occurred during the reign of King Shō Shin (1478–1526), who among his many achievements is reputed to have introduced instrumental music ('flutes and strings') into the court. This was the age when Ryūkyū engaged in a lively entrepôt trade with China, Japan and South-east Asia and imported cultural manifestations that laid the foundations for the future development of Okinawa's diverse and cosmopolitan artistic culture.

The Chinese investiture envoy Chen Kan provided the earliest reference (1534) to what would appear to be Ryukyuan art music as we know it: 'The music employs singing accompanied by stringed instruments. The sound is very melancholy'. One can infer therefore that this music became established among the Shuri nobility early in the 16th century. This dating is further supported by its coincidence with the period of transition in Okinawan literary history between the *omoro* and the *ryūka*, a transition in which the legendary figure of Aka Inko may have played a key role. The *ryūka* was the first indigenous Okinawan literary form to provide an outlet for personalized emotional expression, and music became its chosen medium.

The Japanese invasion of Ryūkyū in 1609 inevitably brought about an increase in Japanese influence to supplement the already strong degree of Chinese influence in the kingdom. Accomplishment in Chinese and Japanese

arts became an essential attribute of any aspirant to government office. However, by the end of the century a cultural crisis of confidence had set in. The consequence was a self-conscious and productive attempt to uncover cultural roots and the great florescence of Ryukyuan culture during the 18th century.

The earliest historically verifiable figure of importance in music was Tansui *wēkata* Kenchū (1623–83), to whom composition of several extant pieces (including the five *nkashi-bushi*) is attributed. The Tansui school maintains a precarious existence today, although the complete repertory of the school consists of only the five *nkashi-bushi* together with two versions each of the *ha-bushi* pieces *Hai Chikuten-bushi* and *Agi Chikuten-bushi*.

Tamagusuku Chōkun (1684–1734), the functionary responsible for presenting performances to the party of Chinese envoys who visited Ryūkyū for the investiture of King Shō Kei in 1719, consolidated the traditional performing arts and devised the new form of music theatre, *kumiodori*. Influenced by Japanese *nō* and Chinese music drama but rooted in Okinawan legend, it employed an artificial, neo-classical form of language and was an early step towards the revival (if not invention) of a distinctive Ryukyuan cultural identity. The music of *kumiodori* dramas employs arrangements of pieces from the classical repertory.

The Nomura-ryū and the Afuso-ryū, the two leading modern schools of classical music, can be traced back in an unbroken line to Yakabi Chōki (1716–75). Yakabi was a practitioner of *nō* who transferred allegiance to Ryukyuan music after losing his eyesight. His foremost pupil was Chinen Sekkō (1761–1828), who in turn taught Nomura Anchō (1805–71) and Afuso Seigen (1785–1865), the founders of the modern schools. Controversy surrounds the precise route of transmission of the Tō-ryū school of which Yakabi was the founder, but it seems likely that Nomura simplified aspects of the tradition to make it more accessible to amateur practitioners.

Despite the popularity of Ryukyuan classical music in Okinawa today, the tradition is essentially a static one, with no new pieces created since the 18th century. In contrast, the folk music tradition has demonstrated considerable vitality. It is unclear precisely when the *sanshin*, which was originally the exclusive property of the nobility, made inroads among commoners. It seems likely that it was introduced during the early 19th century into village festivities and the revels known as *mō-ashibi*, in which young unmarried men and women would engage after working in the fields. The 20th century was a tragic one for Okinawa, and it was newly created songs accompanied by the *sanshin* that provided ordinary people with solace in the internment camps after World War II, and that played a major role in re-establishing Okinawan identity and self-confidence during the 27 years of post-war US military occupation.

(iv) Instruments, performance and aesthetics.

(a) Instruments. Those used in Ryukyuan music are the *sanshin*, the *koto*, the *kokyū* (Ryu. *kūchō*), the flute and various drums. Many Chinese instruments were also commonly played in Ryūkyū, but most of these disappeared together with the tradition of Chinese music performance.
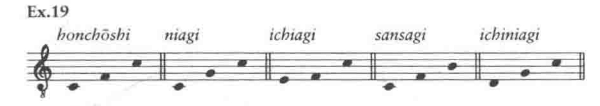
The principal instrument, the *sanshin*, acquired a status as the instrument of the leisured man of culture, similar in this respect to the long zither *qin* in China. Its use was originally restricted to the nobility, and it was made by a government department within the Kaizuri Bugyōsho ('Shell-polishing' Office) ministry. Various models were created under a rigorous system of quality control. Differing mainly with regard to the shape of the neck, the models include *Fēbaru* (the earliest type), *Chinen-dēku*, *Kuba-shunden*, *Kuba-nu-funi*, *Makabi* and *Yuna*, the last two types being most common today.

The *sanshin* is an adaptation of the Chinese SANXIAN three-string plucked lute, which was introduced into Ryūkyū from China after the establishment of a Chinese community in the Kume-mura district of Naha some time after 1392. The *sanshin* was later introduced into Japan, where it served as the basis for development of the *shamisen* (see §II, 6 above). The *sanxian*, *sanshin* and *shamisen* have the same basic structure, consisting of a long neck inserted into a wooden body. The neck of the *sanshin* is made of ebony, red sandalwood or a similar hard wood. The best quality wood was formerly obtained from Yaeyama, but depletion of forest resources there has resulted in the wood being imported mainly from the Philippines. The fingerboard measures approximately 48 cm from the upper bridge to the body, which is covered on both sides with snakeskin obtained from a Thai python; it is slightly rounded and measures approximately 19 cm in length and width. The instrument has three strings, the first (lowest) known as the 'male string' (*ūjiru*), the second as the 'middle string' (*nakajiru*) and the third as the 'female string' (*mījiru*). In classical music it is sounded with a large finger-shaped plectrum made of water buffalo horn placed on the index finger of the right hand. In Amami, the instrument is sounded with a long bamboo sliver.

The basic right-hand playing technique involves a succession of downstrokes; upstrokes are used on weak beats. Stylized movements of the right hand are used on beats when the *sanshin* is silent. Changes of position are relatively rare in the left hand since, in contrast to the *shamisen*, all the required pitches can generally be obtained without such changes. When a change is required, no more than two positions are ever used. Left-hand finger technique employs only the index, middle and little fingers and includes striking a pitch on the fingerboard and holding it (*uchi-utu*), striking a pitch and immediately releasing it (*uchinuchi-utu*), and plucking the string one degree of the scale above the required pitch (*kachi-utu*).

The standard tuning for ensemble performance is *c–f–c′* (*honchōshī*), with the basic pitch varying depending on the range of the singer; solo performers may vary the tunings between *A–d–a′* and *d–g–d′*. *Niagi* is employed especially in solo songs; *ichiagi* (also known as *Tō-nu-tsindami*, 'Chinese tuning') is used in several pieces from Yaeyama and in the music for the Chinese-style drama *tāfākū*; and *sansagi* or *ichiniagi* is the most common tuning in modern folk song (ex.19).

Ex.19



The KOTO used in Okinawan music is the long type of instrument (see also §II, 4 above), with the extra length required because of the relatively low pitch range of the instrument in Okinawa. It is played with rounded plectra set on the thumb, index finger and middle finger of the right hand, with the player kneeling square to the

instrument. The *koto* is generally used in an accompanying role, with the two bottom strings employed only in the solo *danmono* pieces.

The *kokyū* bowed lute is a miniature version of the *sanshin* and was modelled in this respect on its Japanese counterpart. Like the flute, its function is to add colour to the main melodic line. Picture scrolls suggest that Chinese bowed lutes and flute were formerly used.

Percussion instruments include the ancient *chijin* drum used by priestesses, the *pārankū* single-headed drum used in *eisā* performances and the *sanba* wooden clappers used to enhance rhythmic excitement in fast music.

(b) Performance and aesthetics. After the spread of the *sanshin* among ordinary people, the instrument came to be used in many situations in which unaccompanied singing would formerly have been customary. In all genres incorporating the *sanshin*, the songs are sung by the *sanshin*-players only.

Performance of the *sanshin* was originally restricted to male members of the nobility and the tradition continues to be a largely male preserve, except in modern folk music. Although the *koto* was also played only by men, the instrument is now performed in Okinawa almost entirely by women. The standard ensemble used in accompaniment to classical dance consists of two or three *sanshin*, one *koto*, one *kokyū*, one transverse flute and one pair of drums. Drums are not used in *nkashi-bushi* pieces. Concert performances are given by ensembles of various sizes, ranging from one *sanshin* and one *koto* to an unlimited number of performers of each instrument. Performances by around 50 players are common at amateur concerts in Okinawa.
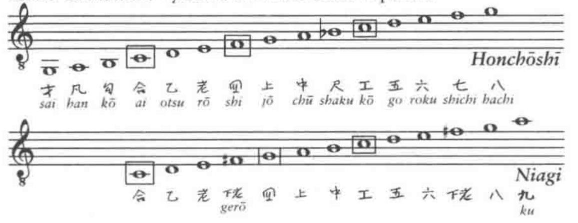
The various vocal techniques employed in classical music are all named, and their realization is rigorously prescribed. Several are similar in name or realization to techniques used in *shōmyō* and *nō*, suggesting a possible direct influence from Japanese music. A wide tessitura is required of more than two octaves, from a 4th below the pitch of the bottom string of the *sanshin* to a 6th above the top string (i.e. *G* to *a′* when the first string is tuned to *c* and the top string to *c′*). The *sanshin* plays regularly on the main beats and anticipates similar melodic motion in the vocal part. As in Japanese *shamisen* music, simultaneous motion of voice and instrument is regarded as naive and unsophisticated. Distinctive features of the vocal line in classical music include the use of extensive melisma and long-held notes above a slowly moving accompaniment and, especially in solo songs, complex interaction between voice and instrument.

As befits a tradition originating in an aristocratic milieu dominated by Confucian ideology, the aesthetic principles underlying the music were codified. They are documented in two brief treatises on musical aesthetics, *Gensei no maki* ('Treatise on strings and the voice', 1789) and *Kadō yōhō* ('Essential principles of the art of song', 1845). The performance ideal is epitomized by the term *gensei itchi*, 'unity of instrument and voice'. The unity extends further to posture, hand movements and all aspects of performance. Facile virtuosity is discouraged, and the importance of humility, effort and concentration is stressed. Such attributes have given music the status of an accomplishment whose main purpose is not so much to entertain listeners as to provide a vehicle for moral self-improvement. They have also discouraged the emergence of a class of professional musicians: music was and continues to be an essentially amateur pursuit.

(v) Notation and structure.

(a) Notation system. The Ryukyuan notation system known as the *kunkunshī* is an adaptation of the Chinese *gongche* system (*see* CHINA, §II, 4, and Table 2). However, whereas the *gongche* system is an absolute pitch notation, the *kunkunshī* is a tablature notation specifically for the *sanshin*. The starting point for the adaptation was the *Tō-nu-tsindami* tuning, and the names assigned to the pitches of the open strings correspond in the two systems. The symbols, together with their readings and relative pitches in the two major tunings, are shown in ex.20. The name

Ex.20 *Kunkunshī* symbols and their relative pitches



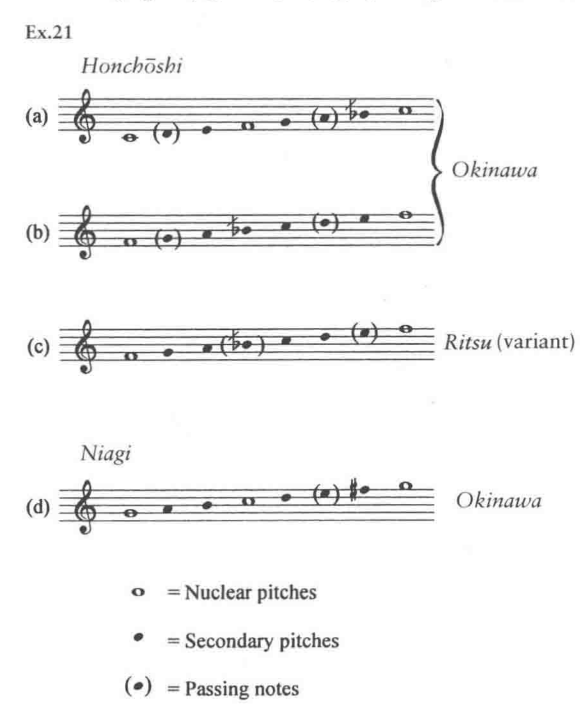
kunkunshī is based on the Sino-Ryukyuan readings of the first three characters of the piece that prefaces the earliest extant edition of the *kunkunshī*, the mid-18th century *Yakabi kunkunshī* of Yakabi Chōki. Notated in the *gongche* system, this is the well-known Chinese piece *Lao Baban* (also *Baban*, *Liuban*).

The *kunkunshī* system became increasingly precise over the two centuries following the *Yakabi kunkunshī*. Whereas Yakabi Chōki specified *sanshin* pitches alone with no indication of metre, the *kunkunshī* of his pupil Chinen Sekkō included circles to indicate single-beat rests and small characters and proportional notation to indicate motion with up to four subdivisions of a beat. The *Chinen kunkunshī* was also the first to employ a basic layout of 12 characters to the vertical column. The *Nomura kunkunshī* built on Chinen's innovation by placing each beat in a box, with 12 boxes and beats to a column and seven columns to a page. (In Chinen's system, the non-proportional placement of rests meant that the columns had varying numbers of beats.) The first edition of the *Nomura kunkunshī* to include vocal notation was produced by the Okinawan poet and musicologist Serei Kunio (1897–1950) and published between 1935 and 1941. It was based on the performance of the foremost Nomura school musician of the day, Isagawa Seizui (1872–1937).

Other *kunkunshī* anthologies include those of the Tansui school (1872) and the Afuso school (1912). *Kunkunshī* anthologies for the *koto* also exist, but these are notated in an adaptation of standard *koto* notation.

(b) Structural elements. The scale with the widest distribution throughout Ryūkyū is a variant of the *ritsu* scale (ex.21*c*). This appears especially in *kamiuta* and folk songs in the Yaeyama, Miyako and northern Okinawan regions. The scale more generally associated with the music of Ryūkyū, however, is the *Okinawa* scale and its variants (ex.21*a*, *b*, *d*). This scale is associated in particular with *sanshin* music, although it is not present in the Amami region, except in the southernmost islands where Okinawan music has entered.

There are four main features of the use of the *Okinawa* scale in classical music. First, a core pentatonic or hexatonic scale is present within the framework of an approximate diatonic series. Second, there may be either



one or two tonal centres; when there are two, they fall on the first and fourth degrees (ex.21*a*, *d*). Third, the seventh degree in ex.21*a* and the fourth degree in ex.21*b* are approximately a quarter-tone flat and are inherently unstable. Finally, ex.21*d* is the only scale in which all pitches fall within a strict diatonic series. A variant of this scale in which only the first degree constitutes a nuclear pitch is the scale most commonly employed in modern folk music.

The formal structure of the music is determined largely by that of the song texts; there is no direct expressive linkage between texts and music. *Ryūka* texts generally appear in anthologies classified according to the piece (*fushi*) to which they are sung. In many cases, any of several dozen texts may be sung to a particular piece, and the music in no way represents a 'setting' of a specific verse. In the case of extended texts, the form in both classical and folk music is generally strophic, as in the *kuduchi* genre. Various forms are used in the case of the *ryūka* texts to which the majority of songs are sung. *Ha-bushi* pieces in their simplest form have an *AA* form corresponding to the 8–8 and 8–6 lines of the text (e.g. *Guin-bushi*). In this case it is customary for two syllables in the last line to be repeated. *AA′* form involves compression of the musical material to accommodate the six-syllable length of the last line (e.g. *Chūjun-bushi*). Other *ha-bushi* pieces have a more complex structure, in which the music of the last two lines is repeated after an episode (e.g. *Kajadifū-bushi*, *Hanafū-bushi*). Others have no repetition of formal units (e.g. *Chin-bushi*) or may incorporate *hayashi-kotoba*, meaningless phrases or syllables unconnected with the meaning of the main text (e.g. *Chirurin-bushi*). The formal structure of *nkashi-bushi* is most commonly *AABC* (with B constituting an instrumental interlude), in which the music corresponding to the first line of the *ryūka* verse is repeated for the second line (e.g. *Akatsichi-bushi*). Many pieces, however, have formal structures of considerably greater complexity.

Every piece in the *sanshin* repertory incorporates a short instrumental passage (*utamuchi*) performed several times at the beginning and at the end of a song. In dance pieces this is repeated continuously as the dancers enter and leave the stage.

2. Ainu. The Ainu are an aboriginal people who once inhabited Hokkaidō, Sakhalin and the Kuril islands. Their music and culture link them to other Siberian peoples rather than to the ethnic Japanese. After World War II the Ainu on the Kuril islands and southern Sakhalin migrated to Hokkaidō, which is the only area they now inhabit. The present Ainu population is estimated at over 20,000, the great majority of whom are thought to be of mixed blood. With the dissolution of the tribal system, only a few elderly Ainu carried on the traditions described in the present tense below, but recent years have seen a revival of interest among Ainu as well as other Japanese.

(i) Music and incantation. Shamanism and animism are predominant in the religious life of the Ainu. Their everyday life is strictly governed by taboos and incantations, culminating in a bear sacrifice ritual commonly observed among the northern tribes. Singing, a major feature of Ainu music, is a part of their daily tribal life. Significant elements in Ainu music are the characteristic sounds 'produced' by animal deities (both favourable and unfavourable) who govern the distribution of daily provisions. These onomatopoeic sounds include songs and dances of independent genres such as *chikappo-reki* ('birdsong') and are also heard in dance-songs and ballads, for instance as the imitation of a snorting bear or a slithering snake. Most Ainu instrumental music is a stylization of animal cries and calls. The nonsense-syllable refrains such as 'hessa!' and 'husse!' used in various songs and dances stem from puffing to exorcize evil spirits. Such examples demonstrate the close relationship between Ainu music and the primitive Ainu religion.

(ii) Communal songs and dances. Of the various types of Ainu music the most important and numerous are the *upopo* ('sitting song') and *rimse* ('dancing song'), both sung in relation to incantatory rituals such as those of the bear cult. The most outstanding feature of *upopo* is its polyphonic performance. The people, sitting in a circle, tap the beat on the lids of chests (*hokai*) and sing the *upopo* imitatively, like a canon with a lag of one beat. In this imitation the melodies are altered, or in the practice of the Ainu from Sakhalin, two different melodies are used as in double counterpoint. This results in a cacophony of sounds reflecting the etymology of the *upopo* (the chirping of birds). In such polyphony, unlike Western polyphony, distinction of each voice line is not intended. The cluster of sounds helps to exorcize evil spirits from the ritual sites, cultivate spiritual strength and produce a certain hypnotic transfixion. The Sakhalin Ainu also use a singing technique called *rekúx-kara*. Two women sit face to face with their hands cupped loosely between their mouths, thus forming a resonating passage. The timbre of their voices is then altered by opening and closing the hands to varying degrees. A similar technique is found among the North American Inuit.

The word *rimse* originated in the sound of stamping feet and clashing swords of the *niwen-horippa*, or 'goose-step march'. This was performed on the occasion of tribal calamities in order to exorcize evil spirits. Ainu dancing

is divided roughly into two categories. The first is non-descriptive dance with stylized movement patterns: *rimse* is sung to accompany this type of dance in responsorial fashion, with a leader (*iekey*) and a following group. On rare occasions it is sung antiphonally by two groups or sung in unison throughout. The second type of *rimse* is descriptive or dramatic with mimetic gestures. Included in this category are *chikap rimse* ('bird dance'), which portrays flying birds, and *humpenere* ('whale dance'), in which pantomimic action tells the story of an old blind woman who finds a whale's carcass washed ashore and the subsequent division of the meat among the members of the tribe.

The Ainu depend on hunting and fishing for their subsistence. Since this type of labour demands quiet movements, there are no specific work songs connected with it. Work songs are limited chiefly to harvest songs of a religious nature, in which prayers are offered up for a plentiful harvest and the exorcism of evil spirits from the harvest. Thus, with a few exceptions such as the *iyuta-upopo* ('pounding song') and *chipo-haw* ('rowing song'), there are hardly any work songs involving characteristic actions or rhythmic patterns connected with specific types of work.

(iii) Individual music. Typical of this genre are *yayshama*, in which an improvisatory effusion of emotions is inserted between repeated refrains of *yayshama-nena*; *yaykate-kara*, a love song; and *iyohay-ochis*, a plaintive song on the subject of a broken heart. In any song of this kind the melodies are characterized by personal traits, and each melody can be identified with a specific member of the tribe. The Ainu lullaby (*ihumke*) is similar in this respect. One of its distinctive features is its peculiar manner of voice production: refrains are sung in high falsetto with a rolled tongue, to soothe a crying baby. Improvised words are repeated between refrains.

Ballads are divided into two major types, prosaic and prosodic. The former are epics the subject-matter of which is the myths on which the Ainu religion is founded; they are referred to as *kamui-yukara* ('divine ballad'). Ballads of this type are relatively short and are told in the first person by the gods of nature – animal and plant gods. The other type of ballad is called *yukara* ('human ballad'). The heroes of these ballads are mortals, and their lives, wars and romances are dramatically told in the style of extended epics. *Kamui-yukara*, the older type, is derived from the form of oracles of mediums possessed by animal gods. Onomatopoeic motifs linked with the heroic animals are repeated, and the melody carrying the story is inserted between these refrains. The melodies may be a repetition of the refrain motifs or new recitative-like figures. *Kamui-yukara* gradually developed into *yukara*, in which human heroes play leading roles; it then lost its religious connotations. The refrains diminished and melodies became longer.

(iv) Structure and instruments. Ainu melodies are basically anhemitonic, although melismatic variation often occurs, and a heavy, breathy vibrato often obscures precise pitch. Most Ainu melodies use two or three notes, rather than using evenly all five notes of a pentatonic scale. In two-note melodies the intervals of the major 2nd, minor 3rd and perfect 4th are most common. In three-note melodies the third note is obtained by adding a tone to the nuclear interval of a perfect 4th; for example *a-c′-d′* or *g′-c′-d*. Arpeggiated melodies without dominant frame intervals also occur. Melodies are constructed by repeating motifs. With a few exceptions of hybrid metre, the basic metre in Ainu music is duple, and only rarely does the metre change during a piece.

Pentatonic melodies are common among the peoples surrounding the Ainu, but a detailed examination of the cadences, rhythm and dynamics of Ainu music shows that it is more closely related to the music of Siberian peoples and North American Indians than to that of the Japanese. A comparative analysis of Ainu melodies may shed some light on the history of the migration of peoples from Siberia to the North American continent via the Kuril and Aleutian islands.

Typical Ainu instruments are the *tonkori*, a five-string zither (fig.39), and the *mukkuri*, a jew's harp. Both terms are onomatopoeic derivations from the instruments' sounds. The *mukkuri*, an ancient and widespread type of mouth harp, has a bamboo frame about 15 cm long, 1·5 cm wide and 0·5 cm thick. The *tonkori*, used mostly by Ainu from Sakhalin, has a hollow soundboard about 120 cm long, 10 cm wide and 5 cm thick. The player sits with the instrument resting against his shoulder or held in his arms while he plucks the strings with the fingers of both hands. The basic string tuning is in 4ths and 5ths (*a-d′-g′-c′-f′*), but there are some variants. A characteristic feature of the instrument is the star-like soundhole in its centre. When a ball is inserted into this hole, the instrument is thought to be given spiritual life. The *tonkori* was also formerly used as a ritualistic tool. The shaman's *kačo*,



39. Sakhalin Ainu playing the tonkori (zither), Tokoro, Hokkaidō, 1962

a single-headed frame drum, is used by shamanistic mediums.

(v) Late 20th-century developments. By the 1970s the traditions discussed above were being practised in a living sense by a very few elderly Ainu. Since then, however, interest has grown among the Ainu themselves and more widely within Japan. This, and a heightented political awareness, has led to the establishment of various Ainu-related research or culture centres in Hokkaidō, including the Ainu Museum in Shiraoi. This trend has engendered an increase in folkloric performances, both at tourist-orientated facilities in Hokkaidō and on stages elsewhere in Japan and abroad. Young Ainu are also taking an interest in their roots, as reflected in the albums of neo-traditional music by Oki, an Ainu who is an arts graduate of Tokyo National University of Fine Arts and Music.

Published research on Ainu music itself has remained sparse. Chiba Nobuhiko has begun to provide a flood of detailed analyses of *tonkori* music in particular, and other researchers will soon follow. Foreign researchers have perhaps been dissuaded by the challenge of learning both Japanese and Ainu languages.

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IX. Music in the period of Westernization

1. INTRODUCTION. The Meiji period (1868–1912) saw Japan open its doors to the outside world after more than two centuries of isolation. The government adopted a policy of thorough and rapid modernization and Westernization. Although the primary aim was to catch up militarily and economically with its rivals, the Confucian world view suggested that all spheres of culture were interlinked; thus the education system and even the performing arts also had to be modernized.

The sections that follow describe developments since the onset of Westernization in three distinct music spheres in Japan: the Western classical music world; the world of popular musics, both Western-style and Japanese; and the world of *hōgaku*, Japanese traditional classical and theatre musics (for the world of folk song, see §VII above). These three spheres, while developing in relative isolation from each other, also interacted in significant ways. Japanese composers in the Western idiom have, perhaps ironically, come ever more to draw on their Japanese roots, TAKEMITSU TŌRU and MIKI MINORU being prime examples. Traditional musicians seeking new directions have primarily turned to the West, although to varying degrees. Popular composers of the early 20th century often worked in three idioms: Western-style compositions (albeit with Japanese lyrics); 'new folk songs' in near-traditional style; and a hybrid that draws on the pentatonic major and minor scales. The more adventurous among recent pop musicians reflect globalization by mixing Western, Japanese and other elements in the best post-modern tradition. Recent years, for example, have seen arrangements by commercial musicians of *shōmyō* with other instruments and musical styles (e.g. synthesizer, *shamisen*) or for the concert stage (see under RECORDINGS below).

Given that the national education curriculum has since the 1870s virtually excluded traditional music, it might be surprising that the latter survives at all. Western elements are indeed in the ascendant, but indigenous elements remain strong (see §4 below).

2. WESTERN ART MUSIC.

(i) To 1945. European music was introduced to Japan by Portuguese and Spanish missionaries in the mid-16th century, but the ban on Christianity (1588) and the isolationist policy (after 1639) stopped the development of imported music (see §IV, 4 above). When the restrictions were lifted at the Meiji Restoration (1868), European music was again imported, with fresh vigour and unusual rapidity, in the form first of military band music and then of Protestant hymns. The Meiji government actively encouraged the broad diffusion of Western music, and the new school system (1872) adopted a European style of singing in its curriculum. The Music Study Committee, founded by the government in 1879 and headed by Izawa Shūji, welcomed the cooperation of foreign teachers such

as Luther W. Mason, Franz Eckert and Rudolf Dittrich; in 1887 it became the country's first music academy, the Tokyo Music School. *Ongaku zasshi*, the first music journal, began publication in 1890; the first opera performance, a scene from Gounod's *Faust*, took place in 1894. By 1900 concerts were popular, particularly piano, violin and song recitals.

Japanese composers of Westernized music, who began to be active around 1900, at first specialized in songwriting; Taki Rentarō's *Kōjō no tsuki* ('Moon at a desolate castle', 1901) is probably the most famous song of the period. Yamada Kōsaku, who studied in Germany and became the leading composer of the time, made the first attempt to compose orchestral works and operas (about 1912). After 1915 an increasing number of European visitors (some of them, like Prokofiev, refugees from the Russian Revolution) further encouraged musical activities. By 1930 the list of visitors included the violinists Zimbalist, Kreisler, Heifetz and Thibaud, the pianists Godowsky and Levitsky, the singers McCormack, Fleta and Galli-Curci, the guitarist Segovia, and opera companies from France and Russia.

Yamada and his contemporaries were strongly influenced by German Romanticism. After World War I other European schools, such as French impressionism, were influential, and some composers began to use elements of traditional Japanese music in their works. For example, Shin Nihon Ongaku (New Japanese Music), led by Yoshida Seifū and the *koto* performer and composer Miyagi Michio, aimed to perform compositions in European styles with Japanese instruments. Vocal compositions in folksong style or for children were particularly popular.

By 1930 contemporary European movements were quickly transmitted to Japan, and as a result Japanese composers began to write in a variety of styles, including nationalist and futurist. The Shinkō Sakkyokuka Renmei (organized in 1930 by 16 younger composers) rapidly grew into a large organization and in 1935 was renamed the Nihon Gendai Sakkyokuka Renmei and became the Japanese branch of the ISCM. Several smaller composers' associations that had been organized at this time were dissolved at the beginning of World War II, when all musical activities were strictly controlled by the military government.

(ii) Since 1945. After the war musicians made a prompt start to recover and catch up with the international standards of modern music, and development was rapid. Orchestras and opera groups were organized, and new music colleges and schools were established according to the new educational system. In 1946 the Ministry of Education decided to sponsor an arts festival to be held every autumn, including many musical events. In the same year the pre-war organization of the Nihon Gendai Sakkyokuka Renmei was reconstituted as the Nihon Gendai Ongaku Kyōkai (Japanese Society for Contemporary Music). Many smaller groups of composers were organized to further individual activities, the more important being the Shinsei Kai (members including Shibata Minao, Irino Yoshirō and Toda Kunio, 1946), the Shin Sakkyokuka Kyōkai (including Kiyose Yasuji and Matsudaira Yoritsune, 1947), the Jikken Kōbō (including Takemitsu Tōru and Yuasa Jōji, 1951), the Group of Three (Akutagawa Yasushi, Dan Ikuma and Mayuzumi Toshirō, 1953), the Yagi no Kai (including Hayashi Hikaru and Mamiya Yoshio, 1953) and the Shinshin Kai (with Ikenouchi Tomojirō, Bekku Sadao, Miyoshi Akira and others, 1955). The most controversial movement of the time was dodecaphony, which most composers tried at least once. Some composers still used 19th-century styles, some pursued nationalistic trends, and some participated in avant-garde movements. In 1953 *musique concrète* was introduced into Japan, and in 1955 the NHK Electronic Music Studio was opened in Tokyo.

After 1960 Japanese composers started to be more individualistic. The remarkable progress in the quality of their work has produced several internationally known composers. The variety of their activities has been such that practically all Western movements have been quickly transmitted and have counterparts in Japan. In addition there have been movements unique to Japan, notably the composition and performance of works in modern idioms on Japanese instruments. The Hōgaku Yonin no Kai, a group of four players of Japanese instruments formed in 1957, commissioned a series of new compositions for their concerts, encouraging composers to familiarize themselves with Japanese instruments. The Ensemble Nipponia (Nihon Ongaku Shūdan), a group of European-style composers and performers using Japanese instruments, was established in 1964; it made many international tours and was active until the 1990s.

The Society of 20th-Century Music, founded in 1957, sponsored a summer festival like that at Darmstadt until 1965. The Japan Philharmonic SO has commissioned new orchestral works annually since 1958 (except for the years 1972 and 1973), among them important compositions by Yashiro, Takemitsu, Shibata, Mamiya and Miyoshi. The Japanisches-Deutsches Festival für Neue Musik (1967–70), sponsored by the Tokyo German Culture Centre, was significant in the promotion of modern music, as was the festival Music Today, directed by Takemitsu (1973–92). The Kusatsu Summer International Music Festival, founded in 1980, has commissioned new Japanese works every year, while the Suntory Music Foundation, founded in 1969, has commissioned and published new works and promoted concerts of Japanese music; since 1991 it has also awarded the annual Akutagawa Prize for the best orchestral work by a young Japanese composer.

While composers continued to pursue novel styles and techniques, radical avant-garde movements gradually waned after 1970. Many composers, including Ichiyanagi, Shibata and Takemitsu, cultivated an eclectic range of styles, from tonal lyricism to aleatory techniques. Shibata's *Oiwake-bushi kō* (1973) was the first example of a new genre that the composer called a 'theatre piece', somewhat similar to the *musikalisches Theater* of Kagel and Ligeti but drawing on traditional and folk melodies. Its success had a decisive influence on Japanese composers of the 1980s and 90s, who created an increasing number of works calling for stage action. From the mid-1980s opera, both European and Japanese, enjoyed growing popularity, culminating in the opening in 1997 of the New National Theatre, the first Western-style opera house in Japan. Leading Japanese composers of opera include Hara, Miki, Dan and Hayashi, who collaborates with the Konnyaku-za opera group.

The adaptation of traditional Japanese music to European-style composition had become commonplace by the

1980s, when some composers began to look to non-Western (especially Asian) music for their inspiration. The Japanese Society for Contemporary Music (numbering 214 members in 1999) has sponsored an annual festival of contemporary music since 1962 and has awarded the Sakkyoku Shinjin Shō to a young composer since 1984. The Nihon Sakkyokuka Kyōgikai (Japanese Federation of Composers), founded in 1962 to protect composers' rights, has sponsored concerts, published music and, in collaboration with the Suntory Music Foundation, has since 1981 published a biennial catalogue of works by Japanese composers. By 1999 its membership had reached 560.

Japanese influence on music in Europe and North America has been felt in several respects. The educational philosophy of Suzuki Shin'ichi, manifested since 1933 in his method of violin teaching, has been applied extensively to the teaching of the violin and other string instruments, the flute and the piano. Japan has also become an important manufacturer not only of reproducing equipment but also of pianos, string and wind instruments; leading firms are Yamaha, Nippon Gakki and Kawai.

See also KYOTO, NARA, OSAKA, TOKYO.

3. POPULAR MUSIC. The musical forms treated here as 'popular' comprise those most often associated with the rise of the mass media, specifically printed media, recordings, radio, cinema and television. While most musical genres performed in Japan have been disseminated through print and recordings or broadcast at one time or another, particular genres have developed in close conjunction with the mass media and the socio-musical expectations of their audiences.

(i) To 1945. Many genres of Japanese music associated today with the Western concept of 'popular music' originated during the Meiji era (1868–1912). The terms *hayariuta* and, later, *ryūkōka* (both literally meaning popular songs) have been used as broader concepts that subsume specific popular song forms. Many such popular songs have texts that are related to current events or social trends and are relatively short-lived in popularity. In contrast to traditional folksongs, composers and lyricists of popular songs are individually identifiable and some gain considerable fame. With some exceptions, especially among jazz-influenced forms, purely instrumental music has played a secondary role in Japanese popular musical life.

During the Meiji period, the introduction of Western culture and concepts of democracy and liberalism deeply affected the Japanese political as well as musical scene. Particularly in urban centres such as Tokyo and Osaka, emerging popularistic political movements enlisted support through a new kind of speech-song called *enka*. With texts related to the goals of the Jiyū Minken Undō (People's Democratic Rights Movement), *enka* songs were heard in music halls and tea houses as well as outdoors on street corners, where broadsheets containing the lyrics were sold. Owing to the songs' directly political nature, the lyrics were considered of greater importance than the melody, so early *enka* were usually half-shouted and half-chanted to emphasize the texts clearly. In using this technique they were influenced by the style of *rakugo*, comic storytelling that was performed in variety halls. Early examples of this kind of *enka* include *Dainamaito-bushi* ('Dynamite Song') and *Oppekepē*. Later, other traditional song genres that had developed in Japan's urban tea houses and theatres influenced the melodic and performing style of *enka*, including *shinnai-bushi*, *gidayū-bushi*, *kouta* and *zokkyoku*.

In the late Meiji and the Taishō periods, political and social events continued to shape *enka* lyrics. The Sino-Japanese War of 1894–5 made popular composed songs on patriotic and military themes (*gunka*), often accompanied by the *genkan* lute. Again during the Russo-Japanese War of 1904–05, *gunka* from the Sino-Japanese War were revived, and new patriotic songs were composed. In between these two conflicts, however, economic depression and the growth of socialism once more produced socially critical song texts. In addition, everyday events and humorous topics also found a place in *enka* lyrics. From 1907 the violin sometimes replaced the *shamisen* as accompanying instrument, as heard in recordings of *Nonki-bushi* (1918).

In 1896 the first gramophones were imported into Japan for sale, and traders soon discovered that Japanese consumers preferred indigenous music to that from the West. Early recordings were made in Japan by *kouta* and *gidayū-bushi* singers, manufactured in England or America and then re-shipped to Japan. In 1907 an American-Japanese record company (Nichibei Chikuonki Manufacturing Company, the predecessor of Nippon Columbia) was established, soon followed by other companies building factories and founding sales outlets for a quickly growing market. By 1926, the monthly sales of Nichibei Chikuonki alone had reached 150,000 records and 5000 phonographs.

The rise of hit songs spurred on this economic development. One of the earliest was *Kachūsha no uta* ('Song of Katherine', composed by Nakayama Shinpei), a ballad of 1914 that sold 200,000 copies. While this song dealt with a foreign theme (it was composed for the Tolstoy play *Resurrection*) and displayed a mixture of European harmonies and Japanese scales, most hit songs of this period remained 'Japanese' in sound. Accompanied by *shamisen*, using *yō* or *in* scales and containing lyrics in traditional poetic forms, popular songs of the early days of phonograph recordings sound similar to the *kouta* of the tea houses, *gidayū-bushi* or folksongs. In addition to the few examples of 'exotic' European-type songs, other important genres showing Western influence include *shōka*, children's school songs, and the previously mentioned *gunka* military songs. The former were composed from the mid-1880s specifically for use in school instruction and were disseminated through school textbooks. *Shōka* school songs often used the so-called *yonanuki* ('fourth and seventh [degrees of the major or minor scale] omitted') scale (see §I, 4 above). They were short, easy to learn songs, written in verse form and having metres of 4/4, 2/4 or (less frequently) 3/4 or 6/8. In the classrooms, these tunes were accompanied by piano or *orugōru* music box. *Gunka* such as *Taishō gunka*, which was composed by Yamada Gen'ichirō in 1894 during the Sino-Japanese War, appeared at the same time as *shōka* and also used the *yonanuki* scale. Many of these, which were used to bolster fighting spirit among soldiers both at home and abroad, feature a steady march beat and an instrumental accompaniment emphasizing Western military and drum instruments.

The rise of popular song genres such as *enka* and *gunka* stimulated the development of a new occupation: the professional songwriter. Nakayama Shinpei (1887–

1952), originally a grammar school teacher, gained instant fame with *Kachūsha no uta* and in his lifetime wrote over 2000 songs. The best known of these include *Gondora no uta* ('Gondola Song', 1915), *Sendō kouta* ('Boatman's *kouta*', 1921) and *Tōkyō ondo* (1933; see §VII, 3 above). In the course of his career, Nakayama often took advantage of the relationship between popular song and theatre (later films), linking some songs with a particular play or film and vice versa. Later in his career he felt more drawn to Japanese folk music and composed songs in folk style, using a *yonanuki* scale mostly in minor mode. Koga Masao (1904–78) gained fame with *Sake wa namida ka tameiki ka* ('Is Sake Tears or Sighs?', 1931) and from an early age wrote under contract for different record companies. He developed his own musical style (the so-called 'Koga melody') that used the *yonanuki* scale and Japanese-style vibrato and ornaments in the voice (*yuri* and *kobushi*). Many of his numerous hits were sung by Fujiyama Ichirō (*b* 1911), so that the two names became inextricably associated with one another in the popular song world.

The years between the Taishō era (1912–26) and the beginning of World War II saw significant turbulence in Japan's society and economy. Due to improvements in medical care and general quality of life, Japan's population almost doubled between 1910 and 1940. This meant that Japan, previously self-sufficient in raw goods and agriculture, now required imports from abroad and ever larger amounts of exports to pay for them. In addition, economic depressions and a dramatic population shift to the cities created social unrest that could not be easily pacified by the weak central political powers. The impoverished tenant farmers resented the relatively comfortable life of urban dwellers, and the growing Western-influenced popular culture (including songs that referred to jazz, alcohol and couple-dancing) was criticized by rightists as 'anti-Japanese'.

Interestingly, it was particularly in periods of economic hardship and social unrest that the record industry grew at astounding rates. Record sales rose over 60% between 1929 and 1931. The rise of star singers such as Fujiyama and Awaya Noriko (*b* 1907), who both consistently produced hit songs throughout the 1930s, spurred on record consumption and the newly-developing radio industry. Awaya became known as the 'Blues Queen' for hit songs such as *Wakare no Burūzu* ('Separation Blues', 1937) and *Ame no Burūzu* ('Rain Blues', 1938), both of which were composed by Hattori Ryōichi (1907–93). The Japanese version of a blues sound was created through the use of the minor *yonanuki* scale (see §I, 4 above) and evenly-accented, moderate 4/4 rhythms to the accompaniment of a brass-dominated jazz orchestra. As the military rose in influence in the years preceding World War II, *gunka* from previous wars and new military songs became popular. *Roei no uta* ('Bivouac song', 1937), with lyrics pledging victory and courageous deeds and set to trumpet fanfares and drums, was a particularly popular *gunka*, selling 600,000 copies. Popular songs of the World War II period reveal many titles dealing with current events, particularly with the war in the Pacific and Asia, and appealing to patriotic feelings. Some of the non-militaristic songs that were popular at this time were originally composed for films; close ties between films and popular songs had already developed in the 1930s.

(ii) Since 1945. The end of the war was followed by a flood of occupying forces, primarily American troops that established their own radio stations and spread American tastes in popular music. Some post-war hit songs reflect this trend, such as *Tōkyō Bugiugi* ('Tokyo Boogie Woogie', 1948), which is written in a major scale and sung without any trace of traditional Japanese vocal technique. There also appeared in the post-war years many translations of American and European hits, such as *Tennessee Waltz* (1952) and *Que sera, sera* (1956). On the other hand, elements of Japanese folksong, such as mode and rhythm, play an important role in the songs made popular by Misora Hibari (1937–89), one of the most beloved singers and actresses of the post-war era. Making her debut as a child singer in 1949, she gained fame with such *enka* as *Ringo oiwake* ('Apple *oiwake*', 1952). Misora, Shimakura Chiyoko (*b* 1938) and male singers including Mihashi Michiya (1930–96), Minami Haruo (*b* 1923) and Frank Nagai (*b* 1932) all contributed toward the evolving postwar *enka*, which contained sentimental, sad lyrics and were sung with *yuri* and *kobushi* ornamentations in a *yonanuki* minor scale.

The rise of postwar *kayōkyoku*, in which predominantly Western scales and singing styles were used, coincided with the increased popularity of Japanese forms of Western popular styles. The term 'group sounds' was used to designate the Japanese reaction in the 1960s towards British and American pop groups, represented by groups such as The Tigers and The Spiders. At about the same time, the *fōku* ('folk') movement emerged, also influenced by Western music, specifically new folk and protest music. This phenomenon coincided with the ascent of the singer-songwriter (exemplified by Yoshida Takurō (*b* 1946) and Minami Kōsetsu (*b* 1949)), a figure who made a break from the former system of composers and lyricists working for record companies and writing for particular singers under contract to those companies. The audiences for their songs were made up of young, urban and well-educated members of the postwar generation.

The 1970s saw the rise of *nyū myūjikku* ('new music'), or music written by singer-songwriters in a contemporary, Western-influenced 'folk' style with personal, introverted lyrics. The melody (often in the natural minor scale and containing short phrases) and the text it conveys are considered more important than the rhythmic basics or instrumental accompaniment. Another form of Western-style Japanese music is simply called *poppusu* ('pops'), which is sung by, and appeals to, young teenagers.

Even before the advent of MTV, television developed in Japan in close coordination with popular music and music makers. Soon after going on the air in 1953, NHK (Nippon Hōsō Kyōkai, Japan Broadcasting Corporation) began to produce television programmes that starred current popular singers. In addition to several weekly programmes, one perennial favourite is the *Kōhaku uta-gassen* ('Red-White Song Competition'), which is broadcast every New Year's Eve and features the year's most popular singers, divided into teams of females and males and performing their latest hits in front of millions of viewers, with a jury deciding the winning team.

There is currently a wealth of popular genres in Japan, including some, such as *enka* and certain forms of *kayōkyoku*, that are unique to the country. At the same time, Japanese versions of Western popular forms such as rock, rap, punk, heavy metal, and country and western

are performed in clubs and broadcast throughout the country. Electronic and broadcasting technology (including phonographs, radio, television, video, CD players, synthesizers and computers) has played an important role not only in the Japanese economy but also in the multifaceted way in which Japanese popular music has evolved.

4. TRADITIONAL MUSIC. Traditional music in Japan (*hōgaku*) was greatly affected by the Meiji Restoration of 1868. Compositional constructions, playing techniques and performing practices of the various guilds have all changed in varying degrees, due in part to the strong influence of Westernization. Despite the ongoing productivity and creativity found within the various genres of traditional music, it remains secondary to Western music in the society at large. From the construction in 1883 of the Rokumeikan Hall, where European waltzes were played in an attempt to impress Westerners with how civilized the Japanese people were, to the three days of Western classical music played on the national radio station in honour of Emperor Hirohito at the time of his death in 1989, Western music has been used to represent a cultured society in Japan.

In education, a cursory nod is given to one or two traditional pieces in elementary and high schools, and only a few institutions of higher education, the most notable of which is Tokyo National University of Fine Arts and Music, offer *hōgaku* studies. Since the modern Japanese school system offers as part of its curriculum only Western music, anyone who wants to learn a traditional instrument does so through private lessons, usually by becoming a member of a school that is part of the *iemoto* guild system (see §I, 3 above), which regulates private studies through a pyramid-type structure of performance certification. This system receives some criticism today from the general public as an outdated form of arts education, but it continues to stand as the main path for exposure to traditional music. Thus, the style of learning through the development of loyalties to a master musician associated with a certain style of performance remains largely unchanged. In 1999, however, the Ministry of Education decreed that all schoolchildren must from 2002 undergo performance tuition in at least one instrument. How this will be executed and received remains to be seen (and heard).

Several important figures incorporated Western musical concepts into Japanese music and brought their own genius to work towards both revolutionizing and preserving traditional music. The 'Father of Modern Japanese Music', Miyagi Michio (1894–1956), not only first incorporated Western musical concepts such as chamber-style structures and theme and variations, but further expanded the techniques and tunings for the *koto*. Miyagi also designed the 17-string bass *koto* in 1921, an instrument that remains popular today. His *Haru no umi* ('Spring Sea') for *koto* and *shakuhachi* is one of the few *hōgaku* works recognized by nearly everyone in Japan. Miyagi was further able to reach a wide audience by travelling abroad, performing with prominent Western musicians such as Isaac Stern and effectively utilizing the newly developed radio and early recording equipment. *Koto* master Nakanoshima Kin'ichi (1904–84) was also a creative innovator who incorporated new concepts without compromising the essence of the ancient instruments, writing with an increasingly international perspective that was influenced by China and India as well as the West. Other performer-composers include Miyashita Shūretsu and Yamakawa Enshō. This phenomenon of looking for inspiration for their instruments from an internationally influenced perspective, as well as combining Japanese instruments with Western and Eastern instruments, continued in the latter half of the 20th century in works by Yuize Shin'ichi, Yamamoto Hōzan, Kineya Seihō and Sawai Tadao.

Composers from outside the performance tradition have also taken an increasing interest in traditional music. They include Shimizu Osamu, Mamiya Michio, Takemitsu Tōru, Miki Minoru, Nagasawa Katsutoshi and Moroi Makoto. There has been a general trend away from imitation of the Western tradition to a more individualized expression that is attentive to the aesthetics of traditional Japanese music. Some of the more recent works that reflect these values are Takemitsu's *November Steps* and Miki's *Jōruri*, both of which have received critical acclaim abroad as well as in Japan. More recently, non-Japanese composers such as Cage, Stockhausen and Gubaydulina have had their compositions for Japanese instruments performed in Japan and have become intrigued with incorporating Japanese musical concepts into music for Western ensembles. An increase in the number of proficient non-Japanese musicians, most noticeably *shakuhachi* players, has also brought an international flavour to the performance tradition. 'World Music' has both influenced and been influenced by contemporary composers and musicians.

Since the mid-1980s, appreciation of Japanese music has been undergoing a minor renaissance in Japan, most likely linked to Japan's rising economic power in the world economy, which has resulted in a more general rediscovery of national pride, coupled with a growing foreign interest in things of a traditional nature. There are *hōgaku* concerts each month in Japan's larger cities. The July 1996 edition of the monthly *Hōgaku Journal* lists no fewer than 98 live performances in the Kantō area (mainly Tokyo), 25 performances in the Hokkaidō/Tōhoku region, 23 in the Chūbu region, 24 in the Kansai region, 4 in Chūgoku/Shikoku/Kyūshu regions, and several abroad, including tours in the Middle East, Europe and South-east Asia. The *hōgaku* listings include classical, contemporary, improvisational and folk styles, with a variety of traditional instrumentation. The performances include student recitals, solo recitals, and large and small ensembles. Most schools have an annual performance in which all of the students take part, and many of the *hōgaku* ensembles perform once each season, so there is rarely a lack of activity. While performance groups such as the Nihon Ongaku Shūdan (Ensemble Nipponia, also known as Pro Musica Nipponia), established in 1964, continue to be active today, the past ten years have been witness to a surge of new ensembles made up of highly proficient players, and the trend towards public performance in addition to performances with one's guild has steadily increased. There are concerts where only *kimono* are worn and the performers kneel on the floor, or where evening gowns are worn and the performers sit on chairs and the conductor is present, or where casual clothing is worn and the performers move freely about the stage with their instruments. The English word 'recital', first used for traditional music in 1902, has now been joined by phrases such as 'live', 'super session' and 'joint concert'. The new generation of *hōgaku* musicians is also making

use of technological advances for CD recordings, videos, electronic instruments and the Internet.

The government has provided limited but steady support towards the preservation of traditional music. Prominent traditional musicians have been nominated as Ningen Kokuhō ('Living National Treasures'), and the annual Geijutsushō award for an outstanding performance includes a traditional category. Since 1955 NHK (the Japan Broadcasting Corporation) has sponsored a one-year course for young students of traditional music, which culminates with a nationally broadcast performance. NHK also invites performers to audition for radio performances on a regular basis; it commissions works and regularly airs a programme that features contemporary music for traditional instruments. Since 1966 the National Theatre has sponsored a yearly concert that features top *hōgaku* musicians giving premières of new works. The National Theatre also sponsors concerts where ancient Eastern instruments are reconstructed and where works are commissioned and performed by *hōgaku* musicians. Any of these performances might feature musicians from various guilds.

Several important changes in the three principal Japanese instruments (see §II, 4, 5 and 6 above) have also had an impact on compositional and performing practices. The 17-string bass *koto* designed by Miyagi in 1921 has primarily been used as a *koto* ensemble instrument, but recently such performers as Sawai Kazue, who studied under Miyagi, have expanded its use as a solo instrument. The 20-string *koto* (which now has 21 strings), designed in 1969 and originally created to accommodate Western scales more easily, is used by several ensembles and can be a solo instrument as well (since 1991 it sometimes has 25 strings). There has been some experimentation with *shamisen* size or with increasing the number of holes on the *shakuhachi*, but for the most part these have not taken hold. While silk *koto* strings continue to be used by some schools, most schools replaced them with nylon strings in the 1970s, then changed to a sturdy tetron string in the early 80s. There has been some controversy over the issue of traditional use of ivory for *koto* bridges, picks and *shamisen* plectra, but these parts are gradually being replaced by plastic with virtually no change in sound.

There has been some unrest throughout many of the genres of the *hōgaku* world regarding the continuation of the *iemoto* guild system. While lesson costs are for the most part reasonable, the pyramid structure, which expects students to meet rising expenses such as hall rental and individual performance certification, along with traditional spending practices surrounding gift-giving as a sign of appreciation, is beginning to be questioned. Schools have responded in different ways, but the tendency has been towards some weakening of traditional structures. Issues of this sort have been addressed in various publications such as *Hōgaku Journal*. In many ways, this tension between new versus old, change versus tradition, is as much an issue today as it was in 1868. The important difference is the lively musical dialogue reaching across cultures and an ever-sharpening appreciation and awareness of Japanese aesthetics by the international community and by the people of Japan themselves.

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Japart [Japarte, Jappart, Zaparth; ?Gaspart], **Jean** [Janni, Johannes] (*fl* c1476–81). South Netherlandish composer, from Picardy. He served as a singer in the court chapel of G.M. Sforza in Milan, and later at the Ferrarese court of Ercole d'Este. He probably came to Milan in the early part of 1476 – the earliest pay record to include his name is a document from 4 July 1476, which promises a benefice to 'Janni Japart'. Between 1472 and 1474 Galeazzo had employed his *maestro di cappella*, Gaspar van Weerbeke, to recruit new singers from Flanders; from 1474 the court chapel included several well-known composers, notably Alexander Agricola, Loyset Compère and Johannes Martini. Following Galeazzo's assassination, a letter of safe passage from Milan (dated 6 February 1477) includes 'Johanne haeppart' among the dismissed singers. Japart appears to have gone directly to the Ferrarese court chapel (he is first mentioned there on 1 April 1477), and he remained there until the end of 1480. He was evidently held in some esteem, as he became one of the highest-paid singers in the group. Further evidence of Japart's stature at the court comes from documents of 1479 and 1480 in which it is stated that he received a financial subsidy for a house in Ferrara. The court registers of 1480 also indicate that he came from Picardy. His name no longer appears in the list of ducal singers for 1 February 1481, so it would seem that he left the Ferrarese court in January 1481. Japart's subsequent whereabouts and date of death are unknown. He is probably not to be identified with the 'Jaspare' who was *sangmeester* of the Confraternity of Our Lady in Bergen-op-Zoom in 1504–8, as this was almost certainly a first name (the man cannot, however, have been Gaspar van Weerbeke, with whom Japart has sometimes been confused, since Weerbeke was in Rome at the time). Fétis suggested a link between Japart and Josquin, reporting that Josquin had composed a four-part chanson in honour of Japart (the only 15th-century composer to be so honoured); unfortunately the piece, *Revenu d'oultrements, Japart/Je n'ai du sort que mince part*, no longer survives.

Japart's name occurs in connection with 23 chansons, six of which survive with conflicting ascriptions. Two stylistic features are especially prominent: a predilection for the quodlibet chanson that combines two or even three pre-existing melodies and their texts, a trait that no doubt shows the influence of Busnoys (in three instances in which Japart chansons survive with conflicting ascriptions the other composer named is Busnoys); and a tendency to use ingenious puzzle canons when taking over pre-existing material; thus in one of his two settings of *J'ay pris amours* the pre-existing melody carries the inscription 'Fit aries piscis in licanos ypathon', indicating that the melody (in the superius) is to be transposed down a 12th and sung in retrograde motion, resulting in its sounding as the lowest voice.

His music gained wide popularity through its inclusion in Petrucci's three song collections; in addition, some of his works were copied in several Florentine manuscripts from the 1490s. *Amours fait moult/Il est de bonne heure né/Tant que nostre argent dura* was his most widely-copied work. The sacred work *Vray dieu d'amours/Sancte Iohanes baptista/Ora pro nobis* is closely related to Isaac's *Fortuna desperata/Sancte Petre/Ora pro nobis* and the anonymous *Ic zie den claren dach/Sancte Johannes baptista/Ora pro nobis* (*F-Pn* lat.16664). All three works are in five parts, with the Litany of the Saints occupying two of the inner voices.

It is possible that the ascription 'Gaspart', which occurs in connection with two four-voice songs in the Strozzi Chansonnier (*I-Fc* 2442), *Bon temps* and *Que faict le cocu au bois*, refers to Japart, and not, as is often supposed, to Gaspar van Weerbeke.

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for 4 voices unless otherwise stated; anon. sources given only for works without modern edn

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Famene un poco/Questa se chiama, 1504[3], *E-Sc* 5-I-43 (anon.), *F-Pn* 4379 (anon.)
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Nenciozza mia, H, B
Pour passer temps/Plus ne chasceray sans gans, 1504[3]
Prestes le moy, 1504[3]
Se congie pris, H
Si je fet ung cop [= Tan bien mi son pensada]
Tan bien mi son pensada, H
T'meiskin, H, B (also attrib. Isaac, Obrecht; probably by Japart)
Trois filles estoient, 3vv, *F-Pn* fr.15123 (anon.), *I-Rc* 2856 (anon.), *F-Pn* Lat. 16664
Vray dieu d'amours/Sancte Iohanes baptista/Ora pro nobis, 5vv, 1504[3]
Missa super 'Princesse et amorette', attrib. Japart in *RiemannL 12*, by Gaspar van Weerbeke

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ALLAN W. ATLAS/JANE ALDEN

Jaque de Cambrai (*fl c*1260–80). French trouvère. The period of his activity has been postulated largely on the basis of his poetic style. He wrote four *chansons courtoises*, a pastourelle, and six chansons and a rotrouenge in honour of the Virgin. No work survives with music, although melodies for two are recoverable since the Berne manuscript (*CH-BEsu* 389) states that these are based on works by two other trouvères. These are *Haute dame, com rose et lis*, R.1563 (modelled on Thibaut IV, *Ausi com l'unicorne sui*, R.2075), and *Mere, douce creature*, R.2091 (modelled on Raoul de Soissons, *Quant voi la glaie meure*, R.2107). (E. Järnström: *Recueil de chansons pieuses du XIIIe siècle*, i, Helsinki, 1910)

For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Jaque de Cisoing. *See* JACQUES DE CYSOING.

Jaque de Dampierre (*fl* 13th century). French trouvère. He is credited with two of the *unica* in the manuscript *F-Pn* 1591: *Cors de si gentil faiture*, R.2097, and *D'amours naist fruis vertueus*, R.1016 (both ed. in CMM, cvii, 1997). Possibly he was a native of Dampierre in the département of Seine-et-Oise, and a member of one of the later generations of trouvères. Each of the two melodies employs bar form and is in a plagal mode. (A. Scheler: *Trouvères belges*, nouvelle série, Leuven, 1879/*R*)

For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Jaques-Dalcroze, Emile (*b* Vienna, 6 July 1865; *d* Geneva, 1 July 1950). Swiss music educationist and composer. His early musical studies were pursued first at the Geneva Conservatoire, where he received a first prize for music and poetry, and later in Paris under Fauré, Delibes and Lussy and in Vienna under Bruckner and Fuchs. In 1886, for one season, he was assistant director of the Algiers Théâtre Municipal, where his interest in Middle Eastern rhythms was awakened. This had an enormous influence on his later conception of teaching musical experiences using polyrhythms and irregular rhythms. In 1892 he became professor of harmony at the Geneva Conservatoire, where to replace the traditional teaching method, which failed to give students a real experience of music, he gradually developed his system of co-ordinating music with body movements. He adopted some ideas of his teacher Lussy, who in turn drew on Momigny's theory of rhythm. Lussy's influence can be felt mainly in three areas:

the physical manifestation of rhythm, the differentiation between various accent types (in addition to metrical and rhythmical accentuation, Jaques-Dalcroze also worked with the 'pathetic accent'), and the adoption in music of terms derived from the metrical theories of classical poetry.

Working experimentally and unofficially with volunteer classes, Jaques-Dalcroze first gained public recognition for his method at a conference of the Swiss Musicians Association in 1905; in the following year he held the first training course for teachers. In 1910 he was invited by Wolf Dohrn, the patron of the garden suburb Hellerau, near Dresden, to organize an institute for teaching rhythmical training. In a building specially constructed for his work he continued to develop his method and, with the help of the stage designer Appia and the light artist Salzmann, created the 'Hellerauer Schulfeste', a special theatrical performance combining art and pedagogical improvisation, which gained a worldwide reputation. After the war broke out in 1914 he returned to his own country and founded the Institut Jaques-Dalcroze in Geneva. He had visited England with a group of pupils in 1912 giving lecture-demonstrations; in 1913 the London School of Dalcroze Eurhythmics was founded under the direction of Percy B. Ingham. Similar schools were started in Paris, Berlin, Vienna, Stockholm, Moscow, New York and elsewhere, and in 1926 a congress of rhythm was held at the Institute in Geneva.

The method itself, originally intended to develop the sense of rhythm in music students, provides a general training in music theory, improvisation and rhythmic movement and is also used in the education of children, inasmuch as it quickens mental responsiveness and the powers of self-expression. An important element of the method is Jaques-Dalcroze's theory of arrhythmia, in which a conscious and unconscious bodily sense is brought into play, with the feet making automatic patterns while the arms and the voice respond to improvised music. After this training to obtain the pupil's rapid physical reaction to changing rhythms, which are supplied by the teacher improvising at the piano, whole musical compositions are translated into a language of bodily movement. Bach's fugues, Gluck's *Orfeo* and other works have in this way been given plastic expression by the Jaques-Dalcroze schools, and the principles underlying the method have been applied in varying degrees to theatrical and operatic productions. Among many distinguished students who evolved his method further are the composer Frank Martin, the dancer Mary Wigman, and Elfriede Feudel, Juan Llongueras and Mimi Scheiblauer, who adapted it to both general and special education purposes.

Besides having written books, pamphlets and articles in periodicals about his method, Jaques-Dalcroze wrote a large number of musical compositions, some in popular folk style, some for teaching purposes. (A complete catalogue of his works has been published by the Institut Jaques-Dalcroze, Geneva, 1995–9.) Although his compositions are rarely played today, his significance for the field of musical education has remained, with over 30 institutes worldwide offering a professional education in the tradition of his method.

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(selective list)

DRAMATIC

Riquet à la houppe (operetta, R. Yve-Plessis) (1883); Par les bois, op.6 (P. Monnier) (1888); La veillée (suite lyrique, J. Thoiry) (1893); Janie (idylle musicale, 3, P. Godet, after G. de Peyrebrune) (1894); Printemps (kermesse, E. Jaques-Dalcroze) (1895); Sancho Pança (comédie lyrique, 4, Yve-Plessis) (1896); Le jeu du feuillu (poème printanier, Jaques-Dalcroze) (1900); Festival vaudois (Jaques-Dalcroze) (1903); Le bonhomme jadis (opéra comique, Franc-Nohain, after H. Murger) (1905)

Les jumeaux de Bergame (opéra comique, 2, M. Léna, after Florian) (1908); Fête de juin (spectacle patriotique, 4, D. Baud-Bovy, A. Malche) (1914); Les belles vacances (cant., P. Girard) (1920); La fête de la jeunesse et de la joie (J. Chenevière, Girard) (1923); Les premiers souvenirs (poème en images, Chenevière) (1924); Le petit roi qui pleure (féerie enfantine, 3, Jaques-Dalcroze) (1932); Le savetier et le financier (saynète, M. Grange) (1933); Le joli jeu des saisons (revue, Jaques-Dalcroze) (1934); Ces bonnes dames (saynète enfantine, Grange) (1935)

Many unpubd works

OTHER WORKS

Orch: Nocturne, op.49, vn, orch; Vn Conc. no.1, op.50 (1902); Poème (Vn Conc. no.2) (1911)

Chbr: Str Qt, e (1899); Novellettes et Caprices, pf, vn, vc (1920); Rythmes de danse, vn, str qt or pf (1922)

Many other works incl. extracts and arrs. from dramatic pieces, choral works, *c*600 songs incl. action songs, chbr, inst and pf music

Principal publishers: Foetisch, Henn, Heugel, Rouart Lerolle, Sandoz

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'La réforme de l'enseignement musical à l'école', *Congrès de l'enseignement musical: Soleure 1905*
Méthode Jaques-Dalcroze, pt i: *Gymnastique rythmique* (Paris, 1906; suppl., *La respiration et l'innervation musculaire planches anatomiques*, 1906); replaced by *La rythmique* (Lausanne, 1916–17; Eng. trans., 1920); pt ii: *Etude de la portée musicale* (Paris, 1907); pt iii: *Les gammes et les tonalités, le phrasé et les nuances* (Paris, 1906–7); pt vi: *Exercices de plastique animée* (Paris, 1917) [pts iv–v unpubd]
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Introduction à l'étude de l'harmonie (Geneva, n.d.)
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ed. C. Cox: *Eurhythmics, Art and Education* (London, 1930/*R*) [essays written 1922–5; trans. by F. Rothwell]
Solfège rythmique vocal (Lausanne, 1925; Eng. trans., 1994)
Métrique et rythmique (Paris, 1937–8)
La jolie musique (Le Locle, 1939)
Souvenirs: notes et critiques (Neuchâtel, 1942)
La musique et nous: notes sur notre double vie (Geneva, 1945/*R*)
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LAWRENCE W. HAWARD/R/REINHARD RING

Jaques le Vinier. *See* LE VINIER, JAQUES.

Jaquet of Mantua. *See* JACQUET OF MANTUA.

Jara, Víctor (*b* Chillan, 28 Sept 1932; *d* Santiago, 15 Sept 1973). Chilean singer-songwriter and theatre director. He learnt his first repertory of folksongs from his mother Amanda, who was a folk singer. He moved with his family from the countryside to a Santiago shanty town when he was 11. His brief study in a seminary and later membership of the choir of the University of Chile, where he became a student in the theatre school, introduced him to a wider repertory including Gregorian chant, classical chorale and scored music as well as playing the organ. At 20 Jara became a keen member and later director of the seminal folk group Cuncumén. In 1966 he was invited to join what became the crucible of Chilean *nueva canción* (new song), the Peña de los Parra, the Santiago folk night club organized by Angel and Isabel Parra. Jara acknowledged the influence of their mother, the folklorist VIOLETA PARRA. In 1969 he became joint winner of the First Festival of Chilean New Song with *Plegaria a un labrador*, backed by the group Quilapayún. He had worked for a time as their artistic director, helping mould their characteristic performance style, something he also did with Inti Illimani; both became key *nueva canción* groups.

In 1970 Jara gave up a notable and successful career as a theatre director with a distinct international perspective to devote himself to full-time musical activity, working at Santiago's Technical University and from 1971 travelling all over Chile and Latin America as a cultural ambassador of the government of President Salvador Allende. Jara was a passionate and vibrant cultural activist of the Chilean left, and many of his performances and songs were directed towards students and workers. A charismatic and popular figure, he was murdered following the military coup d'état of 11 September 1973. His music and commitment to the ordinary people of his country and their cause has brought him to worldwide audiences.

Jara's songs mingle the archaic flavour and modality of old rural musical traditions with deceptively simple melodies and modern harmonic colour. An intuitive master of the guitar with a natural knowledge of classical techniques, his vocal and instrumental work established a new model of folkloric elaboration expanding the range of influences in Chilean popular music. His whole repertory is seminal, in many ways a personal map of developments in Chile from the 1960s until his untimely death, notably *El derecho de vivir en paz* (1971); *Manifiesto* (1972); and *Vientos del pueblo* (1974). Of his 104 compositions registered with the Chilean Society for Authors' Rights the following deserve special mention: *Paloma quiero contarte* (1961); *El cigarrito* (1964); *El arado* (1965); *El aparecido* (1967); *Te recuerdo Amanda* (1968); *Angelita Huenumán* (1969); *Plegaria a un labrador* (1969); and *Luchín* (1972). The latter was part of his cycle of songs *La población* (1972), composed with the involvement of a number of Santiago shanty towns.

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RECORDINGS

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La población, Dicap JJL-14 (1972)
Vientos del pueblo, Monitor MCD 61778 (1974)
Víctor Jara: manifiesto, Chile September 1973, Castle Communications ESMCD 657 (1998)

JUAN PABLO GONZALEZ

Jarana (Sp.). A song and dance genre which is the regional *son* of the Yucatán peninsula of Mexico. Its name derives from the word in the Jacarandina dialect of Andalusia, Spain, meaning 'a boisterous diversion of common folk'. The term also refers to a medium-size instrument of the guitar family, most frequently with five double courses of strings. Presumably the instrument's name arose from its association with the Yucatecan dance.

See also MEXICO, §II, 2(i), and 3(iv).

E. THOMAS STANFORD

Jarcha. The refrain of a ZAJAL.

Jarda, Tudor (*b* Cluj, 11 Feb 1922). Romanian composer. He studied at the Cluj Conservatory (1941–8) with Bena and Surlaşiu for choral conducting, Ronay for orchestral conducting and Simonis for history. From 1945 to 1948 he was a trumpeter with the Romanian Opera in Cluj; in 1949 he was appointed professor of harmony at the conservatory; from 1954 to 1957 he served as secretary to the Cluj branch of the Composers' Union; and, later, was director of the Romanian Opera (1975–81). His creative work is that of one deeply attached to the village musical life of Năsăud (he has conducted village choirs in Transylvania). In songs, choral pieces and operas he has begun from folk archetypes, using his contrapuntal skill and his gift for surprising harmonic progressions blending folk formulae; in particular, he has made effective use of the *hăulituri*, or instrumental-style vocalises. Two of his operas, *Pădurea vulturilor* ('The Forest with Vultures') and *Dreptul la viaţă* ('The Power of Life'), use traditional patriotic songs.

WORKS
(*selective list*)

STAGE

Neamul Şoimăreştilor [The Şoimaru Kin] (op, 3, I. Balea, after M. Sadoveanu), 1956, Cluj, 1 Nov 1956
Pădurea vulturilor [The Forest with Vultures] (op, 1, C. Rusu and P. Gâlmeanu), 1960, Cluj-Napoca, 9 May 1961; rev. 1964
Dreptul la viaţă [The Power of Life], 1965 (lyrical allegory, prol, 2, D. Drăgan), Cluj-Napoca, 20 Aug 1984
Hyperion (ballet, 4 scenes, I. Rîpă, I. Căpuşeanu), 1974
Priveliştile lumii (ballet), 1982
Inger şi demon [Angel and Demon] (op, 4, Pîrvu and Jarda, after M. Eminescu), 1988, Cluj-Napoca, 23 June 1989

ORCHESTRAL AND CHORAL

Sym. no.1, 1951; Fl Conc., 1952; Sym. no.2, 1995

Horea (V. Bîrna), unacc., 1951; Cantata oţelarilor [Steelworkers' Cantata] (I. Gurghianu), chorus, children's chorus, orch, 1957; 3 Bihor Suites (trad.), unacc., 1957–8; Coruri pe versuri populare [Choruses on Folk Poems] (1964); Făgăraş Suite (trad.), male chorus, 1967; 10 Coruri de pe Someş [10 Choruses from the Someş River Country] (trad.), unacc., 1969; Liturghiapuitu, mixed chorus, 1991

Principal publisher: Muzicală (Bucharest)

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Z. Vancea: *Creaţia muzicală românească, sec. XIX–XX*, ii (Bucharest, 1978)

D. Drăgan: 'Tudor Jarda', *Astra*, xviii/12 (1984), 4 only

V. Timaru: 'Nouvelles musicales de Roumanie: Tudor Jarda', *Muzica*, xxxiv/9 (1984), 45–9

VIOREL COSMA

Járdányi, Pál (*b* Budapest, 30 Jan 1920; *d* Budapest, 29 July 1966). Hungarian composer, ethnomusicologist and critic. He began his musical studies as a violinist in Rome at the age of eight and continued his lessons in Budapest with Ilona Votisky. In 1936 he entered the Liszt Academy of Music, where he studied the violin with Zathureczky until 1940. He studied composition privately with Bárdos (1934–8) and then with Kodály at the Academy of Music (until 1942). Concurrently he attended Budapest University, where he took the doctorate in 1943 with a dissertation on the secular music of the Kide Magyars.

A member of Kodály's youngest generation of pupils, Járdányi was the last prominent figure to continue his teacher's programme for the development of music education in Hungary. He taught composition, theory, solfège and folk music at the Liszt Academy (1944–59), and in 1948 joined the folk music commission (headed by Kodály) of the Hungarian Academy of Sciences. Taking as his starting-point the work of Bartók and Kodály, Járdányi developed a new system for classifying Hungarian folksongs, the method of which was first published in *Magyar népdaltípusok*. As a critic Járdányi was mainly active during the 1940s, contributing to publications such as *Forrás*, *Szabad Szó* and *Válasz* and to Hungarian Radio. His writings are regarded highly as sources on Hungarian musical life at that time.

His compositional style shows the influence of Bartók and, more particularly, of Kodály. There are signs of these composers in the *Szimfonietta* and the *Missa brevis*, but the Sonata for two pianos has an individuality despite indebtedness to Bartók. Járdányi's main work is the Symphony 'Vörösmarty', for which he received the Kossuth Prize in 1954. One of the few Hungarian national works in the genre, the Symphony has elements of an idealized folk music similar to that of Kodály's later Symphony. *Vivente et moriente* (1963) expresses metaphysical ideas through music which is clarified and even austere by comparison with his earlier work.

WORKS

(*selective list*)

Orch: Szimfonietta, str, 1940; Divertimento concertante, 1942, rev. 1948–9; Tánczene [Dance Music], small orch, 1950; Tisza mentén [On the Tisza Shore], sym. poem after S. Petőfi, 1951; Sym. 'Vörösmarty', 1952; Borsodi rapszódia [Rhapsody from Borsod], 1953; Hp Conc., 1959; Vivente et moriente, 1963; Concertino, vn, str, 1964; Székely rapszódia [Székler Rhapsody], 1965

Vocal: 3 Kórusmű [3 Choruses] (E. Ady), 1937, rev. 1956; Missa brevis, chorus 2vv, 1940, rev. 1947; 30. zsoltár [Ps xxx], chorus, 1942; 4 kidei népdal [4 Kide Folksongs], chorus, 1951; Éva, szivem Éva [Éva, my Heart, Éva], chorus, 1952 [folksong arr.]; Árva madár [folksong arr.: Forlorn Bird], chorus, 1952; Föltdott a tenger [The Sea has Arisen] (S. Petofi), chorus, 1957; Már vége [It's Over] (Á. Tóth), 3 female vv, 1957; Gergö nótái [Gergo's Ditties] (suite, Járdányi, Z. Szönyi, S. Weöres), 3vv children's chorus, 1957–8; Savaria (Szönyi), 4vv chorus, 1963; Karácsonyi [Christmas Light], 4vv chorus, 1963

Chbr and solo inst: Hegedűduók [Vn Duets], 1934–7; Táncok, pf, 1936–7; Rondo, pf, 1939; Sonata, 2 pf, 1942; Sonata, vn, pf, 1944; Suite, 2 fl, 1944; Bolgár ritmusok [Bulgarian Rhythms], pf 4 hands, 1946; Str Qt no.1, 1947; Pf Sonatina no.1, 1952; Sonatina, fl, pf, 1952; Str Qt no.2, 1953–4; Változatok [Variations], 2 vn, vc, 1954; Fantázia és változatok egy magyar népdalra [Fantasy and Variations on a Hung. Folksong], wind qnt, 1955; Quartettino, 3 vn, vc, 1956; Arietta, vn, pf, 1958; Magyar tánc [Hungarian Dance], vn, pf, 1958; Pf Sonatina no.2, 1958; Str Trio, 1959; Rondo scherzoso, vn, pf, 1960; Suite, vns, vcs, 1961; Sonatina, vc, pf, 1965; Trio piccolo, vn, vc, pf, 1965

Principal publishers: Magyar Kórus, Magyar Művészeti Tanács, Zeneműkiadó

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'A népzene Bartók müvészetében', *Muzsika*, xi/2 (1966), 7–9

'Volksmusik und Musikerziehung', *Musikerziehung in Ungarn*, ed. F. Sándor (Budapest, 1966), 13–28; Eng. trans. in *Music Education in Hungary*, ed. F. Sándor (Budapest, 1966, enlarged 3/1975)

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Z. Kodály: 'Pál Járdányi', *SMH*, ix/1–2 (1967), 5–6

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M. Berlász: 'Zenei szakértö - szociográfus: a negyvenes évek zenekritikusa' [Music expert – social scribe: the music critic of the forties], *Magyar zene*, xxxiii (1992), 8–13

I. Olsvai: 'A dallamrendezés koncepciója' [The conception of systemization of folksongs], *Magyar zene*, xxxiii (1992), 23–41

G. Járdányi: 'Édesapám Járdányi Pál' [My father Járdányi], *Muzsika*, xxxviii/3 (1995), 8–14

JOHN S. WEISSMANN/MELINDA BERLÁSZ

Jardine, Frederick Wincott (*b* London, 1822; *d* London, 1907). English organ builder, nephew of GEORGE JARDINE. He was apprenticed to J.C. Bishop in 1836 and in 1837 went with his uncle to New York; he returned to London in 1842, completing his apprenticeship with Bishop. After the death of SAMUEL RENN (1845) Jardine joined his widow as co-manager of the firm in Manchester in 1848. Sarah Renn died in 1850 and was replaced by James Kirtland (Renn's nephew and ex-apprentice) until his retirement in 1866; the business continued as Kirtland & Jardine until 1867, when it became known as Jardine & Co. Jardine retired in 1874, when he sold the business and returned to London. The firm remained active until 1976; its records are in the British Organ Archive, British Institute of Organ Studies, Birmingham Central Library.

Jardine introduced innovations learnt in the USA and was the first in England to use Vogler's SIMPLIFICATION SYSTEM; there were no pipes standing off the soundboard and a simplified mechanism without rollerboards was evolved. Pedal choruses were developed using a simple mechanism to derive two stops (16′ and 8′, 8′ and 4′ etc.) from each rank of pipes. The Kirtland & Jardine coupler is illustrated in Hopkins and Rimbault. Serious case design was abandoned for Gothic frets, cut by machine to simple geometrical patterns. The firm made only simple mechanical actions but, influenced by the organist Benjamin Joule, developed a Romantic style. Jardine's largest organ was that in St Peter's, Manchester (1856–72), built for Joule; it had four manuals and 61 speaking stops, foreshadowing the Cavaillé-Coll organ of 1877 in the neighbouring Town Hall.

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M. Sayer: 'Jardine & Co., Organ Builders', *MO*, cviii (1985), 242–5, 279–83, 313–16

MICHAEL SAYER

Jardine, George (*b* Dartford, 1 Nov 1801; *d* New York, 12 Feb 1882). American organ builder of English origin. Jardine was an apprentice with Flight & Robson. He emigrated to New York in 1837 with his nephew FREDERICK WINCOTT JARDINE who later returned to England. He immediately began building small church organs and church barrel organs, the latter having been common in England during the period but never popular in America. One of these instruments, which plays from both a keyboard and barrels, dates from 1842, and is still in existence in Zion Church, Pierrepont Manor, New York. Only a year after Jardine's arrival in New York, he received a gold medal from the American Institute for a church organ and a self-playing organ. In 1855 his son Edward G. Jardine (1830–96) joined the firm, which then became known as Jardine & Son. The son travelled widely, making several visits to Europe to study the work of Cavaillé-Coll and others. The result of these trips is evident in the transition of the firm's work during the latter part of the 19th century from a style of design and voicing reminiscent of late 18th-century English work to one representing the fully fledged European Romantic idiom. Like other New York builders, Jardine's work was widely distributed in New York and the Southern states, a notable instrument having been built in 1858 for the Catholic Cathedral in Mobile, Alabama. They built organs for the Fifth Avenue Presbyterian Church (1856), St George's Church (1870), St Patrick's Cathedral and St Michael's Church (1893), all in New York. On Edward's death, Charles Scott Jardine (1870–99), son of Frederick William Jardine (1835–82), became head of the firm, which was dissolved in 1900.

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BARBARA OWEN

Jarecki, Henryk (*b* Warsaw, 6 Dec 1846; *d* Lwów, 18 Dec 1918). Polish composer, conductor and teacher. He took lessons in composition with Moniuszko at the Warsaw Music Institute from 1864, and also studied conducting, the double bass, organ (with Freyer) and piano. He played the double bass at the Wielki Theatre. In 1872 he was appointed deputy conductor and from 1877 to 1900 was principal conductor and director of the Opera Theatre in Lwów: it was through his artistic judgment and organizing ability that the Lwów Opera became the leading opera theatre in Poland. He produced Polish operas (including his own) as well as the first series in Poland of operas in the European repertory, among them *Lohengrin*. Between 1878 and 1900, for several months in the year, he visited Kraków with his company, also making occasional tours to Tarnów, Stanisławów and Warsaw. From 1902 he was for many years conductor of the Lutnia-Macierz orchestra and chorus at the Lwów Philharmonic. The majority of Jarecki's works are vocal, in particular operas on subjects taken from Polish history and literature. These have certain dramatic qualities, though fundamentally his idiom is unoriginal and strongly influenced by Moniuszko (*Mindowe* is, however, the only contemporary Polish opera to approach Wagner in style). Most of Jarecki's works remained in manuscript and were lost in World War II.

WORKS

Stage: 9 ops, incl. Mazepa (after Słowacki), 1876; Mindowe (after Słowacki), 1879; Jadwiga królowa polska [Jadwiga, Queen of Poland], 1885; Powrót taty [The Father's Return] (after Mickiewicz), 1895; List żelazny [The Iron Letter], 1901, *PL-Wtm*; incidental music
Other works: Sym.; Ov., 1871–3; 2 str qts; Pf Trio, 1868; Vc Sonata, 1871; pf pieces; masses, cants, songs

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E. Wasowska: 'Twórczość operowa Henryka Jareckiego' [Henryk Jarecki's Operas], *Muzyka*, xxxiv/4 (1989), 3–29

BARBARA CHMARA-ŻACZKIEWICZ

Jarecki, Tadeusz (*b* Lwów, 1 Jan 1889; *d* New York, 2 May 1955). Polish-American composer and conductor. A

son of Henryk Jarecki, who was a pupil of Moniuszko, he took his first music lessons with his father and then studied composition with Niewiadomski in Lwów. He was a pupil of Taneyev in Moscow and of Jaques-Dalcroze in Hellerau (1912–13) where he remained for some time as a teacher. Besides composition he also studied the piano and conducting. In 1917 he went to the USA and in 1918 won first prize at the Berkshire Festival for his String Quartet op.16. After returning to Poland for two years (1918–20) he settled in New York, conducting the orchestra of the NBC before joining the Chamber Ensemble as their director. In 1929 he became general secretary of the Committee to Foster Friendly Relations between the Arts in Poland and America. From 1932 to 1936, his last years in Poland, he directed the Stanisławów Musical Society and conducted the Lwów SO. During World War II he was in Paris and London, where he formed the association Polish Musicians of London, which he directed until 1943. He went back to New York in 1946 to continue his conducting and composing and to lecture at Columbia University. Jarecki's creative work, which has its roots in the music of Wagner and Richard Strauss, gradually evolved in the direction of a more sublimated sound. His early works are characterized by wide melodic sweeps, but in later works this type of melody gives way to more colouristic effects. In some of his pieces Jarecki makes use of Polish elements stemming from folklore (Symphony no.4), or motifs from the medieval Polish song *Bogurodzica* (Symphony no.5). Jarecki's works were performed mostly in Poland and the USA, but also in Paris. His most frequently performed works include: *Chimere*, his only symphonic work to be published; the String Quartet op.16; and *Trzy pieśni* (op.5), a cycle for solo voice with orchestra on texts by Polish poets. Most of his works were not published. The manuscripts are in the USA. (*EMuz*, W. Berny-Negrey)

WORKS
(*selective list*)

Orch: 5 syms., incl. Symfonia breve; Chimere, sym. poem, op.26, 1925; La foule, sym. suite, 1927; Idylla morska [Sea idyll], sym. poem; 2 sets of sym. sketches, opp.14, 26; Conc. for Orch; Pf Conc.

Inst: 3 str trios, op.11 (1911), op.22, op.23; 3 str qts, op.12, op.16 (1921), op.21 (1922); Pf Sonata, op.19, before 1927

Choral/solo songs; 3 pieśni [3 Songs] (J. Pietrzycki, J. Słowacki, K. Zawistowska), op.5, 1v, orch/pf, 1908

WRITINGS

The Most Polish of Polish Composers: Frederic Chopin 1810–1849 (New York, 1949)

Several articles on instrumentation in *The Chesterian* and *Muzyka*

TERESA CHYLIŃSKA/R

Jarman, Thomas (*b* Clipston, Northants., 21 Dec 1776; *d* Clipston, 19 Feb 1861). English composer. A tailor by trade, he was choir leader at the Baptist chapel in Clipston for the major part of his life, and is known to have played various instruments in the choir-band there and in the bands at churches around the area. His first collection, *Sacred Music Volume One* (London, 1803), includes the tune 'Nativity', which is now published in several nonconformist hymnbooks as 'Lyngham'. Then followed three more collections of hymn tunes, together with a large number of anthems, often for church festivals. Later works include *The Northamptonshire Harmony* and a funeral anthem for his friend, Thomas Clark of Canterbury. Jarman organized village choral festivals in north Northamptonshire, and is supposed to have conducted the festival at Naseby in 1837 that included the first performance outside London of part of Perry's *The Fall of Jerusalem*, with metropolitan soloists and orchestral principals, the leader being George Perry himself. From around 1840 Jarman was in charge of the music at the Methodist chapel in Leamington, Warwickshire; he returned to Clipston several years later. His last known published work was *A New Ode on Peace with Russia* of 1856. Some anthems were published posthumously, the latest in 1904.

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STEPHEN J. WESTON

Jarmusiewicz, Jan (*b* Zarzecka Wola, nr Leżajsk, 1781; *d* Zaczernie, 5 Aug 1844). Polish musician, theorist and painter. He studied singing and the violin in Rzeszów, Lwów and Kamieniec, and was a boy soprano in the parish church of Leżajsk, where he later became a clerk; he was also a teacher for the Rzeszów *starost* at Żyznów near Jasło. He then studied philosophy and theology at Lwów University. After being ordained as a priest in 1807 he served under Bishop Gołuchowski of Przemyśl at Rzeszów, where he also founded and directed a school for organists. In 1811 he moved to Wojutycze, in 1814 to Przybyszówka and in 1823 he took over the parish of Zaczernie.

Jarmusiewicz is known particularly for his book *Nowy system muzyki* ('A new system of music', 1843), in which he expounded his theories of harmony, based on the functional significance of chords: the tonic, subdominant and dominant chords are termed 'primary' functions ('funkcja'), and from these are derived a series of 'secondary' functions. In this respect, and in the theory of *Wechselleittöne*, which Jarmusiewicz called 'tangenty', there is a close analogy between his system and that later advanced by Riemann. As a painter, Jarmusiewicz is known for a picture of the birth of the Virgin Mary in the church at Zaczernie. He also constructed agricultural machines, and invented a musical instrument called the 'klawiolin', combining the attributes of a piano and of string instruments. This was a hump-backed piano with gut rather than metal strings, and small bows, which, with the help of an internal mechanism, produced the effect of a string quartet.

WRITINGS

Chorał gregoriański rytualny, historycznie objaśniony i na teraźniejsze nuty przełożony [Gregorian ritual chant: a historical survey and transcription into modern notation] (Vienna, 1834)

Mowy do ludu wiejskiego krótkie i łatwe na wszystkie niedziele i święta [Short and simple sermons to rustics, for all Sundays and holy days] (Vienna, 1841)

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C. Zawiejski: 'Jan Jarmusiewicz: muzyk teoretyk, autor pierwszego systemu harmonii funkcyjnej' [Jarmusiewicz: theoretician and

author of the first system of functional harmony], *Problemy*, xvii/1 (1961), no.1, pp.62–3
K. Pałubicki, ed.: *Zeszyty naukowe PWSM w Gdańsku* [Transactions of the State High School of Music in Gdańsk], ix (1970) [a special Jarmusiewicz issue]

IRENA PONIATOWSKA

Jarnach, Philipp (*b* Noisy, France, 26 July 1892; *d* Börnsen, nr Bergedorf, 17 Dec 1982). German composer of Spanish and French origin. He was the son of Esteban Jarnach, a noted Spanish sculptor. At the age of 15 Jarnach moved to Paris, where he studied the piano with Risler and composition with Lavignac. When World War I broke out, he emigrated to Zürich, where he came in close contact with Busoni, who advised him privately on his compositions, and convinced the Zürich Conservatory to hire Jarnach to teach counterpoint in 1918. In 1921 Jarnach left his position in Zürich and moved to Berlin, motivated by the desire to remain close to Busoni. There he became actively involved in the avant garde, joining the Novembergruppe and the German Section of the ISCM, and co-directing the Melos Gesellschaft with Tiessen after 1923. From 1925 to 1927 he worked as a music critic for the *Berliner Böser-Courier* and taught several students privately, including Weill. In 1927 he was appointed professor of composition at the Musikhochschule in Cologne, where he taught until 1949. Among his students were Wand and B.A. Zimmermann. Jarnach became a German citizen in 1931, and continued to teach in Cologne throughout the period of Nazi dictatorship, but was not a supporter of the regime. At this time he composed little, sporadically recommending compositions to the Reichs-Rundfunk and having his works performed only rarely, isolating himself from the surrounding political events. In 1949 he became director of the newly established Staatliche Hochschule für Musik, Hamburg, a position he held until 1959. He continued to teach there until 1970. Jarnach received much official recognition as an artist, becoming a member of the Akademie der Künste in Berlin, and being awarded the Berliner Kunstpreis (1955), the Hamburg Bach Prize (1957, with Blacher), the Hamburg Brahms Medal (1958) and the Grosses Verdienstkreuz der Bundesrepublik Deutschland (1959).

Jarnach's early compositions were influenced by late 19th-century French musical and literary culture. His extensive unpublished early songs show the marked influence of Debussy, and as early as 1910 he began composing lieder, influenced by Strauss, Wolf and Schubert. In the 1920s Jarnach became better known for his transparent, contrapuntal chamber works, especially the Sonatine op.12, the String Quintet op.10 (which caused a sensation at Donaueschingen in 1921) and the String Quartet op.16, which was performed and recorded by Hindemith's Amar Quartet. These works are characterized by atonal harmony, linear counterpoint, strict forms and a melancholy tone. They reflect not only Jarnach's allegiance to Busoni's teachings of *Junge Klassizität* but also his study of Beethoven's late quartets and Schoenberg's atonal chamber works. Jarnach thereafter began to depart from Busoni's teachings, however, as can be seen in his highly charged, Romantic *Fünf Gesänge* op.15, his rhapsodic Piano Sonatina op.18 (*Romancero I*) and the French-influenced *Drei Klavierstücke* op.17. After 1937 Jarnach's output diminished considerably, and his most noted achievements after this date are his classicist *Musik mit Mozart* (variations on themes from Mozart's Piano Trio K542 and String Quintet K593), *Das Amrumer Tagebuch* op.30 and *Musik zum Gedächtnis der Einsamen*, a movement for string quartet composed on the occasion of Schoenberg's death.

WORKS
(selective list)
for a complete list see Weiss (1996)

ORCHESTRAL

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CHAMBER AND INSTRUMENTAL

Ballade, vn, pf, 1911; Sonata, vn, op.8, 1913; Sonata, vn, pf, op.9, 1913; Str Qnt, op.10, 1918; Sonatine, fl, pf, op.12, 1919; Sonata, vn, op.13, 1922; Str Qt, op.16, 1923; 3 Rhapsodien, op.20, vn, pf, 1927; Konzertstück (Romancero III), op.21, org, 1928

Pf: 4 humoresques, 1914; 3 Klavierstücke, op.17, 1924; Sonatina (Romancero I), op.18, 1924; 10 kleine Klavierstücke, 1927; 2 Humoresken, pf, 1936; Das Amrumer Tagebuch, op.30, 1942; Marsch, Wiegenlied und Pastorale (Adventmusik), op.32, 1945; Sonate II, 1952; Sonatine über eine mittelalterliche Volksweise, 1945, unpubd; other short pieces

VOCAL
for solo voice and piano unless otherwise stated

Sonnet (P. de Ronsard), 1912; Balladen und ritterliche Lieder (K.F.H. Münchhausen), 1912–13, unpubd; Les heures claires (E. Verhaeren), 1913; 2 Lieder, op.17, 1913; La forêt antique (S. Noisemont), 1914; Léa, poème antique (S. Bordèse), 1914, unpubd; Schilflieder (N. Lenau), 1914, also orchd, unpubd; 2 Balladen (Lieder und Balladen aus der Romantik) (J. Eichendorff, F. Wedekind), op.14, Bar, orch, 1915

Das Wandbild (F. Busoni), op.26, female chorus, orch, 1918, unpubd; 5 Gesänge, op.15, nos.1–4, also with orch, 1922; 4 Orchesterlieder, op.15a, 1930; Clown Songs (Lieder des Narren) (W. Shakespeare), op.24, B, orch, 1930; Der Kämpe (Eichendorff), op.15b, Bar, orch, 1935; 6 deutsche Volkslieder, op.29, S, str qt, 1941, unpubd

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E.G. Klussmann and H. Mersmann: *Philipp Jarnach zum 60. Geburtstag am 26. Juli 1952* (Hamburg, 1952)
'In memoriam Philipp Jarnach', *Sonus*, no.3 (1983), 1–11
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S. Weiss: *Die Musik Philipp Jarnachs* (Cologne, 1996)

TAMARA LEVITZ

Järnefelt, (Edvard) Armas (*b* Viipuri [now Vyborg, Russia], 14 Aug 1869; *d* Stockholm, 23 June 1958). Swedish conductor and composer of Finnish birth. He studied under Wegelius and Busoni in Helsinki (1887–90), Becker in Berlin (1890) and Massenet in Paris (1893–4), and after minor conducting posts in Germany was conductor of the Viipuri Municipal Orchestra from 1898 to 1903. Following guest engagements at the opera houses in both

Helsinki and Stockholm, and a year as director of the Helsinki Music Institute (1906–7), he settled in Stockholm in 1907 as conductor of the Royal Opera. In 1910, on his additional appointment as court conductor, he took Swedish nationality, and in 1923 he became the Royal Opera's principal conductor. He returned to Finland as director of the Finnish National Opera (1932–6), and later became conductor of the Helsinki PO (1942–3). In Sweden he introduced Mahler's Symphony no.8 and *Das Lied von der Erde* and Schoenberg's *Gurrelieder* to the concert repertory, and he was an authoritative interpreter of Sibelius (whose wife, Aino, was Järnefelt's sister). At the Finnish National Opera he played an important part in broadening the repertory, especially with operas by Mozart and Wagner. His own works are Romantic in style, often with a national or patriotic basis, and include the slight but charming *Berceuse* and *Praeludium*, both for small orchestra, which became exceedingly popular for a time.

WORKS
(*selective list*)

Orch: Korsholma, sym. poem, 1894; Sym. Fantasy, 1895; Berceuse, small orch, 1904; Suite; Praeludium, small orch; Koskenlasku [Shooting the Rapids]; Aamulla varhain [Early in the Morning]
Choral: Isänmaan kasvot [The Face of the Fatherland], S, Bar, chorus, orch, 1927; Päivänpoika [Son of Day] (E. Leino), Bar, male vv, orch, 1939; Temppelinrakentajat [The Temple Builders], chorus, orch, 1940; Åbo slott [Turku Castle], male vv, wind, db
Orch songs, pf pieces, incid music, film scores

Principal publishers: Fazer, Hansen

ERIK WAHLSTRÖM

Jarnović [Jarnovicki, Jarnowick], **Ivan Mane.** *See* GIORNOVICHI, GIOVANNI MANE.

Jarnowick, Pierre-Louis Hus-Desforges. A name incorrectly assigned to PIERRE-LOUIS HUS-DESFORGES.

Jaroński, Feliks (*b* Kraków, 5 Oct 1823; *d* Kielce, 11 May 1895). Polish pianist and composer. He received his musical training from Elsner and Kurpiński in Warsaw; he then moved to Paris, where he studied the piano with Edward Wolff and harmony and counterpoint with Halévy. Jaroński made successful appearances as a pianist, particularly in Paris (1850). In 1856 he settled in Warsaw as a music teacher, giving up public performances, and in 1870 he moved to Kielce. Jaroński's relatively small creative output is confined almost exclusively to piano works. These are marked by exaggerated sound effects and the use of all registers of the instrument. Their texture changes often, using differentiated pianistic means. During his lifetime his Dumky for piano, partly using motifs of Ukrainian origin, were very popular.

WORKS

Pf: Souvenir de Havre, Polka op. (Paris, *c*1845); 2 mazurkas, op.4; 3 mazurs (Warsaw, *c*1850); [9] Dumky (Warsaw, *c*1865); Variations on Pomoc dajcie mi rodacy, lost; Nuż na harfy [Come on to the harp] (Warsaw, n.d.), Polonaise (Warsaw, 1895) and other piano pieces
Sacred song, for piano (Warsaw, n.d.)
Song: Gwiazdy [Stars], 1v, pf (Warsaw, 1853)

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PSB (J. Prosnak); *SMP*
Tygonik Ylustrowany, no.21 (1895), 342

ZOFIA CHECHLIŃSKA

Jarre, Jean-Michel (*b* Lyons, 24 Aug 1948). French composer and synthesizer player. The son of the composer Maurice Jarre, he studied harmony and structure at the Paris Conservatoire and developed an interest in electronic instrumentation. Although he wrote for advertising and worked on film and ballet scores, his first major international success came with his instrumental tour de force, *Oxygène* (Pol., 1976). This and the following *Equinox* (Pol., 1978) established a highly commercial musical formula of sweeping, French melodies and intricate symphonic synthesized arrangements married to contemporary dance rhythms. In the 1980s and 90s, Jarre became better-known for his grandiose outdoor spectacles, which used state-of-the-art lasers, projections and interactive technology at venues such as Houston (1986) and London's Docklands (1988), than he did for his actual music, which became more eclectic, particularly on the more experimental *Zoolook* (Pol., 1984). In 1995, Jarre's 'Concert pour la Tolérance', which took place in Paris in front of the Eiffel Tower, played to over one-and-a-half million people and included a traditional Arab orchestra and African percussionists. He returned to the pop charts in 1998 with *Rendez-vous '98* featured on the official album of the football World Cup. Although never really critically lauded, he has become one of the biggest international recording stars.

DAVID BUCKLEY

Jarre, Maurice (Alexis) (*b* Lyons, 13 Sept 1924). French composer. He studied engineering at the University of Lyons and at the Sorbonne, then attended the Paris Conservatoire, studying percussion with Passerone and composition with Honegger. He served in the army during World War II, and in the late 1940s played percussion in the navy band, with the Orchestre Radio-Symphonique, and with the Compagnie Renaud-Barrault, where he became friends with Boulez and Delerue. When Jean Vilar became director of the Théâtre National Populaire, he made Jarre his musical director, resident composer and conductor. In 1952 Georges Franju asked him to write the score for *Hôtel des invalides*. The film went on to become a minor classic, and Jarre turned henceforth almost exclusively to film music, writing scores for many French directors, including Jacques Demy, Alain Resnais and Jean-Paul Rappeneau. In 1962 David Lean commissioned the score for *Lawrence of Arabia*, inaugurating a collaboration that would produce four films and three Academy Awards for the composer (for *Lawrence of Arabia*, *Doctor Zhivago*, 1965, and *A Passage to India*, 1984). After the immense success of this film, Jarre moved permanently to the USA, where he worked with some of the greatest directors in Hollywood, notably John Frankenheimer, Joseph Hardy, John Huston, Paul Mazursky and Peter Weir. Jarre became, along with Delerue, France's most prominent and sought-after film composer of the second half of the 20th century. In addition to his three Academy Awards, he received Oscar nominations for his contributions to *Cybèle* (1961), *The Life and Times of Judge Roy Bean* (1972), *Witness* (1985), *Gorillas in the Mist* (1988) and *Ghost* (1989). He received British Academy Awards for *Witness* and *Dead Poets Society* (1989), and a special César Award in 1985. He is the father of the composer Jean-Michel Jarre.

Jarre has written over 170 scores for film and television, as well as ballets, orchestral works, incidental music and operas. His early concert music reflected his interest in 12-note composition, in contrast to the more popular style of his theatre works, of which the ballet *Notre Dame de Paris*, written in 1964 for the Paris Opéra, was the

most successful. Jarre's earlier film scores use sparse, chamber music scoring: that for *Cybèle* is written for double bass, zither and flute. Once in Hollywood, however, he preferred a richer, more symphonic style, using full orchestral forces. A ceaseless experimenter, he took advantage of the exotic locations and subjects of Lean's films: the score for *Lawrence of Arabia* made extensive use of chromatic modes and motifs and included in its scoring the ondes martenot, an instrument not used before in an American film. *Doctor Zhivago*'s score suggests the influence of such as Borodin, and makes use of the balalaika, as well as Russian folksongs and modes. His scores for Luchino Visconti's *The Damned* (1969) and Volker Schlöndorff's *Die Blechtrommel* (1979) both use an orchestra made up entirely of cellos and double basses, augmented only by human whistling and the fujara, a Polish folk instrument. In the 1980s Jarre became interested in blending electronic sounds with those of traditional orchestral and occasionally non-Western instruments, often by means of digital sampling techniques. His most successful film scores involving electronics are *Witness* (1985), which required only five performers, and *The Year of Living Dangerously* (1982), the subdued, evocative soundtrack of which makes use of traditional Javanese gamelan. In *Jacob's Ladder* (1990), he again attempted a score that was 'atmospheric rather than thematic', making use, alongside electronics, of Indian instruments and a Bulgarian women's chorus.

WORKS
(selective list)

FILM SCORES
directors' names in parentheses

Hôtel des invalides (G. Franju), 1952; Le théâtre national populaire (Franju), 1956; Les yeux sans visage (Franju), 1960; Cybèle, ou Les dimanches de Ville d'Avray (S. Bourguignon), 1961; Lawrence of Arabia (D. Lean), 1962; The Longest Day (K. Annakin, A. Marton and B. Wicki), 1962; Behold a Pale Horse (F. Zinnemann), 1964; The Train (J. Frankenheimer), 1964; Doctor Zhivago (Lean), 1965; Grand Prix (Frankenheimer), 1966; Paris brûle-t-il? (R. Clément), 1966; The Professionals (R. Brooks), 1966; Barbarella (R. Vadim), 1967

La caduta degli dei (L. Visconti), 1969; Topaz (A. Hitchcock), 1969; Ryan's Daughter (Lean), 1970; The Life and Times of Judge Roy Bean (J. Huston), 1972; Great Expectations (J. Hardy), 1975; The Man who would be King (Huston), 1975; Mohammad, Messenger of God (M. Akkad), 1976; The Last Tycoon (E. Kazan), 1976; Jesus of Nazareth (F. Zeffirelli), 1977; Die Blechtrommel (V. Schlöndorff), 1979; Lion of the Desert (Akkad), 1980; Taps (H. Becker), 1981; The Year of Living Dangerously (P. Weir), 1982; A Passage to India (Lean), 1984

Enemy Mine (W. Peterson), 1985; Mad Max: Beyond Thunderdome (G. Miller), 1985; The Mosquito Coast (Weir), 1985; Witness (Weir), 1985; Fatal Attraction (A. Lyne), 1987; No Way Out (R. Donaldson), 1987; Gorillas in the Mist (M. Apted), 1988; Enemies, A Love Story (P. Mazursky), 1989; Dead Poets Society (Weir), 1989; After Dark, my Sweet (J. Foley), 1990; Ghost (J. Zucker), 1990; Jacob's Ladder (Lyne), 1990; Fearless (Weir), 1994; Mr Jones (M. Figgis), 1994; A Walk in the Clouds (A. Arau), 1996; The Mirror Has Two Faces (B. Streisand), 1996

OTHER WORKS

Stage: Notre Dame de Paris (ballet, after V. Hugo), 1964; Ruiselle (radio op); Les filles du feu (ballet); Le prince de Hambourg (incid music, H. Kleist), 1951

Orch: Armida, 1953; Mouvements en relief, 1954; Mobile, vn, orch, 1961; Passacaille à la mémoire d'Arthur Honegger, 1964

Principal publisher: Salabert

MARK BRILL

Jarrell, Michael (*b* Geneva, 8 Oct 1958). Swiss composer. Jarrell began to study composition as part of his training as a pianist. He was equally interested in the visual arts and music before entering the Geneva Conservatoire, where he found Eric Gaudibert's courses in composition techniques particularly valuable. He went on to study composition at the Staatliche Hochschule für Musik, Freiburg with Klaus Huber, whom he later acknowledged as having taught him a completely professional approach to composition. He took the course in musical computer science at IRCAM (1986–8), then spent a year in Rome (at the Villa Medici and the Istituto Svizzero, 1988–9) in order to continue the series of *Assonances*that he had started in 1983. He became a professor of composition at the Hochschule für Musik, Vienna, in 1993.

Though he has tackled a wide range of genres (opera, monodrama, ballet, large orchestral works, vocal music, chamber music) it seems that composition, for Jarrell, often comes back to recomposition, as in the case of the series of eight *Assonances*, which he describes as a sketchbook. He is fascinated by artists like Giacometti or Varèse, who incessantly rework the same idea. Clockwork mechanisms form one of the threads running through his work, from the 'Rituel' of *Trei II* to the section of *Rhizomes* entitled 'Clockwork'. Another recurrent motif is the urgency generated by note-repetition. It is doubtless no accident that *Pour les notes répétées* is among the three Debussy's Etudes that Jarrell has orchestrated.

WORKS
(selective list)

Dérives (chbr op), 1980–85; Trei II, S, fl, cl, vn, vc, pf, 1982–3; Assonance [I], cl, 1983; Trace-Ecart, S, C, ens, 1984; Instantanés, orch, 1985–6; Essaims-Cribles (chbr ballet), b, cl, ens, 1986–8, '... d'ombres lointaines ...', S, orch; Modifications, pf, 6 insts, 1987; Congruences, fl, ob, ens, elecs, 1988–9; Assonance II, b cl, 1989; Assonance III, b cl, vc, pf, 1989; Assonance IV, va, tuba, elec, 1990; Assonance V, '... chaque jour n'est qu'une trêve entre deux nuits...', vc, 4 inst groups, 1990; Eco, vn, pf, 1990; Assonance VI, ens, 1991; Harold et Maude (ballet), orch, 1991; Assonance VII, perc, 1992; Rhizomes (Assonance VIIb), 2 pf, 2 perc, elecs, 1992; 3 études de Debussy, orchd 1992; Passages, orch, 1992–3; Cassandre (monodrame), actress, ens, elec, 1993–4; Bebung, cl, vc, ens, 1995; Aus Bebung, cl, vc, 1996; Mémoires, chorus, ens, 1996; Résurgences, sax, ens, 1996

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PETER SZENDY

Jarrett, Keith (*b* Allentown, PA, 8 May 1945). American jazz pianist and composer. He began learning the piano at the age of three, and by the time he was seven had presented a full recital and was composing and improvising. He played professionally throughout his elementary school years, and during his teens toured for one season as piano soloist with Fred Waring's Pennsylvanians. In 1962 he moved to Boston, where he spent a year, on a scholarship, studying at Berklee College of Music. He then began working in the Boston area with his own trio and also with such visiting artists as Tony Scott and Roland Kirk. He moved to New York in 1965 but, having decided to avoid commercial work, was scarcely noticed until Art Blakey heard him during a jam session at the Village Vanguard. He joined Blakey's Jazz Messengers in December of that year and stayed with them for four months, gaining critical notice and making his first recording with an established group, *Buttercorn Lady* (1966, Lml).

Jarrett rose to international acclaim as a member of the quartet led by saxophonist Charles Lloyd (1966–9). One

of the first groups to explore a broad range of improvisational styles, Lloyd's quartet attracted a large youthful following extending as far as the USSR, where it toured in 1967; Jarrett's flawless technique, intense lyricism and total physical involvement with the piano were among its strongest assets, as may be heard on the album *Forest Flower* (1966, Atl.). Jarrett also played the soprano saxophone and percussion for Lloyd, a practice he has continued throughout his career. From 1970 to 1971 he worked with Miles Davis, first on electric organ while Chick Corea was playing the electric piano (as on *Miles at Filmore*, 1970, Col.), then playing both instruments after Corea left the group (*Live Evil*, 1970, Col.). Jarrett made good use of Davis's frequent periods of inactivity to work and record with his own band, which included Charlie Haden, Paul Motian and later Dewey Redman and had a fruitful performing and recording career until 1976. Although encompassing a much broader stylistic range, their music revealed a strong kinship with the earlier work of Bill Evans, Paul Bley and Ornette Coleman.

In 1972 Jarrett began performing solo concerts which consisted simply of two extended improvisations, each usually 30 to 45 minutes in length (for example, *Solo Concerts, Bremen/Lausanne*, 1973, ECM). The music spanned a rich variety of traditions, but was developed in a manner that seemed holistic rather than merely eclectic, illuminating Jarrett's reference to his work as universal folk music. Through the international success of these concerts he became the only jazz artist of the 1970s to capture a mass audience without conforming to commercial trends. Furthermore he spearheaded a revival of interest in acoustic music, having refused to play electronic instruments since he left Davis's band. Avoiding easy categorization, his projects remain extremely varied. He has played in a highly acclaimed quartet with Jan Garbarek and in a trio with Gary Peacock and Jack DeJohnette, recorded solo improvisations on the pipe organ and two volumes of standards (*Standards*, 1983, ECM) and performed works from the classical piano repertory, such as Barber's Piano Concerto. His own compositions include pieces for classical chamber groups, symphony orchestra and orchestra with improvising soloists.

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A. Lange: 'Keith Jarrett', *Down Beat*, li/6 (1984), 16ff [interview]
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I. Carr: *Keith Jarrett: the Man and his Music* (London, 1991)
Oral history material in *US-NEij*

BILL DOBBINS

Järvelän Pikkupelimannit [JPP] (Finnish: 'Young folk musicians of Järvelä'). Finnish folk ensemble. Founded in the early 1980s and commonly known as JPP, its members are Mauno Järvelä, Matti Mäkelä and Tommi Pyykönen (violin), Arto Järvelä (many instruments), Timo Alakotila (harmonium) and Timo Myllykangas (double bass). As the name suggests, the players come from Järvelä, one of a cluster of villages around Kaustinen, home to the national Folk Music Institute and the Folk Arts Centre, and are descendants of families of folk musicians active in the area since the late 1800s. JPP work as *pelimanni* (folk musicians), a term applied particularly to performers of folk dance music, and are noted for their distinctive, richly textured and harmonized arrangements of traditional melodies played in a swinging style; their own original compositions in traditional style are for four (occasionally more) violins, harmonium and double bass – a particular Finnish combination. The group's repertory has been influenced by European dance forms, from early polska and minuet to the waltz, polka, mazurka, schottische and tango, although each of these, particularly the tango, has developed a notably Finnish character – smooth, subtle and restrained. JPP's first album, *Laitisen mankeliska*, won the 'Band of the Year' award at the 1986 Kaustinen Festival, and each subsequent album has received numerous prizes. The ensemble tours extensively, has established an international reputation and following, and is one of the foremost representatives of world folk fiddle traditions. In common with other such musicians of their generation in Finland and largely as a result of Heikki Laitinen's courses at the Sibelius Academy Folk Music Department, with its focus on multi-instrumentalism and active participation in different performing traditions, some members of JPP play in various other Finnish groups.

RECORDINGS

selective list

Laitisen mankeliska, Olarin Musiikki OMLP 9 (1986)
I've Found a New Tango, Olarin Musiikki OMCD 32 (1990)
Pirun polska [Devil's polska], Olarin Musiikki OMCD 37 (1992); Green Linnet-Xenophile GLCD 4012 (1993)
Kaustinen Rhapsody, Olarin Musiikki OMCD 53 (1994); Xenophile GLCD 4019 (1994)
String Tease, Rockadillo ZENCD 2056 (1998); North Side NSD 6020 (1998)

JAN FAIRLEY

Järvi, Neeme (*b* Tallinn, 7 June 1937). American conductor of Estonian birth. He studied percussion and choral direction at the Tallinn Music School before taking his degree in conducting with Nicolai Rabinovich and Mravinsky at the Leningrad Conservatory (1955–60). He made his dêbut in Tallinn in 1954, and began working there as the percussionist in the Estonian State SO. He soon became the music director of this orchestra (1960–80) and of the Tallinn Opera (1966–79). He also formed the Chamber Orchestra of Tallinn, conducted opera and ballet in Moscow and Leningrad, and after winning the first prize in the Accademia di S Cecilia conducting competition in 1971 he began to appear elsewhere in Europe and in Canada, Mexico and Japan. In 1979 he toured the USA, making his Metropolitan dêbut with *Yevgeny Onegin* and appearing with major American orchestras; he emigrated to the USA the following year. He continued to appear as guest conductor with the New York PO, the Philadelphia Orchestra, the Boston SO and many others before becoming principal guest conductor of the CBSO (1981–4). After conducting *Salome* at the Swedish Royal Opera he became principal conductor of the Göteborg SO in 1982 and then the principal conductor of the Scottish National Orchestra in

Glasgow (1984–8). He was appointed music director of the Detroit SO in 1990.

Järvi has conducted all the major orchestras in Europe and America and has kept up a very active career in the studio, making over 300 CDs and threatening to surpass Karajan as the world's most recorded conductor. His repertory is centred on Slavonic and Scandinavian composers, including Sibelius, Prokofiev, Dvořák and Martinů, and he has been a champion for Berwald, Gade, Svendsen, Stenhammar and Tubin; he has also conducted the premières of many works by Tubin and Pärt. He gave the Soviet premières of *Porgy and Bess*, *Der Rosenkavalier* and *Il turco in Italia*. His interests, however, range wide and he is able to give a solid account of anything that comes his way. Järvi's enterprising recordings of rare American music have had a beneficial effect on concert programming throughout the USA. His conducting is particularly admired for its warmth and lyrical line. He became an American citizen in 1987 and is a Knight of the North Star Order of Sweden.

JOSÉ BOWEN

Jarvinen, Arthur (*b* Ilwaco, WA, 27 Jan 1956). American composer and performer. Originally trained as a percussionist, he studied at Ohio University in Athens, Ohio (BM 1978) and at the California Institute for the Arts (MFA 1981), where his teachers included John Bergamo, Ruth Underwood and Karen Ervin (percussion), and Mosko, Subotnick and Earle Brown (composition). In 1981, he co-founded the California EAR Unit; he has also performed with the Antenna Repairmen percussion trio and with his ensemble Some Over History. His honours include commissions from the Los Angeles PO, the Koussevitzky Music Foundation, the Fromm Music Foundation and the American Composers Forum, and an NEA fellowship.

Jarvinen's work combines contemporary experimental music techniques with rhythmic and timbral textures that grow out of his involvement with rock and blues. Most of his compositions are for small instrumental ensembles in which percussion plays a leading role. In addition to idiosyncratic combinations of instruments, he has a fondness for unusual sonorities: *Egyptian Two-Step* (1986) uses two spray cans of compressed air to provide rhythmic counterpoint; and *The Paces of Yu* (1990) employs window shutters, pencil sharpeners and a group of eight mouse-traps. Such unusual compositional choices lend an air of puckish theatricality to his music, a quality also characteristic of his solo stage works, which he has labelled 'physical poetry'.

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Ens: Through Birds, Through Fire, But Not Through Glass, perc qt, 1979; Vote of Confidence, amp triangles, 1979; Raison d'être, mar, vib, 1981; Viscous Linings, va, b cl, cel, perc, 1981; Elec Jesus, pf, 19 insts, 1985; A Book of Five Rings, pf, prep pf, perc, 1986; Egyptian Two-Step, pic + b fl, chromatic harmonica, bar sax, pf, mar, elec b gui, 2 spray cans, 1986; Mass Death of a School of Small Herring, chbr orch, 1986; Goldbeater's Skin, bn + b cl, vn, vc, ratchet, glock, synth, 1987 [arr. cl + b cl, 1987; vn, 1988]; The Seven Golden Vampires, 2 pf, 1987

The Queen of Spain, 2 elec hpd, 2 perc (1988–90); Edible Black Ink, elec gui/mar, elec b gui, 1989; Murphy-Nights, bar sax, elec vn, elec b gui, perc, synth, opt. solo inst, 1989; The Paces of Yu, berimbau, perc, 1990; The Trio with Time Machines, 3 glock, 3 ratchets, 3 kitchen timers, 1990; Vulture's Garden, fl + pic, cl + b cl, vn, vc, pf, 2 perc, 1990; Clean your Gun, elec vn, chromatic harmonica, bar sax, vc + elec gui, 1991; Little Deaths, 3 spkrs, TV, 1991; Philifor Honeycombed with Childishness, ob, chbr ens, 1991; Jaltarong, 26 porcelain bowls, 1992; The Modulus of Elasticity, crumhorn + ob, b cl, bn, vn, va, vc, perc, 1992

Toys do not Walk and Talk, vn, b cl, trbn, elec b gui, 1992; Bong's Garbo, gongs, 1993; Bong's Other Garbo, perc trio, 1993; Breaking the Chink, s sax, bar sax, b cl, trbn, kbd, 2 perc, 2 elec gui, elec b gui, vn, va, 1993; Be Good to Your Fingers and they Won't Kill You, cl, va, bn, db, perc, 1994; God B's Lullaby, 1v, pf, 1994; The Aten, vn + cl, db, pf, perc, 1995; Chasing the Devil, 4 melody insts, low inst, b inst, perc, 1995; Isoluminaries, fl, vn, b cl, vc, pf, perc, 1995; Microscoperas, spkr, elec org, 1995; Solving for X(tet), 10 insts, 1995; Broken Ostinato, 2 pf/gui, 1996; Out of the Blue, 8 tuned stell bell plates/chimes, 1996; White Lights Lead to Red, fl, vn, b cl, vc, pf, 2 perc, 1996

Solo inst: Mercury at Right Angles, cel, 1980; Soluble Furniture, pf, 1980; Carbon, b cl, 1982; Deductible Rooms, mar, 1982; The Fifteen Fingers of Doctor Wu, ob, 1987; Bench Ads Works, gui, 1990; The Meaning of the Treat, pf, 1995; Pizzicato, vc, 1996; Serious Immobilities (840 Variations on Satie's Vexations), pf, 1997

Recorded interviews in *US-NHoh*

Principal publisher: Leisure Planet

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JOSHUA KOSMAN

Jarzębski [Harzebsky, Warka, z Warki], **Adam** (*b* Warka, nr Warsaw; *d* Warsaw, probably late Dec 1648 or early Jan 1649). Polish composer, violinist and writer. He is first heard of in September 1612, when he entered the Kapelle of Johann Siegmund Hohenzollern, Elector of Brandenburg, in Berlin as a violinist. On 30 April 1615 the elector granted him a year's leave of absence so that he could visit Italy, probably to perfect himself as a composer and to become better acquainted with Italian music. Apparently he did not return to Berlin. Instead he became a musician in the royal chapel at Warsaw, probably in 1616 or 1617, and remained there for the rest of his life. He is last heard of on 26 December 1648, when, close to death, he dictated his last will, and presumably died a few days later. Apart from his musical activities as a violinist and composer, he taught some of the senators' children and acted as an administrator and organizer in connection with the building of the royal palace at Ujazdów, near Warsaw. He was also a man of letters and wrote a verse description of the Warsaw of his day entitled *Gościniec, abo krótkie opisanie Warszawy z okolicznościami jej* ('A gift, or a short description of Warsaw and its environs'; Warsaw, 1643).

As a composer, Jarzębski is known chiefly by the manuscript *Canzoni e concerti* (1627). It contains twelve compositions for two instruments, ten for three instruments and five for four instruments, all with continuo; some are also found in the Pelplin Tablatures. These works were crucially important in the development of chamber music in central Europe. All the two-part pieces are transcriptions of polyphonic vocal works by other composers, among them Giovanni Gabrieli, Lassus, Merulo and Palestrina, but Jarzębski treated the original pieces in such an individual and creative manner that his transcriptions are in fact new compositions, instrumental in nature. He took over only the broad structural outlines and the thematic material of the originals. He used the material only at the beginning of his transcriptions, later so transforming it by variation technique that it assumes a quite different character; moreover, he introduced new elements into many of the pieces (e.g. dance rhythms in *Susanna videns*). In all the pieces Jarzębski's melodies are richly ornamented and are notable for their harmonic

basis, which is manifested in, for example, the way in which they are built on broken triads (as in *Nova casa*, *Sentinella*, *Spandesa*, *Bentrovata*, *Norimberga*, *Canzon terza* and *Canzon quinta*) and in the subordination of the lower voices to the highest voice. The three- and four-part pieces show distinct tonal leanings, but the two-part ones are still firmly modal. Jarzębski handled chromaticism and dissonance in a lively manner, as can be seen in the three-part *Chromatica*, in one section of which he experimented by introducing the motif of a descending chromatic 4th that was popular at the time. The two-part pieces resemble various types of ricercare and fantasia. The others are varying types of canzona, among which the arch-form canzona is particularly conspicuous, since it was still a rarity in central European chamber music of the 1620s. Jarzębski, moreover, introduced up-to-date italianate trio-sonata textures to Warsaw. In some of his instrumental works he used popular tunes.

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A. Chodkowski: 'Adama Jarzębskiego transkrypcje instrumentalne dzieł włoskich mistrzów' [Jarzębski's instrumental transcriptions of works of Italian masters], *Pagine*, iii (1979), 111–17

ZYGMUNT M. SZWEYKOWSKI

JASRAC [Japanese Society of Rights of Authors and Composers]. *See* COPYRIGHT, §VII, 4.

Jaubert, Maurice (*b* Nice, 3 Jan 1900; *d* Azerailles, 19 June 1940). French composer. Jaubert attended the Lycée Masséna, and studied music with Groz at the Nice Conservatoire, winning a piano competition at the age of 16. He studied law at the Sorbonne and after two years of military service (1920–22), practiced law before becoming music director for Pleyela Records in 1925. He began composition that year, writing incidental music for Calderón's *Le magicien prodigieux*. His extensive work for the theatre was marked by a successful collaboration with Giraudoux. In 1929 Alberto Cavalcanti commissioned the score for *Le petit chaperon rouge*, and over the following decade Jaubert concentrated heavily on film music. He was music director for the Pathé-Nathan studios (1931–5), and worked for the GPO film unit in London. Recalled for military duty in 1939, he became a captain and was killed in action shortly before the Armistice. His death was arguably the greatest loss sustained by the French cinema during the war. In the late 1970s the director François Truffaut made four films using Jaubert's music (*L'histoire d'Adèle H*, 1975; *L'argent de poche*, 1976; *L'homme qui aimait les femmes*, 1977; *La chambre verte*, 1978).

Jaubert was a prolific composer of film scores, stage works, songs, choral works and orchestral music. Over a period of ten years he scored more than 50 films, including some of the most important titles of the Golden Age of French cinema. He was instrumental in the development of poetic realism, and worked closely with the most distinguished directors of the period, including Jean Vigo, René Clair, Marcel Carné and Julien Duvivier. With his classical training, Jaubert saw himself as part of the high cultural tradition of French music. He had a keen interest in contemporary musical developments, and counted among his friends Fauré and Satie, as well as Ravel, who was best man at his wedding. In composing for film he remained conscious of the unity of musical and cinematic elements, and the problems and possibilities raised in the combination of sound and image. Music, he considered, should not try to explain or express images as such, but should instead 'render physically sensible the[ir] internal rhythm'. At the same time he sought to develop a straightforward musical idiom, free of pretence and in keeping with the status of film as the new popular art form. Whether with a sparse musical language or with rich melodies and orchestrations, Jaubert managed to maintain an awareness of the score's function within the overall dramatic conception, without sacrificing the quality of the music itself. His most powerful work was undoubtedly the haunting 'Valse Grise', for Duvivier's *Un carnet de bal* (1937), disturbing yet simple and expressive in its melancholy. In Vigo's *Zéro de conduite* (1933), Jaubert created the music for a slow-motion sequence portraying a children's rebellion, by reversing a pre-recorded soundtrack, thus underlining the unsettling strangeness of the events depicted. The score for *Quai des brûmes* (1938) perfectly but undemonstratively heightens the dark, tense atmosphere of Carné's film. In *Le jour se lève* (1939), his last major film score, the recurring drum roll accentuates the character's (and the audience's) claustrophobia, lending to the entire film the sense of a haunting, fateful vision.

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(*selective list*)

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MARK BRILL

Jaucourt, Louis, Chevalier de (*b* Paris, 27 Sept 1704; *d* Compiègne, 3 Feb 1779). French philosopher, writer and music theoretician. He began his studies in Geneva about 1712. In 1722 he went to Cambridge to study mathematics, after which he studied theology at Leiden and then medicine with Boerhaave; he defended his doctoral thesis in 1730. A versatile writer, he collaborated on the *Bibliothèque raisonnée des ouvrages des savants de l'Europe* and wrote a *Histoire de la vie et des oeuvres de Leibniz* (Leiden, 1734). On his return to Paris in 1736 he got to know Voltaire, Montesquieu and Diderot, who invited him to collaborate on the *Encyclopédie*, of which he became co-editor. He drafted 17,000 of the 60,000 articles, of which about 150 were on music. His originality as far as the texts on music are concerned is difficult to establish as he readily combined his own ideas with those borrowed from others. His most interesting articles are those on the history of music (particularly ancient, Hebrew and Egyptian music) and on questions relating to scientific subjects, such as anatomy and physiology. He also contributed a large number of the texts on organology.

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PHILIPPE VENDRIX

Jaufre Rudel. *See* RUDEL, JAUFRE.

Java. *See* INDONESIA, §§I, III–V and VIII and SOUTH-EAST ASIA, §II, 1–3 and 4(iii).

Jaw's harp [jaw's trump]. *See* JEW'S HARP.

Jawurek [Javůrek], **Józef** (*b* Konopiště, nr Benešov, Bohemia, 16 March 1756; *d* Warsaw, 22 July 1840). Polish pianist, conductor, composer and teacher of Czech extraction. Educated first in the Benedictine monastic school at Sazava, near Prague, he completed his studies in Prague under Zenner. He made his début as a pianist in Warsaw in 1792, and he soon settled permanently in Poland. In 1793 he became music teacher and band conductor on Duke M. Radziwiłł's estate at Nieborów, but later moved to Warsaw and became director of music at the Augustinian and Evangelical Churches. From 1817 he was also conductor of the concerts given by the Amateur Music Society orchestra, as well as piano teacher at the Alexandrian Institute and (from 1827) at the High School of Music. In 1825 he gave performances on the newly invented choraleon. He was a friend of the Chopin family, and on 27 May 1825 conducted a concert in which Chopin took part. In 1826 he conducted the Requiem of Elsner, who dedicated to him his Mass in C op.22. Jawurek composed a triumphal march *Warna* (1828), a *Romance française variée* for piano (1824), *Graduale* and other choral works, and 23 songs.

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IRENA PONIATOWSKA

Jaye, Henry (*fl c*1610–67). English maker of string instruments. He was one of the earliest and best English makers and the first of several generations of makers by that name. He had his workshop in Southwark, London, where he made treble, tenor and bass viols and also lutes and pochettes. Jaye is mentioned in Thomas Mace's *Musick's Monument* (1676) as being one of the best of the older generation of viola da gamba makers, and in the list of instruments left by the small-coal merchant Thomas Britton one of the viols is described as 'the neatest that Jay ever made'. Jaye's instruments are finely cut, light in construction and of small dimensions (*see* VIOL, figs.11a and 11b). Beautifully executed heads and open scrolls are usual, the varnish is often a dark cherry, and an ornamental oval rose hole is sometimes carved in the belly. The tone is soft and velvety. The earliest extant example of Jaye's work known, a bass viol that formerly belonged to Galpin, is in the Gemeentemuseum in The Hague. Its label reads 'Henrie Jaye in Southwarke.1611' (photograph in Galpin). Galpin also reported having seen one that was made in 1610. The latest example known, a tenor viol, dates from 1667 and is in the Victoria and Albert Museum, London. Other Jaye instruments are in the Paris Conservatoire museum (no.106, dated 1624) and privately owned. Examples of his labels are shown in Vannes (no.1004) and Lütgendorff (no.385).

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MURRAY LEFKOWITZ

Jaye Consort of Viols. English viol consort. It was founded in 1959 by FRANCIS BAINES and his wife, June, and named after Henry Jaye (*fl c*1610–67). The other members were Nicola Cleminson, David Pinto, Jane Ryan and Peter Vel. Led by Baines's intuitive feel for period instruments, the sound of the Jaye Consort was characteristically sweet and singing, with the players allowing space for the viol's natural resonance. The players commonly performed on viols of Jaye's period. Active until the 1980s, the ensemble specialized in English consort music from Byrd to Purcell; Francis Baines had a particular admiration for the music of Orlando Gibbons whose viol works were regularly performed. In its earlier concerts a proportion of medieval secular music was included on reconstructed instruments. The Jaye Consort made over 70 broadcasts and was much in demand in festivals around Europe.

LUCY ROBINSON

Jazz. The term conveys different though related meanings: 1) a musical tradition rooted in performing conventions that were introduced and developed early in the 20th century by African Americans; 2) a set of attitudes and assumptions brought to music-making, chief among them the notion of performance as a fluid creative process involving improvisation; and 3) a style characterized by syncopation, melodic and harmonic elements derived

from the blues, cyclical formal structures and a supple rhythmic approach to phrasing known as swing.

1. INTRODUCTION. Writers have often portrayed the history of jazz as a narrative of progress. Their accounts show jazz evolving from a boisterous type of dance music into forms of increasing complexity, gradually rising in prestige to become an artistic tradition revered around the world. Certainly attitudes towards the music have changed dramatically. In 1924 an editorial writer for *The New York Times* called jazz 'a return to the humming, hand-clapping, or tomtom beating of savages'; in 1987 the United States Congress passed a resolution designating jazz 'an outstanding model of individual expression' and 'a rare and valuable national American treasure'. In keeping with this general theme of progress, historians have emphasized innovation as a primary force driving jazz forward, identifying new techniques, concepts and structures that presumably helped push the music to ever higher stages of development.

But tracing lines of evolution and innovation in jazz reveals only part of a story much broader in scope and more complex in structure. For if some musicians have sought to make a mark as adventurous innovators, many others have viewed themselves as stalwart bearers of tradition. If some have struggled as uncompromising creative artists whose work reaches only a small, select audience, others have flourished providing entertainment for the masses. And if jazz has undeniably accrued status and respect over the years, it has also consistently provoked controversy. The term itself has often carried negative associations, which is partly why Duke Ellington and other musicians spurned the label, and why Max Roach once told an interviewer, 'I resent the word unequivocally' (Taylor, H1977, p.110).

Several factors account for the volatility of jazz as an object of study. First, its musical identity cannot be isolated or delimited. Although often used to designate a single musical idiom, 'jazz' (like the signifier 'classical') refers to an extended family of genres, with all members sharing at least some traits in common yet none capable of representing the whole. Second, the varying functions of jazz have made it difficult to perceive as a unified entity. Jazz can be background sounds for social recreation, lively accompaniment for dancing or music that invites close listening and deep concentration – and the same performance might operate on these different levels simultaneously. Third, the subject of race has generated heated debate over jazz and shaped its reception. While jazz is a product of black American expressive culture, it has always been open to musical influences from other traditions and since the 1920s has been performed by musicians of varying backgrounds throughout the world. In different eras, for example, commercially successful white musicians such as the bandleader Paul Whiteman and the saxophonist Kenny G have been identified by large segments of the public as major exponents of jazz. Many others, however, view these two as standing outside the tradition altogether and consider jazz to be a form of 'black music' in which black Americans have been the leading innovators and most authoritative practitioners.

Such problems in accounting for the identity, function and racial character of jazz are bound up in one another. They have been present from the very beginning.

2. JAZZ AND THE NEW ORLEANS BACKGROUND (1895–1916). 'Jazz' took on musical connotations in the USA during the years of World War I; before then it was a colloquialism possibly southern and black American in origin, perhaps derived from African roots. Writers have offered several definitions of the term in this pre-war period, claiming it to be a verb that meant to make something livelier or faster, to demonstrate pep and energy or to engage in sexual activity. In its earliest printed appearances, 'jazz' turns up as a noun. A San Francisco sportswriter in 1913 used the word to describe a kind of spirited liveliness shown by baseball players, for example: 'Everybody [on the team] has come back full of the old "jazz"', and 'Henley the pitcher put a little more of the old "jazz" on the pill [i.e. ball]' (Porter, E1997, p.5).

A few years later, small ensembles from New Orleans playing spirited, syncopated dance music began featuring the term – also spelled as 'jass' – in their names. One was Stein's Dixie Jass Band, a white group from New Orleans that in 1917 (with slightly different personnel) performed and recorded in New York as the Original Dixieland Jazz Band. Another was the Creole Band, a group of black American musicians that toured on vaudeville circuits in various parts of the USA (1913–18) and was occasionally advertised as a 'New Orleans Jazz Band' or as the 'Creole Band/Sometimes called the Jazz Band'. These ensembles gave northern urban audiences their first exposure to an energetic, blues-tinged musical idiom derived from southern black performing traditions. A New York newspaper article commented on the phenomenon in 1917 (Osgood, G1926, p.11):

> A strange word has gained wide-spread use in the ranks of our producers of popular music. It is 'jazz', used mainly as an adjective descriptive of a band. The group[s] that play for dancing, when colored, seem infected with the virus that they try to instil as a stimulus in others. They shake and jump and writhe in ways to suggest a return to the medieval jumping mania.

Novel and entertaining, this music usually accompanied dancing and was performed in places serving alcoholic beverages: restaurants, night clubs, cabarets and dance halls.

Yet while jazz first drew widespread notice in the years just prior to 1920, some musicians and historians have claimed that it originated much earlier. Bunk Johnson stated that he and Buddy Bolden were playing jazz in New Orleans in about 1895–6; Jelly Roll Morton said he invented jazz in 1902 (he was 12 at the time). Various brass bands from New Orleans (the Olympia, the Golden Rule and the Eagle) have also been cited as playing in a jazz style before 1910. Since these assertions have been made retrospectively, often by individuals with a strong personal investment in the histories they have related, and since there is little contemporary evidence to put such claims in perspective, questions of when and how a jazz performance practice emerged remain open for speculation. Despite this uncertainty, most historians of jazz agree that New Orleans was the principal incubator of this musical tradition.

New Orleans in the early 1900s displayed a syncretic blend of African, Caribbean and European cultures unique among American cities. Jelly Roll Morton's Catholicism and belief in *vodoun* exemplified the cultural fusion that also characterized the city's musical traditions. A major port and commercial centre, New Orleans attracted black Americans from rural communities in Louisiana and neighbouring states, offering economic incentives, educational opportunities and more relaxed racial codes. At the same time, many residents had to endure poverty and sharp tensions that divided neighbourhoods and districts according to ethnicity, class and skin colour: blacks, whites and the lighter-complected subgroup 'Creoles of color' (*gens de couleur*, henceforth designated by 'Creoles') of mixed African and European ancestry.

The foundations of jazz were established by black Americans in this urban environment before the music had a name, or when it was still referred to as ragtime or 'ratty' music. The process unfolded as musicians gradually developed new ways of interpreting a varied repertory that included marches, dance music (two-steps, quadrilles, waltzes, polkas, schottisches and mazurkas), popular songs, traditional hymns and spirituals. What might be called a nascent jazz sensibility arose from the loosening of performance strictures and the adoption of an individualistic, defiantly liberating attitude that has remained at the core of this musical tradition. Although we lack documentation that shows this process unfolding, it is possible to hypothesize some of the stages involved. Rhythms, for example, gradually may have come to be interpreted more freely than in earlier 19th-century marches, ragtime and cakewalks. Phrases were stretched out and either played in a more relaxed manner or syncopated more vigorously, not just in one instrumental part but in two or more simultaneously. Drummers 'jazzed up' – that is, enlivened – simple duple and triple metre by introducing syncopated patterns and phrasing over bar lines. Players began embellishing and ornamenting melodies, inventing countermelodies, weaving arpeggiated lines into the texture and enriching diatonic harmonies with blue notes (*see* BLUE NOTE (i)).

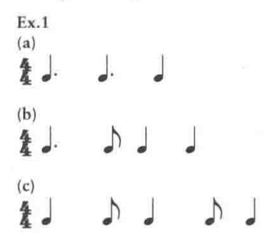
Though such techniques may have been applied to music by solo pianists active in New Orleans, among them Jelly Roll Morton and Tony Jackson, they generally came to characterize a style of ensemble playing. Precursors to the jazz bands during the period 1915–20 included small dance groups led by such players as Buddy Bolden, Lorenzo Tio and Oscar 'Papa' Celestin, together with brass bands (often featuring some of the same players) that provided music for such community functions as parades, picnics, parties and funerals. Morton, in a 1938 Library of Congress interview with Alan Lomax, recalled the typical brass band instrumentation as including 'a bass horn [e.g. tuba or euphonium], one trombone, one trumpet, an alto [horn] and maybe a baritone [horn] or clarinet, and a bass drum and snare drum'. These bands gave employment and ensemble experience to such early New Orleans jazz musicians as Bunk Johnson, King Oliver, Louis Armstrong and many others. They fostered a sense of group identity, pride and competitiveness. They formed a professional sphere comprised almost exclusively of males, a trait that characterized jazz in the following years (except in the area of singing, where women have predominated); they also helped create a performance environment in which individual expression was encouraged yet closely coordinated with the activities of other ensemble members. As the writer Ralph Ellison later observed, 'true jazz is an art of individual assertion within and against the group . . . each solo flight, or improvisation, represents . . . a definition of [the jazz artist's] identity: as individual, as member of the collectivity and as a link in the chain of tradition' (Ellison, H1986, p.234).

Given the scanty documentation for New Orleans jazz during these formative stages (*c*1895–1915), it is unclear to what extent improvisation was practised in the early dance and brass bands but, judging from later exponents of the style, a phrase like 'collective improvisation' (used by writers to suggest a basic approach to performing) exaggerates the degree to which the music was spontaneous, invented in the moment. Players were guided by familiar formal plans, ordered sequences of themes and keys, specific functions of individual instruments within ensembles and common techniques of embellishment. When musicians invented new rhythmic devices and melodic patterns, these were imitated by others and repeated in different pieces, then passed on through oral tradition. The way in which Louis Armstrong once described his approach to soloing – 'First I play the melody, then I play the melody 'round the melody, then I routines' – hints at the conventional practice that shaped his approach to improvising, belying the primitivist myth of 'instinct' or 'natural feeling' that produced the music and challenging the concept of 'collective improvisation'. Moreover, musicians working in certain New Orleans contexts (high society balls and parties, and on the excursion boats that went up the Mississippi River) were required to play from written parts, their opportunities to improvise limited accordingly. Many Creole musicians in particular, who lived in and around the city's French Quarter, were proficient readers who combined an ability to play from notation with techniques of embellishment and variation.

Who created jazz? This has been a controversial issue in the jazz literature, especially since much of the evidence concerning origins comes from vague and often conflicting oral testimony. Yet it can be said with certainty that New Orleans musicians of African descent – both the blacks living 'uptown' and the Creoles 'downtown' – played a leading role both as inventors and expert practitioners of the techniques that came to characterize jazz. Concurrently, members of other racial and ethnic groups became involved early on in the development and dissemination of these same techniques. The white musician George 'Papa Jack' Laine, for example, led brass and dance bands that trained other white musicians later active in jazz, among them Tom Brown, George Brunis and Nick LaRocca. These bands furnished music for similar social functions as their black American counterparts, such as parades and riverboat entertainment. As with the early black bands, the lack of recorded documentation makes it difficult to know the styles in which these white groups played. It is conceivable, though, that white New Orleans musicians in the early 1900s were also beginning to adopt a looser and more syncopated approach to the repertory of brass and dance bands.

Musicians of Caribbean ancestry and of mixed racial and ethnic heritage also contributed to the formation of a jazz performance practice. One was the Cuban-American cornettist and cellist Manuel Perez, who played with the

Onward Brass Band and led a well-known dance band called the Imperial Orchestra. The Creole population of New Orleans included many descendants of Haitians and Cubans who had immigrated to the city in the 19th century, and the New Orleans-Caribbean connection proved especially important for jazz rhythm. When Jelly Roll Morton spoke of the 'Spanish tinge' present in jazz, he had in mind rhythmic patterns like the *tresillo* (ex.1*a*),



habanera (ex.1*b*) and *cinquillo* (ex.1*c*) of Cuban and other Caribbean and Latin American dance genres. Such rhythms turn up in some of his own compositions, such as *New Orleans Blues* (*c*1902–5; 1923, Gen.) and *The Crave* (*c*1910–11; 1939, General). They also appear in late 19th-century pieces published in New Orleans such as W.T. Francis's *The Cactus Dance, Danza Mexicana* (1885) and his arrangements of pieces played by the Mexican Military Band at the 1885 World's Exposition in New Orleans.

The racial and ethnic profile of early New Orleans jazz, then, was multicultural, reflecting the mixed heritage of the city's residents. At the same time, most of the leading musicians identified with jazz were black Americans. These two generalizations would remain constant as the music spread beyond New Orleans in the years that followed.

It is likely that characteristic syncopating and embellishing techniques employed by black, Creole and white musicians in New Orleans might have been heard in small ensembles elsewhere in the country. Groups that played instrumental ragtime, dance genres such as the habanera, rumba and tango, and blues pieces like W.C. Handy's *Memphis Blues* (1912) and *St Louis Blues* (1914) probably displayed features that resembled what might be called 'proto-jazz'. The Ohio-born reed player Garvin Bushell recalled playing with a circus band in 1916 that performed marches, ragtime and blues throughout the South and Midwest; he also identified the accomplished black clarinettists – Percy Glascoe, J. Paul Wyer (the 'Pensacola Kid') and Fred Kewley – who travelled with circus and minstrel bands and later could be heard in jazz and blues settings.

Nevertheless, there was something distinctive about the musical fusion that occurred in New Orleans, a flavour and piquancy that resulted from a subtle blending of many different ingredients. Together with this intermingling of musical traits, other extra-musical qualities helped shape an emerging jazz aesthetic. In his memoirs, Sidney Bechet described how black American jazz expression embodied memory, pride and the happiness that followed Emancipation. 'All that waiting', he wrote (F1960, p.48), 'all that time when that song was far-off music, waiting music, suffering music . . . It was joy music now. . . . It wasn't spirituals or blues or ragtime, but everything all at once, each one putting something over on the other'.

In the decade before 1920, players from New Orleans took this 'joy music' to California, Chicago and other parts of the country offering employment opportunities. They also began recording jazz, which quickly catapulted a regional American vernacular idiom into the international arena.

3. Early recorded jazz (1917–23). Recordings have played a crucial role in disseminating jazz. From 1917 to 1920, the years when 'jazz' began appearing with increasing frequency as a stylistic label, record companies were mainly issuing 8-, 10-, or 12-inch discs that were played at 78 r.p.m. The performances, most lasting between three and four minutes, were recorded by acoustical methods; microphones did not come into widespread use until after 1925. Thus the glimpses of early jazz afforded by recordings are compromised by the technology of the day. The balances of sound and timbral qualities heard on these recordings, for example, may have been quite different in live settings, while the relatively short duration of recorded performances may have been extended when bands played live. The acoustical recording process also affected instrumentation: drummers often had to limit their activity to wood blocks and cymbals since drums could cause distortion in the sound. In addition, the pieces recorded by bands may not have reflected what they performed regularly outside the studio: record producers and publishers often selected the repertory as part of a larger marketing effort to help sell sheet music copies of newly published compositions. Finally, race was a factor that helped determine who could record and what they could perform. Black jazz musicians only began to record in significant numbers during the period 1923–5 and even then found themselves expected to play a repertory emphasizing blues and hot jazz (fast, rhythmically energetic dance music) that ostensibly would appeal to the black American consumers record companies were seeking to reach in their segregated race series (*see* Race record). As Duke Ellington's saxophonist, Otto Hardwick, observed, 'The field for recording was quite limited . . . if you didn't play the blues, there was no room for you'.

For all these reasons, recordings may offer unreliable sonic representations of early jazz performing practice. But at the very least they preserve evocative echoes of the varied jazz styles that were beginning to circulate in the USA and overseas by the early 1920s.

The historical distinction for being the first group to record jazz goes to the Original Dixieland Jazz Band. A quintet of white musicians from New Orleans, it made its first recordings early in 1917 in New York, where the band had been attracting attention through appearances at Reisenweber's Restaurant on 58th Street. Though the Original Dixieland Jazz Band lacked both banjo and a bass instrument (string bass or tuba), its other instruments became standard for small New Orleans jazz units, consisting of three lead or melody-carrying instruments (cornet, clarinet, trombone) with piano and drums providing accompaniment in the rhythm section. Pieces they recorded show a mixture typical for early jazz bands: blues, ragtime, popular songs and novelty numbers. Improvisation, however, is minimal. Often the band seems to be following set routines: *Livery Stable Blues* (1917, Vic.), for example, uses a common multi-part strain form derived from 19th-century marches and ragtime (e.g. *AABBCCABC*); when individual strains are repeated, they vary little from previous statements. The band must have impressed listeners with both its ebullience and its

extroverted humour: the group was a seasoned vaudeville act, and its crowd-pleasing tactics, for example the imitation of animal noises in *Livery Stable Blues*, may have reflected more its stage experience than its New Orleans jazz background. The New Orleans Rhythm Kings, another white band, showed more restraint, demonstrated in their smoother and more rhythmically supple rendition of *Livery Stable Blues* (1922, Para.) when compared with recordings of the same piece made by the Original Dixieland Jazz Band in 1917 and again in 1923 under the title *Barnyard Blues* (OK).

Another example of early jazz recorded by New Orleans musicians, this time a black American group, was provided by Kid Ory and a five-piece band (cornet, clarinet, trombone, piano and drums) that recorded in Los Angeles in 1922. Though its instrumentation is identical to that of the Original Dixieland Jazz Band, Ory's band displays a gentler, more lilting rhythmic style on *Ory's Creole Trombone/Society Blues* (Nordskog). A greater sense of relaxation pervades these performances, in contrast to the more febrile qualities of the Original Dixieland Jazz Band. In other respects, though, the multi-strain formal patterns, the 'set' quality of many of the instrumental lines (though the cornettist Mutt Carey does take liberties in embellishing parts), the functions of instruments within the ensemble and the use of breaks (short passages played by soloists while the rest of the band stops) all resemble aspects heard in the Original Dixieland Jazz Band's performances. As with the Original Dixieland Jazz Band, virtually nothing played by Ory's band would qualify as 'collective improvisation'. Instead it was repetitive, highly ordered and predictable music, probably intended for dancers though, as Gushee has noted (G1977, p.5), it is likely that the band's lack of a full rhythm section (one that included bass, banjo and a complete drum kit) made it sound different on record from what listeners heard live.

In addition to these early recorded examples by small groups from New Orleans, larger ensembles playing syncopated dance music showed another side of the emerging jazz phenomenon. Black bandleaders in New York such as James Reese Europe, Ford Dabney, Tim Brymn and Leroy Smith performed with groups consisting of up to 15 or more players, including strings together with brass, reeds and percussion. The relatively few recordings made by these ensembles during the period 1914–23 have often been cited as examples of late instrumental ragtime or 'pre-jazz'. Indeed, in some ways they seem closer in sound and spirit to the bands of John Philip Sousa and Arthur Pryor, or to theatre pit orchestras and polite society dance orchestras, than to the insouciant, convention-flaunting strain of jazz that characterized the Roaring Twenties. Nevertheless, the energy and rhythmic verve of Europe's orchestra, especially when the drummer Buddy Gilmore was driving the ensemble as on *Castle Walk* (1914, Vic.), as well as the loosely embellished performance practice and repertory of rags, pop songs and blues, relate this group to the Original Dixieland Jazz Band, New Orleans Rhythm Kings and Ory's band, even if the overall sonic identity seems quite different in character. (The frequent unison melody lines account in large part for the difference, not just the larger size or stiffer rhythmic practice, of Europe's orchestra.) Europe, who directed the celebrated 369th US Infantry Regiment Band in France during World War I, linked his approach to jazz in 1919, explaining that 'jazz' was associated with certain instrumental effects (mutes, flutter-tonguing), strong rhythmic accents and 'embroidery' and 'discordance' in the instrumental parts. He also made clear his belief that jazz originated in black American culture: 'The negro loves anything that is peculiar in music, and the "jazzing" appeals to him strongly . . . We have our own racial feeling and if we try to copy whites we will make bad copies' (Porter, E1997, pp.126–7). A contemporary of Europe who led a large ensemble that included early jazz or pre-jazz in its repertory was Will Marion Cook. Though his Southern Syncopated Orchestra made no recordings, it travelled to Europe in 1919 and made a deep impression on listeners, among them the Swiss conductor Ernest Ansermet who found Bechet's blues solos 'admirable equally for their richness of invention, their force of accent, and their daring novelty and unexpected turns' (Walser, H1999, p.11).

Other bandleaders provided models for organizing and standardizing the instrumental components of dance orchestras playing jazz. On the West Coast during the mid- to late 1910s, Art Hickman led a ten-piece ensemble consisting of two brass (cornet and trombone), two saxophones, violin, piano, two banjos, string bass and drums. He took the orchestra east in 1919. Evidence of the impact of New Orleans jazz style upon Hickman can be heard in the final chorus of *Whispering* (1920, Col.), both in the arpeggiated embellishing techniques of the soprano saxophone (emulating a New Orleans clarinettist) and the loose connecting phrases of the trombone, playing in 'tailgate' fashion. Hickman's configuration of brass, reeds, violin and rhythm section was emulated by Paul Whiteman, another California-based bandleader who came to New York in 1920. The instrumental line-up of Hickman's and Whiteman's bands required arrangers skilled in composing embellished melodic variations and exploring different timbral combinations. One was Ferde Grofé, who worked first with Hickman in California and after 1919 as arranger and pianist with Whiteman. Grofé helped Whiteman develop a concept of SYMPHONIC JAZZ by adding strings and double-reed instruments (oboe and bassoon) to the brass, single-reed (saxophone and clarinet) and rhythm sections, and by borrowing themes from the classical repertory – such as Rimsky-Korsakov's 'Song on the Indian Guest' (1921, Vic.) from his opera *Sadko* – to produce dance music that sought to evoke the 'high art' aesthetic of the concert hall. In Chicago Isham Jones was another prominent white bandleader who by the late 1910s was fronting an ensemble made up of three distinct sections (brass, reeds and rhythm instruments) with the addition of violin, which later would disappear from the standard dance-band ensemble. Jones's arrangements often featured 'hot' sections that emphasized syncopation and improvising soloists, as in the cornettist Louis Panico's muted, growling statement on *Never Again* (1924, Bruns.).

By the early 1920s, then, jazz could be heard on recordings made by small ensembles like the Original Dixieland Jazz Band, the New Orleans Rhythm Kings and Kid Ory's group, by medium-sized dance bands like those of Hickman and Jones and by larger ensembles like Europe's society orchestra and Whiteman's concert orchestra. Yet another recording outlet for jazz musicians came in the form of small pick-up groups accompanying female blues singers. Beginning with the recordings Mamie

Smith made in 1920 with her promoter Perry Bradford, and continuing with the flood of singers that followed as the blues craze took hold, it was customary to hire two to five musicians to back up vocalists for record dates, especially those made for race labels in Chicago and New York. Often these musicians had experience playing jazz in dance bands and displayed their skills as improvisers in studios. In 1920–21 the New York trumpeter Johnny Dunn and a small band with rotating personnel took part in a number of sessions with the singer Edith Wilson. The loosely organized ensemble work on recordings like *Nervous Blues* and *Vampin' Liza Jane* (1921, Col.) – with clarinet, trombone and trumpet sometimes doubling, embellishing or playing around the melody – hints at the kind of informal accompanying conventions players were using in clubs and theatres. At times the interweaving polyphonic strands suggest the New Orleans small-group model, but Dunn's style is both busier and more clipped rhythmically than that of such Crescent City lead cornettists as King Oliver and Tommy Ladnier. Other musicians with jazz credentials turn up on these blues records from the early 1920s, including the trumpeter Bubber Miley and the clarinettist Buster Bailey with Mamie Smith (1921), the trumpeter Joe Smith and the pianist Fletcher Henderson with Ethel Waters (1922), and the pianist Fats Waller with Sara Martin (1922).

In 1923, six years after the Original Dixieland Jazz Band recorded its first sides, black American jazz musicians started getting more opportunities to distribute their work via recordings. That year, companies in Chicago and Richmond, Indiana, issued the first discs of such noted New Orleans figures as King Oliver and Jelly Roll Morton. In New York Fletcher Henderson and his orchestra began recording regularly for various labels, and Bessie Smith cut her first sides accompanied by jazz instrumentalists. In St Louis Bennie Moten's Kansas City Orchestra made its first recordings. From this time on, recordings offered a more accurate and representative sampling of jazz activity in the USA.

The 1923 recordings of King Oliver's Creole Jazz Band revealed the cohesive, relaxed yet hard-driving rhythmic style of this band of mostly New Orleanians working regularly on Chicago's South Side. Though slightly larger than the Original Dixieland Jazz Band and Ory's band, Oliver's group featured a similar two-part configuration: a front line of melody-playing instruments made up of clarinet, trombone and two cornets (played by Oliver and the young Louis Armstrong) and a rhythm section of piano, banjo, drums and occasionally bass. Oliver's repertory combined older, ragtime-based strain forms (*Froggie Moore*, 1923, Gen.) with current pop songs (*I Ain't Gonna Tell Nobody*, 1923, OK.) and earthy blues (*Jazzin' Babies Blues*, 1923, OK.). Blues lyricism was central to their brand of jazz, epitomized by Oliver's keening muted solos, like the celebrated one on *Dipper Mouth Blues* (1923, Gen.) which later trumpeters emulated and embellished. The fuller, more dynamic rhythm section heard in Oliver's band (compared to Ory and the Original Dixieland Jazz Band earlier) reflected the group's function playing for dancers, a point that would have been illustrated more vividly if the drummer Baby Dodds had been able to use his entire drum kit instead of being restricted largely to wood blocks and cymbals. Also, the democratic performing mode, which gave each individual a voice while working harmoniously together as a unit, showed a model of ensemble playing positioned midway between the loosely improvised accompaniments of Johnny Dunn and his Jazz Hounds and the precisely controlled arrangements of Paul Whiteman. For these reasons, and by virtue of their sheer exuberance and irresistible rhythmic momentum, Oliver's 1923 recordings made a powerful statement about the expressive potential of New Orleans jazz that resonated loudly for decades to follow.

A contrasting strain of black American jazz in about 1923 is found on recordings made in New York by Fletcher Henderson's orchestra. For Henderson, 'hot jazz' did not define his group's identity, as it did for Oliver in Chicago, but instead constituted one of the idioms it provided for dancers, together with 'sweet' popular songs, novelty numbers and waltzes (though the breadth of Henderson's repertory was never fully documented on record). It was in part Henderson's versatility, as Jeffrey Magee (G1992, pp.58–64) noted, that helped him succeed as a black bandleader competing for jobs with other white and black ensembles in New York, as when he secured a long-term engagement at the Roseland ballroom in Manhattan (1924). On recordings, Henderson and his musicians at times appear to be following commercially published stock arrangements (*Oh! Sister, ain't that hot?*, 1924, Emerson); at other times they play arrangements contributed by Don Redman, a member of the band's reed section. In general, the reliance on notation and three-section configuration of Henderson's groups (brass, reeds and rhythm) placed it more in the dance-band tradition of Hickman and Whiteman than in the New Orleans mould of Oliver, Ory and the Original Dixieland Jazz Band, although traces of the New Orleans polyphonic weave show up occasionally, as in the final chorus of *When you walked out someone else walked right in* (1923, Puritan), an arrangement by Redman of an Irving Berlin song. Together with the active sectional interplay and set melodic variations dictated by arrangements, Henderson's band also featured 'hot' improvised (or improvised-sounding) solos by such players as Coleman Hawkins (*Dicty Blues*, 1923, Voc.), the trombonist Charlie Green (*Shanghai Shuffle*, 1924, Pathe) and Louis Armstrong (*Copenhagen*, 1924, Voc.).

4. The Jazz Age (1920–30). 'Jazzin', everybody's jazzin' now', sang Trixie Smith in *The world's jazz crazy and so am I* (1925, Paramount). The song attested to the fever generated by jazz during the 1920s as it spread throughout North America to Europe, Latin America and distant parts of the globe. This expansion occurred in two concurrent phases. First, American jazz was exported overseas in the form of recordings, published sheet music and arrangements and by travelling ensembles. As early as 1918–19 Louis Mitchell and his Jazz Kings performed in Paris and the Original Dixieland Jazz Band undertook a long residency in England. They were followed in the 1920s by Benny Peyton, Arthur Briggs, Sidney Bechet (who returned after his first trip in 1919) and other American musicians scattered throughout Europe. Europeans could also hear jazz interpreted by orchestras touring with such black musical revues as *From Dover to Dixie* (1923), *Plantation Days* (1923) and *Chocolate Kiddies* (1925–6). The market for jazz extended beyond western Europe: Sam Wooding's orchestra appeared in Hungary, Russia and Argentina, while the pianist Teddy

Weatherford travelled with Jack Carter's orchestra to East Asia in the late 1920s.

At the same time as American jazz reached new listeners abroad, those living in different parts of the world began to perform, record and write about the new syncopated music. Local jazz bands sprang up everywhere, from those led by Bernard Etté in Germany and Fred Elizalde in England to Dajos Bela in Hungary and Eduardo Andreozzi in Brazil. A number of these ensembles recorded for major labels like Columbia, Decca, Odeon and Victor. Jazz also made an impact on European composers of concert music, just as ragtime had done earlier. Attempts to incorporate (or parody) the rhythmic patterns, harmonic vocabulary and sonorities of jazz were undertaken in France by Milhaud (*La création du monde*, 1923) and in Germany by Hindemith (*Suite '1922'*, 1922) and Krenek (*Jonny spielt auf*, 1925). During the same period, writings on jazz began to proliferate in newspapers, periodicals and literary magazines. The German periodical *Der Querschnitt* published articles on jazz in 1922–3, and in Leipzig Alfred Baresel turned out pedagogical materials and *Das Jazz-Buch* (1925), which Bradford Robinson called the first comprehensive textbook on jazz in any language.

Public reaction to jazz varied widely in the USA during the 1920s. Early on some condemned the music as improper, even immoral. Jazz 'excite[s] the baser instincts', according to John Philip Sousa (Ogren, E1989, p.56). It 'offends people with musical taste already formed', charged an editorial in the *New York Times* (8 Oct 1924), 'and it prevents the formation of musical taste by others'. Jazz had supporters, too. Carl Engel, head of the Music Division of the Library of Congress, noted that 'jazz finds its last and supreme glory in the skill for improvisation exhibited by its performers . . . [good jazz is] music that is recklessly fantastic and joyously grotesque' (G1922, p.187). For some, jazz symbolized the spirit and temper of contemporary American life, whether it was F. Scott Fitzgerald in *Tales of the Jazz Age* (1923) describing the rebellious hedonism of the younger generation or the music critic W.J. Henderson claiming in 1925 that jazz expressed 'ebulliency, our carefree optimism, our nervous energy and our extravagant humour' (*New York Times Book Review*, 8 Feb 1925). Not everyone linked jazz exclusively with the USA. For the American cultural critic Waldo Frank (*In the American Jungle (1925–1936)*, New York, 1937, p.119), jazz was emblematic of the 'Machine' and symbolized the diseased condition of industrialized society, 'the music of a revolt that fails'. In 1921 the British critic Clive Bell ('Plus De Jazz', *The New Republic*, 21 Sept 1921, pp.92–6, esp. 93) equated jazz with artistic modernism, identifying such figures as Picasso, Stravinsky, T.S. Eliot and Woolf with the 'jazz movement', noting in their work an underlying quality of 'impudence in quite natural and legitimate revolt against Nobility and Beauty'.

Notwithstanding the varied associations that jazz took on in the 1920s, the music itself served two primary functions. First and foremost it accompanied dancing, as jazz bands supplied lively, syncopated rhythms that set people in motion; recordings issued by jazz groups often identified on their labels the particular dance step for which the music was suitable: Oliver's *Chattanooga Stomp* (1923, Col.) was a 'Shimmy One Step', Ellington's *East St Louis Toodle-00* (1926, Voc.) a 'Fox Trot'. James P. Johnson's 'Charleston', written in 1923 for the show *Runnin' Wild*, inspired a popular craze for this dance, and its characteristic rhythmic motive (related to the *tresillo*; ex.2) turned up in individual solos and arrangements played by jazz orchestras. Many jazz instrumentals

Ex.2

referred to specific dances or implied dance movement in their titles, among them *Doin' the New Low Down*, *St. Louis Shuffle*, *Birmingham Breakdown*, *Hop Off*, *18th Street Strut* and *Moten Stomp*. Jazz musicians accompanied not just social dancers but professional dance acts in vaudeville and musical theatre. When Coleman Hawkins performed in 1921–2 as one of Mamie Smith's Jazz Hounds, he and other band members accompanied both the singer and various dancers appearing on the same bill. Similarly, Count Basie joined the vaudeville act of Gonzelle White (1926) in which fellow band members danced and performed stunts onstage. The drummer Freddy Crump, Basie recalled, 'used to come dancing back in from the wings and hit the drum as he slid into a split. He used to grab the curtain and ride up with it, bowing and waving at the audience applauding' (Basie and Murray, F1985, p.86).

Basie's recollection of Crump points up the second main function of jazz in the 1920s: to provide entertainment that often had a comedic flair or novelty component. Jazz bands were often visually stimulating, with players throwing objects such as hats and drumsticks in the air, striking dramatic positions while performing and taking part in stage business. Theatres provided a common venue for presenting jazz musicians on bills with other performers. As a result, jazz bands were often judged by the quality of their visual presentation or act. Duke Ellington's band once performed a routine at a Harlem theatre in which the set resembled a backwoods church and Bubber Miley dressed as a preacher to deliver a musical sermon on his trumpet. Louis Armstrong had a similar preacher's act, calling himself Reverend Satchelmouth, when he played in New York with Fletcher Henderson's orchestra and in Chicago with Erskine Tate and the Vendome orchestra. These theatrical aspects of jazz were carried on by Cab Calloway and Jimmie Lunceford in the 1930s, avoided by most after World War II, and revived years later in a different guise by the avant garde, as in the work of Sun Ra and his Arkestra, the Art Ensemble of Chicago and Cecil Taylor.

A concert staged by Paul Whiteman at New York's Aeolian Hall on 12 February 1924 crystallized conflicting views of jazz in the 1920s. Titled 'An Experiment in Modern Music', Whiteman's event sought, among other things, to suggest that the old 'discordant Jazz' (the New Orleans small-group style identified with the Original Dixieland Jazz Band) was being replaced by 'the really melodious music of today', namely 'Modern Jazz'. Gershwin's *Rhapsody in Blue*, arranged by Grofé and first performed on this occasion, was referred to in the press as a 'Jazz Rhapsody'. For Whiteman and others, then, jazz was a form of American popular music, not necessarily racially marked, suitable for polite dancing by urban sophisticates or adaptable by composers for use in the concert hall. This perspective on jazz also dominated Henry O. Osgood's *So This Is Jazz* (Boston, 1926), the first book-length study of the subject in English. The main figures profiled by Osgood were all successful white

bandleaders or composers, among them Whiteman, Gershwin, Berlin and Ted Lewis.

Jazz in the 1920s was a fluid, unstable construct. Depending on who used the term, it could refer to Jelly Roll Morton, Vincent Lopez and his Hotel Pennsylvania orchestra, T.S. Eliot's *The Waste Land* or Gershwin's *Rhapsody in Blue*. The breadth of its semantic range is demonstrated by the 1927 film *The Jazz Singer*, in which the lead character, played by Al Jolson, is a white Jewish singer who performs in blackface, employs jerky body movement and does trick whistling. Jolson's taut delivery and histrionic mode of 'jazz' singing contrasted sharply with the work of other contemporary musicians, such as the proud, joyful strains of Louis Armstrong and his Hot Five in *Struttin' with some Barbecue* (1927, OK.) and the stark tonal portrait sketched by Duke Ellington and his orchestra in *Black and Tan Fantasy* (1927, Bruns.).

5. Swing and big bands (1930–45). If, in his 1924 Aeolian Hall concert, Paul Whiteman attempted to predict what type of jazz would prevail in the years to come, his crystal ball was cracked. It was not his polite and decorous symphonic jazz that captured the public imagination but rather the rhythmically charged hot jazz of black bands like Fletcher Henderson, Duke Ellington, McKinney's Cotton Pickers and Bennie Moten, and of white bands like the Casa Loma orchestra, that set the tempo for developments in the 1930s and 40s. Instead of displaying the hefty girth of Whiteman's 20-piece orchestra, these ensembles were sleeker, each numbering roughly a dozen players around 1930, usually comprising three trumpets, two trombones, three reeds (saxophone doubling on clarinet) and four in the rhythm section. By the early 1930s the tuba had been replaced by a string bass and the banjo by a guitar, yielding a leaner sound overall. Arrangers for these bands included Benny Carter, John Nesbitt, Eddie Durham, Don Redman, Horace and Fletcher Henderson and Gene Gifford, who discovered ways to translate the freedom and flexibility of improvising soloists into the parts they wrote. Sometimes they played the reeds off against the brass as in the final 'shout' chorus of Fletcher Henderson's *New King Porter Stomp* (1932, OK.), based on an antiphonal call-and-response figure reaching back to older black American musical forms like the work song and spiritual. They devised short repeated phrases (riffs) that could accompany solos or serve a primary melodic function, as in *Casa Loma Stomp* (1930, OK.) by the Casa Loma orchestra and the last chorus of *Moten Swing* (1932, Vic.) by the Bennie Moten orchestra. They lightened textures by cutting down on doubled parts and streamlining harmonies. Such features gave large-ensemble jazz speed and grace and made the rhythm buoyant, propulsive and infectious. The term for this rhythmic quality – borrowed from the vocabulary of black musicians – was swing (*see* Swing (ii)), and it soon became a noun synonymous with jazz and a rallying cry for a new generation of listeners, dancers and critics.

A figure who played a major role in popularizing swing in the mid-1930s was Benny Goodman. Like Whiteman earlier and Elvis Presley a few decades later, Goodman was a white musician who could successfully mediate between a black American musical tradition and the large base of white listeners making up the majority population in the USA. Wearing glasses and conservative suits – 'looking like a high school science teacher', according to one observer (Stowe, E1994, p.45) – Goodman appeared to be an ordinary, respectable white American. Musically he was anything but ordinary: a virtuoso clarinettist, a skilled improviser who could solo 'hot' on up tempo numbers and 'sweet' on ballads, and a disciplined bandleader who demanded excellence from his players. With these combined personal and musical attributes, he built a following through radio network programs ('Let's Dance', 1934–5 and 'The Camel Caravan', 1936–9), recordings made for the Victor label beginning in 1935 and live performances nationwide. Jazz historians have often used the date of one of these appearances (21 August 1935, when his orchestra broadcast live from the Palomar Ballroom in Los Angeles) to mark the beginning of the swing era, a period stretching into the mid-to-late 1940s when the large-ensemble jazz purveyed by Goodman and many other bandleaders reigned as the popular music of choice. Significantly, the pieces that galvanized listeners most during the Palomar performance were hot jazz numbers from Goodman's repertory that had been arranged by a black American musician, Fletcher Henderson.

In some ways Goodman practised a racial politics more inclusive than that of his predecessors, though he was not the first prominent white bandleader to perform music written by black Americans. (Paul Whiteman, for example, had commissioned arrangements from William Grant Still in the late 1920s.) Besides featuring the work of such black arrangers as Fletcher and Horace Henderson, Jimmy Mundy, Edgar Sampson and Mary Lou Williams, Goodman formed small groups that brought white musicians together on the bandstand and in the recording studio with such notable black players as Lionel Hampton, Teddy Wilson, Charlie Christian and Cootie Williams. During Goodman's Carnegie Hall concert (16 January 1938), members of his band jammed onstage with musicians from Count Basie's orchestra. Colour lines were also crossed when black musicians were hired as featured soloists with white bands, such as Billie Holiday with Artie Shaw (1938) and Roy Eldridge with Gene Krupa (1941–3). Despite these examples of integration, black musicians confronted widespread segregation and discrimination throughout the swing era. While they profited economically from the vogue for swing, an idiom they had largely invented in the late 1920s and early 30s, black musicians were unable to realize the level of commercial success and media visibility enjoyed by the bands of Goodman, Tommy and Jimmy Dorsey, Glenn Miller, Harry James and Artie Shaw.

In the guise of swing, jazz became domesticated in the 1930s. Earlier, jazz had been associated with gin mills and smoky cabarets, illegal substances (alcohol and drugs) and illicit sex. Swing generally enjoyed a more wholesome reputation, although some preached of the dangers it posed to the morals of young people. This exuberant, extroverted music, performed by well-dressed ensembles and their clean-cut leaders, entered middle-class households through everyday appliances like the living-room Victrola and the kitchen radio. It reached a wider populace as musicians transported it from large urban centres into small towns and rural areas. Criss-crossing North America by bus, car and train, big bands played single night engagements in dance halls, ballrooms, theatres, hotels, night clubs, country clubs, military bases and outdoor pavilions. They attracted hordes of teenagers who came to hear the popular songs of the day and dance the jitterbug, lindy hop and Susie Q. The strenuous touring

schedule of big bands was far from glamorous. Nevertheless, musicians who played in these ensembles could symbolize achievement and prove inspirational, as the writer Ralph Ellison recalled from his early years growing up in Oklahoma City (H1986, p.220):

> And then Ellington and the great orchestra came to town; came with their uniforms, their sophistication, their skills; their golden horns, their flights of controlled and disciplined fantasy; came with their art, their special sound; came with Ivie Anderson and Ethel Waters singing and dazzling the eye with their high-brown beauty and with the richness and bright feminine flair of their costumes, their promising manners. They were news from the great wide world, an example and a goal.

In less densely populated areas of the USA, bands might be based in one location but travel regularly within a circumscribed area covering two or more states. These so-called territory bands were especially active in the midwestern and south-central USA. Among the better-known leaders of black territory bands were Don Albert and Alphonso Trent (based in Dallas), Troy Floyd (San Antonio), Jesse Stone (Dallas and Kansas City), Walter Page (Oklahoma City) and Bennie Moten and Andy Kirk (Kansas City, Missouri). Though territory bands enjoyed modest financial success and made relatively few recordings (with the exception of Moten and Kirk), they provided black musicians with important professional opportunities and fused together the vocal expressivity of the blues with the rhythmic verve of dance music and the electric spontaneity of improvised solos and ensemble riffs.

These latter stylistic traits became hallmarks of the Kansas City-based orchestra led by Count Basie beginning in 1935. Basie had earlier worked the southwest territory circuit with Walter Page's Blue Devils (1928–9) and Bennie Moten (1929–35). Forming his own band after Moten died, he drew upon the local blues-drenched and riff-oriented ensemble style to create a dynamic version of swing that gained national exposure by the late 1930s. His orchestra featured a rhythm section renowned for their smoothly interlocking parts and relaxed teamwork, reed and brass sections capable of explosive accents and muscular phrasing, gifted improvising soloists such as the saxophonist Lester Young, the trumpeter Buck Clayton and the trombonist Dicky Wells, and the warmly expressive vocals of Helen Humes and Jimmy Rushing. The heat and excitement generated by the Basie band comes across especially on recordings of live radio broadcasts from this period, but can also be heard on such studio issues as *Doggin' Around* (1938, Decca), *Jumpin' at the Woodside* (1938, Decca) and *Lady, be good* (1936, Voc.).

The big bands of the swing era were entertaining for both listeners and dancers and instructive for the musicians who played with them. Formal education in jazz was scarce before the 1950s; in particular, racial discrimination often blocked access to music conservatories for black musicians. Working and travelling with big bands, however, young musicians learned about blending and balancing within an ensemble, constructing terse, shapely solos, setting background riffs and coordinating with the rhythm section; older musicians offered technical tips and help in interpreting written arrangements. Players also learned the non-musical values of presentation and appearance, managing finances and maintaining disciplined habits. These groups, then, represented both self-contained social units as well as systems of apprenticeship. Most of the leading jazz instrumentalists who emerged in the 1940s and 50s had spent time in big bands.

Big bands also provided a training and proving ground for vocalists. Ensembles usually carried with them at least one solo singer; some had both male and female singers as well as small vocal groups, and these expanded the timbral palette of big bands as arrangers used harmonized voices to deliver melody lines as well as supply background harmonies. (The Boswell sisters had begun exploring this vocal jazz territory in the early 1930s.) Solo singers added glamorous presence as well as musical variety. In 1929 Paul Whiteman became one of the first major bandleaders to feature singers regularly with his ensemble, such as the soloist Mildred Bailey and a vocal trio, the Rhythm Boys (Bing Crosby, Harry Barris and Al Rinker). The practice became standard in the 1930s and 40s, with the roster of distinguished big band vocalists including Ivie Anderson with Duke Ellington, Ella Fitzgerald with Chick Webb, Billie Holiday with Count Basie and Artie Shaw, Peggy Lee with Benny Goodman, Anita O'Day with Gene Krupa, Frank Sinatra with Harry James and Tommy Dorsey, and Sarah Vaughan and Billy Eckstine with Earl Hines. The exposure and experience these singers received from big bands helped them launch successful solo careers: performing each night with 15-piece orchestras, they absorbed important lessons about rhythm and phrasing and learned how to use limited space (a 32-bar vocal chorus inserted in the middle of a three-minute instrumental arrangement) to maximum advantage. Singers were also presented as featured soloists who received accompanying support from big bands; a number of Fitzgerald's recordings with Webb's band, such as *A-tisket, A-tasket* (1938, Decca), *Bei mir bist du schön* (1938, Decca) and *Undecided* (1939, Decca), placed her at the centre of attention, dominating the arrangements.

For those aspiring to compose and arrange in the jazz idiom, big bands offered a ready-made performing outlet. New pieces were constantly needed, whether original works or fresh arrangements of older ones; many bands hired staff arrangers to fill the demand. Commercially published arrangements were also widely used, but it was the specials (distinctive arrangements owned by individual ensembles and often not circulated) that helped give bands a unique sound, setting them apart from the competition. Duke Ellington's orchestra was identified by its signature muted brass sonorities, its thick polyphonic textures and its high level of dissonance, all of which characterized such compositions as *East St Louis Toodle-oo* (1926, Voc.), *Ko-Ko* (1940, Vic.), and *Blue Serge* (1941, Vic.). Showmanship, novelty vocals and razor-sharp precision contributed to the musical persona of Jimmie Lunceford's orchestra, as did the polished, economical arrangements of his staff arranger, Sy Oliver. Artie Shaw's big band was distinguished by the leader's clarinet as well as the employment of a string section, effectively used by William Grant Still in his arrangement for Shaw of *Frenesi* (1940, Vic.).

Some composers approached writing for big bands not just as a practical assignment but as an opportunity for musical experimentation. Eddie Sauter stretched conventional harmonic practice in arrangements for Red Norvo and Benny Goodman, raising dissonance to a level higher than was customary in popular dance music. In this he was joined by Don Redman in *Chant of the Weed* (1931, Bruns.), Coleman Hawkins in *Queer Notions* (1933,

Voc.), Jimmie Lunceford in *Stratosphere* (1935, Decca) and Claude Thornhill in *Portrait of a Guinea Farm* (1941, OK.). Efforts to stretch the length of big-band compositions beyond the usual three-minute limit of 78 r.p.m. recordings were made by Duke Ellington in *Reminiscing in Tempo* (1935, Bruns.) and *Diminuendo in Blue-/Crescendo in Blue* (1937, Bruns.). Some composers (Ellington, Sauter, Artie Shaw and Mel Powell) invoked the classical concerto tradition when they wrote vehicles for soloists with big bands, though they did so without directly borrowing formal procedures and compositional techniques. Another example of swing-classical hybridity surfaced in arrangements for big bands of pieces from the concert-music repertory, as in Still's version of Edward MacDowell's *A Deserted Plantation* (1940, Vic.) for Artie Shaw's band.

By the late 1930s there were signs that jazz was gaining respect as a musical tradition in the USA. It began to be heard more often in Carnegie Hall (where James Reese Europe's Clef Club Orchestra had performed several times before 1920), from Goodman's first concert there in 1938 to John Hammond's 'Spirituals to Swing' evenings in 1938–9 and Ellington's annual series of programmes there starting in 1943. Winthrop Sargeant's *Jazz, Hot and Hybrid* (1938) treated the music as a subject fit for musicological inquiry, analysing rhythmic, melodic and harmonic features in close detail. Interest in reconstructing jazz history was evident in Frederic Ramsey jr and Charles Edward Smith's *Jazzmen* (New York, 1939/*R*), which explored the origins of jazz in late 19th-century New Orleans and traced the later evolution of hot jazz and blues in Chicago and New York.

Serious interest in jazz also developed in Europe during the 1930s. Such visiting American musicians as Armstrong, Ellington and Hawkins gave jazz lovers in England and on the Continent first-hand opportunities to hear major artists whose careers they had been following on recordings. Some European writers sought to define what they called 'authentic' or 'real' jazz and to distinguish it from the more commercialized forms offered up by Tin Pan Alley songwriters and white 'sweet' orchestras. This was the critical agenda set by the Belgian writer Robert Goffin in *Aux frontières du jazz* (Paris, 1932) and the Frenchman Hugues Panassié in *Le Jazz Hot* (Paris, 1934) and *The Real Jazz* (New York, 1942/*R*). Panassié's passion for traditional and hot jazz led him to help found the Hot Club de France in 1932 and edit its magazine *Jazz Hot* for a number of years. Another member of this group of French enthusiasts was Charles Delaunay, who published one of the first comprehensive reference guides to jazz recordings, *Hot Discography* (Paris, 1936), and started the French jazz record label Swing. Also affiliated with this group was the Quintette du Hot Club de France, featuring the guitarist Django Reinhardt and the violinist Stephane Grappelli. The recordings of this ensemble provided a showcase for the nimble technique and inventive soloing of Reinhardt and Grappelli and established the quintet as one of the first major jazz groups to emerge from Europe.

The vogue for swing and jazz was widespread in the late 1930s. In Holland the Ramblers (a big band formed in 1926) made recordings on its own and accompanied Coleman Hawkins and Benny Carter. In England the BBC initiated the programme 'Radio Rhythm Club' (1940) that featured jazz on a regular basis. Political authorities in some nations (Germany and the Soviet Union) perceived jazz as a threat, branding it as unwholesome and decadent – 'entartete Musik', as the Nazis termed it – and attempted to put forward their own sanitized forms of popular dance music allegedly purged of unwanted 'black' and 'Jewish' characteristics. Despite this crackdown, in some cases resulting in the persecution of musicians, jazz continued to circulate in Nazi Germany and in the USSR under Stalin. As the historian S. Frederick Starr noted (E1983, p.175), 'Jazz everywhere proved far easier to denounce than eradicate'.

6. Small groups and soloists of the swing era. While big bands offered many musicians steady employment and professional training during the 1930s and 40s, smaller groups were also prevalent. They approached the problem of balancing composition and improvisation in different ways, ranging along a continuum from the highly controlled to the loosely coordinated. The Raymond Scott Quintette and John Kirby Sextet were like miniature big bands, specializing in precisely executed and, at times, intricate arrangements that displayed the talents of arrangers as much as players. Other small groups were less rigorously scripted, relying more on head arrangements (memorized riffs and harmonized parts scattered throughout a given piece) or using composed sections to start pieces followed by improvised solos and ad lib final choruses for the full ensemble. This looser approach, shifting the balance away from writers toward improvising instrumentalists, can be heard on recordings by the Kansas City Six (made up of members of Count Basie's big band) and the various Ellington and Goodman small-band units of the late 1930s. Looser still, on the opposite end of the spectrum from Scott and Kirby, were groups that adopted an informal, jam session approach. Musicians in these settings depended little or not at all on pre-planned parts, relying instead on familiar performing conventions and a common musical vocabulary to play a repertory drawn largely from the 12-bar blues and familiar popular songs such as *I got the rhythm*, *Sweet Georgia Brown* and *Lady, be good*. Such ensembles could be heard in many situations: in night clubs when the regular evening's entertainment was over; on recordings, like those made for Milt Gabler's Commodore label, that assembled skilled improvisers in the studio and let them generate performances with minimal rehearsal; on the soundtrack to Gjon Mili's film *Jammin' the Blues* (1944), which re-created a late-night session using such players as the saxophonists Lester Young and Illinois Jacquet, the trumpeter Harry 'Sweets' Edison and the drummers Sid Catlett and Jo Jones; in the series of 'Jazz at the Philharmonic' concerts launched by the impresario and record producer Norman Granz (1944), which, like the Commodore recordings and Mili's film, set up controlled performing contexts within which jazz musicians were expected to play with freedom and spontaneity.

Small groups were particularly valuable in honing the skills of soloists. They gave individual players more time to develop their ideas than was customary (or practical) in big-band arrangements. The pianist Sammy Price, for example, recalled stopping in a Kansas City club one night when a jam session was underway, going home, then returning over three hours later to find the same piece still being played. In competitive contests or 'cutting sessions', musicians took turns building long, virtuosic solos designed to vanquish the opposition. Small-group

recordings did not permit such extended excursions, but they could still let soloists shine in the spotlight. The several sides made for Commodore in 1940 by the Chocolate Dandies (featuring the trumpeter Roy Eldridge, tenor saxophonist Coleman Hawkins and alto saxophonist Benny Carter) placed emphasis on individual statements rather than on ensemble playing. On the ballad *I surrender dear*, Hawkins states the theme in the first chorus, Eldridge solos in the second chorus, then Hawkins returns for the third; all the while the rhythm section sustains behind them a steady, secondary accompaniment. This practice of placing a higher value on creative soloing than on sectional interplay and group collaboration differed markedly from that of the big bands of the swing era (as well as the New Orleans and Chicago groups of the 1920s), which strove for more parity between soloing and ensemble playing.

The emphasis on solos in small-group jazz of the 1930s and 40s set new standards of virtuosity and instrumental proficiency. Hawkins inspired other saxophonists who wished to learn some of the advanced ideas he applied to the changes (chord progressions) of popular songs; trumpeters admired Eldridge's control of the upper register and daring construction of phrases. The pianist Art Tatum, who performed both as soloist and with his trio at the Onyx on 52nd Street, brought to jazz a new combination of harmonic savvy, playful wit and transcendental technique: what he did seemed so impossible that it helped raise the ceiling for what other musicians might accomplish. The guitarist Charlie Christian, with his fluent, horn-like phrasing and clean articulation, demonstrated how his instrument could assume a leading soloistic role in jazz, and Jimmy Blanton performed a similar function for the bass through his work with Ellington's orchestra (1939–41).

The rise of virtuosity in jazz was due not just to exceptionally talented individuals, however. In the USA opportunities for instrumental instruction in high schools and colleges helped improve the general level of musicianship. Black American teacher-bandleaders like N. Clark Smith and Walter Dyett in Chicago fostered the development of many young black musicians – among them Lionel Hampton, Nat King Cole, Milt Hinton and Ray Nance – who later moved into the world of big bands and instrumental jazz. Jimmie Lunceford's popular orchestra grew out of the student group, the Chickasaw Syncopators, formed at a high school in Memphis. Another band that emerged from an institutional programme was the all-female International Sweethearts of Rhythm, formed in 1939 at the Piney Woods Country Life School in Mississippi. By the early 1940s, the general technical ability of jazz players was significantly higher than it had been a decade or two earlier: recordings of both small groups and big bands demonstrate this convincingly.

7. Traditional and modern jazz in the 1940s. The swing era reached its apogee in the early 1940s, with the bands of Ellington, Basie, Goodman, Shaw, Dorsey, Miller and many others enjoying unprecedented popularity and commercial success. There were problems: wartime conscription thinned the ranks of big bands; record manufacturing was slowed by a shortage of shellac used in the war effort; the musicians' union called for a ban on commercial recording which limited distribution of the music between 1942 and 1944. Generally, however, swing remained the popular music of choice throughout the years of World War II, in tandem with a craze for the blues-based, ostinato-driven genre of Boogie-woogie.

Meanwhile other forms of jazz during the 1940s presented alternatives to the prevailing swing style offered by big bands. A resurgence of interest in older, pre-swing jazz styles led to what some critics later called a New Orleans or Dixieland revival. The musicians identified with this movement came from different places and backgrounds. Some were older black players from Louisiana such as the clarinettist George Lewis and the cornettist Bunk Johnson, both of whom had performed mainly in and around New Orleans until they began receiving national recognition through recordings and live performances in the 1940s. Johnson in particular was hailed as a living link to an older, 'authentic' jazz tradition, since he had figured prominently among New Orleans musicians in the early 1900s. Louis Armstrong praised Johnson's playing from this period, comparing it favourably to that of Buddy Bolden and King Oliver. Yet Johnson's recordings, made between 1942 and 1947, when he was in his 60s and past his prime, do not convincingly present him as the accomplished musician the young Armstrong may have remembered. Other exponents of earlier jazz during this period were white northerners who drew upon their experience playing New Orleans and Chicago small-group styles in the 1920s, among them the cornettists Wild Bill Davison and Muggsy Spanier, the clarinettist Mezz Mezzrow and the guitarist Eddie Condon. Davison's version of *Eccentric* (1947, Cir.), a piece the New Orleans Rhythm Kings had recorded 25 years earlier, combined the instrumentation and interweaving polyphonic textures of older New Orleans ensembles with the smoother rhythmic flow of swing. Still another group of musicians participating in this revival of interest in early jazz were white players on the West Coast, such as the cornettist Lu Watters and the trombonist Turk Murphy, who attempted more self-consciously to recreate the styles of such celebrated early jazz bands as King Oliver. Altogether the New Orleans revival made its impact through recordings, performances at such venues as Condon's and the Stuyvesant Casino in New York City and Earthquake McGoon's in San Francisco, and articles in the jazz press, often polemical in tone, in which critics championed early jazz as more expressive and 'authentic' than what they considered to be the vitiated commercial product presented by big bands during the swing era. In effect, these writers, labelled as 'moldy figs' because of their conservative tastes, carried on the work begun by Robert Goffin and Hugues Panassié during the previous decade, waging a similar battle with the opposing factions only slightly changed.

While some musicians and fans assumed a retrospective stance in the 1940s, seeking to reclaim the roots of jazz tradition, others began to construct a fresh musical vocabulary that would set themselves apart from both the traditional and swing camps. If the New Orleans revival was a nationwide phenomenon, the impetus to forge a modern jazz idiom was centred in New York, initially in Harlem, and came from a younger generation of black American musicians born between 1913 and 1925. Major figures involved in the effort included Kenny Clarke (*b* 1914), Dizzy Gillespie (*b* 1917), Thelonious Monk (*b* 1917), Charlie Parker (*b* 1920), Bud Powell (*b* 1924) and Max Roach (*b* 1924). These players did not deliberately set out to create a new jazz idiom, but gradually it

happened. Through informal and after-hours jam sessions held in small night clubs and musicians' apartments, a process of collaborative discovery unfolded in which new ideas about harmonic substitutions, rhythmic vocabulary and melodic construction were worked out, shared and tested on the bandstand. One primary site for this activity was the Harlem club, Minton's Playhouse. Gillespie recalled some of the advance preparation he did for informal evening performances there: 'On afternoons before a session, Thelonious Monk and I began to work out some complex variations on chords and the like, and we used them at night to scare away the no-talent guys' (Shapiro and Hentoff, E1955, p.337). Parker, who first visited New York in 1939, recalled spontaneously making harmonic discoveries while jamming in a Harlem 'chili house'. Having grown weary of improvising solos on conventional harmonies, he described a moment of revelation: 'I was working over [the popular song] *Cherokee*, and, as I did, I found that by using the higher intervals of a chord as a melody line and backing them with appropriately related changes, I could play the thing I'd been hearing. I came alive.' (ibid., 354). Evidence of Parker's *Cherokee* experimentation can be heard in a private recording made in early 1942 at Monroe's Uptown House. This document points toward Parker's magisterial treatment of the *Cherokee* chord progression a few years later on his commercial recording *Koko* (Savoy, 1945).

Recordings from the early 1940s prove limited as sources documenting the emergence of modern jazz, or Bop and bebop as it was onomatopoeically dubbed by critics. The recording ban of 1942–4 was partly to blame, but as Scott DeVeaux noted, even without the recording ban it is doubtful that companies would have found bop to be an appealing, marketable commodity, characterized as it was by 'a loose, improvisatory format and an eclectic repertory of standards studded with harmonic obstacles' (DeVeaux, E1997, p.298). There are glimmers, though, of modern techniques being introduced within a conventional swing context. Live recordings of sessions at Minton's in 1941, when Monk and Kenny Clarke were members of the house band, contain the pianist's dissonant, chromatically inflected harmonies and the drummer's explosive accents that later would dominate the rhythmic topography of bop. Similarly, a few of Charlie Parker's solos with the Jay McShann band hint at imminent departures from swing conventions, as in the saxophonist's asymmetrical phrasing on *Moten Swing* and double-time lines on *Body and Soul* (both from the 1940 Wichita transcriptions).

More dramatic evidence of a fully formed modern jazz practice, however, turns up in recordings from 1944–5, by which time the experimentation described by musicians had presumably been going on for several years or more. The use of chromatically altered pitches within a diatonic harmonic context (e.g. flattened 5th and 9th, sharp 9th, flat 13th) can be heard in some of Gillespie's solos recorded with Hawkins and his orchestra in February 1944, and the trumpeter's trademark double-time phrasing can be heard toward the end of the ballad *I stay in the mood for you* (1944, Deluxe), recorded with the Billy Eckstine orchestra. The dissonant syntax, whole-tone runs and off-kilter rhythmic patterns of Monk contrast with the longer, spun-out phrases of Hawkins on the latter's recordings of *On the Bean* (1944, Joe Davis) and *Flyin' Hawk* (1944, Joe Davis). Differences between the older swing style and the newer bop idiom are vividly illustrated by instrumentalists on Sarah Vaughan's recording of *Mean to Me* (1945, Contl), in which the relaxed, flowing solo of tenor saxophonist Flip Phillips is followed by the darting, agitated lines of Parker and Gillespie.

A stylistically cohesive example of bop can be heard in *Shaw 'Nuff*, recorded by Gillespie and his All Star Quintette (1945, Guild). The ominous tone of the introduction comes from the flattened 5ths played in the bass register of the piano by Al Haig, shadowed by Sid Catlett on tom-toms. The dissonant tritone also figures in the rapidly moving melody or 'head' played in unison by Gillespie and Parker, returning at the end with the repeat of the introduction and the final D♭ to G fillip in the piano. The rapid tempo, irregular phrase groups (in both head and solos), sudden, sharp drum accents, chromatically altered notes, spare accompanying of Haig and the enigmatic introduction and coda are all aspects that point to the development of a modernist 'art for art's sake' aesthetic in marked contrast to the popular trajectory of swing and the folkloric echoes of traditional jazz.

Though bop was primarily a small-group style of jazz, performed usually with two or three lead instruments (most often trumpet and saxophone) and three or four in the rhythm section, some big bands played a role in promoting this music. Earl Hines and Billy Eckstine both directed ensembles that featured young modernists in their ranks, among them Gillespie, Parker, Vaughan and Fats Navarro. Gillespie himself led a big band in the second half of the 1940s; his recording of Gil Fuller's *Things to Come* (1946, Musi.), with its breakneck tempo, wildly aggressive phrasing and ubiquitous flattened 5ths, shows the attempt to make bop effective in a large-ensemble format. The big band of Boyd Raeburn in the mid-1940s was known for its provocatively dissonant harmonies and unusual timbral combinations. Even such an avid exponent of entertaining swing as Hampton recalled wanting 'some of that bebop sound in my performances', hiring Betty Carter (Lorraine Carter at that time) for that purpose in 1948. Other bands, such as those led by Woody Herman, Artie Shaw, Claude Thornhill and Duke Ellington, featured bop-flavoured arrangements in their repertory without necessarily championing the cause of modern jazz.

In addition to drawing upon the newly minted expressive resources of the bop idiom, some modern jazz groups in the 1940s began incorporating rhythmic features from the Afro-Cuban heritage. To be sure, rhythmic patterns from the Caribbean and Latin America had been part of jazz from early on, as in Jelly Roll Morton's 'Spanish tinge' pieces and in the presence of such dance forms as the Argentine tango and Cuban rhumba in the repertories of jazz orchestras in the 1920s and 30s. Latin stylistic features had also been introduced to American dance orchestras by musicians who had come to the USA from Caribbean nations, such as Ellington's trombonist Juan Tizol (Puerto Rico), the flute and reed player Alberto Soccarras (Cuba) and the trumpeter Mario Bauza (Cuba). But in the 1940s jazz forged stronger bonds with the Caribbean in the work of Machito (Frank Raul Grillo) and his Afro-Cubans and in the contributions made by the Cuban percussionist Chano Pozo to Dizzy Gillespie's orchestra in 1947–8. Gillespie showcased Pozo's talents in such compositions as *Manteca* (1947, Vic.) and the two-part *Cubana Be/Cubana Bop* (1947, Vic.), composed

by Gillespie with George Russell, which fused together forward-looking, dissonant harmonies with traditional Afro-Cuban conga patterns and vocal chanting led by Pozo. Similar features are heard in Pete Rugolo's *Cuban Carnival*, recorded by Stan Kenton's orchestra (1947, Cap.). The impact of Afro-Cuban rhythmic practice on small-group jazz performance can be heard in Max Roach's playing with the Bud Powell trio on Powell's composition *Un poco loco* (1951, BN) and Gillespie's *Night in Tunisia* (1951, BN).

In seeking to understand the rise of 'modern jazz' in the 1940s, historians have tended to stress either its affinities with swing and earlier jazz (bop as a further evolution of harmonic practice and virtuosity cultivated in the 1930s) or its radical, self-conscious break with tradition (bop as a revolt against the watered-down, commodified form of jazz presented by big bands). Other writers, though, among them DeVeaux and David Stowe, described bop as reflecting the contingencies of professional music-making and the economic structures of the music industry. Their studies depict the emergence and reception of modern jazz as a complex, socially mediated process, not merely as an artistic decision to replace an older prevailing style with an innovative new one. Another way of viewing bop is as a response to social and political conditions black Americans faced in the 1940s. Claiming that swing was not 'expressive of the emotional life of most young Negroes after the war', Amiri Baraka (LeRoi Jones) argued that the 'willfully harsh, *anti-assimilationist* sound of bebop' reflected the anger and alienation of those who felt themselves to be 'outside the mainstream of American culture' (Baraka, H1967, pp.81–2). Eric Lott, similarly, called bop 'intimately if indirectly related to the militancy of its moment' (Gabbard, H1995, p.246). None of these interpretations takes precedence over any other; all prove useful in understanding a dynamic musical movement that fundamentally changed the way jazz was played and perceived.

8. Post-bop developments in the 1950s. Enthusiasm for big-band swing gradually waned after World War II: the postwar generation preferred other music for dancing and listening. The popularity of rhythm and blues in the late 1940s signalled a shift in taste towards earthy songs with a strong, shuffling backbeat. The rich, brassy textures of big bands gave way to a leaner, more streamlined sound featuring vocals, one or two horns, electric guitar, bass and drums. Figures formerly associated with instrumental jazz, such as the pianist Nat King Cole and the saxophonist Louis Jordan, highlighted their vocal talents as they moved into the more commercially lucrative field of rhythm and blues and contemporary pop. Singers who had launched careers with big bands, such as Frank Sinatra, Ella Fitzgerald and Sarah Vaughan, found success as soloists in the later 1940s and 50s, often recording pop songs with orchestral accompaniment in settings removed from the jazz sphere. The appeal of solo singers and close-harmony vocal groups, and the rise of rhythm and blues and early rock and roll, brought the swing era to a definitive close and created problems for many jazz musicians who had formerly worked with big bands. While a few of the most successful big bands survived this period and carried on, others were forced to reduce their numbers or broke up altogether. Count Basie began leading smaller units in 1950–51, then reconstituted a big band that gained popularity with slow, melodious, gently swinging pieces such as Frank Foster's *Shiny Stockings* (1956, Verve) and Neal Hefti's *Lil' Darlin'* (1957, Roul.) and riff-driven blues numbers with a heavier backbeat (*Every day I have the blues*, 1955, Clef, and *Blues in Hoss' Flat*, 1959, Roul.). To survive economically, big bands had to keep current with popular tastes or, in the case of Ellington and Kenton, assemble a repertory so distinctive and players so accomplished that they could still command a public following.

With big bands becoming increasingly risky ventures, small-group activity picked up during the 1950s. But if jazz lost popularity and economic clout, its musicians gained the creative freedom to try out new approaches. For some this meant finding fresh ways to integrate composition and improvisation, while for others it meant tapping into the rich vein of black American vernacular idioms, blending jazz with rhythm and blues, blues and gospel. This was a time of synthesis and consolidation, in which techniques from both swing and bop were freely mixed together. Bop initially may have been, as Baraka noted, 'harsh' and 'anti-assimilationist', but during the 1950s its profile changed: the musical language became more moderate as it came to be absorbed into everyday speech.

The career of Miles Davis during this period shows these synthesizing and moderating processes taking place. Although Davis had been a member of Charlie Parker's band (1945–8), his own playing avoided the virtuosic brilliance of the bop idiom. It was slower, sparer and softer. What Davis lacked in conventional trumpet technique he made up for in plangent lyricism. In 1949–50, collaborating with such arrangers as Gil Evans, Gerry Mulligan and John Lewis, Davis assembled a nine-piece band to record a group of pieces that were later reissued as a long-playing album entitled *Birth of the Cool* (Cap., 1957). These recordings combined the harmonic language and gestural vocabulary of bop with the ensemble precision derived from big-band swing; all the musicians had had experience playing with big bands, and Evans's arranging for the orchestra of Claude Thornhill made a direct impact on the sound and style of the Davis nonet, particularly in his use of tuba and french horn in the ensemble and in a slow, atmospheric number like 'Moon Dreams'. Throughout *Birth of the Cool* a sense of relaxation prevails quite different from the frenetic motion and whirling turbulence of bop. At the same time, the basic idiom on such pieces as 'Move' and 'Boplicity' displays features recognizable from the work of Parker, Gillespie, Powell and others. Beyond transforming – and to an extent subduing – the language of bop, the Davis nonet sought in these performances to find a more flexible model for integrating solo improvisation with group ensemble passages. Improvised and written lines often intertwine in a symbiotic relationship, departing from the conventional big-band practice of having soloists play only with rhythm section or with accompanying riffs.

Some of the same qualities manifest on the 1949 Davis nonet sides (relaxed pacing, understated expression, softer-edged tone) turned up in the work of other jazz musicians of the 1950s, causing critics to tag them with the descriptive label of Cool jazz. The Modern Jazz Quartet drew upon players formerly in Gillespie's big band: the pianist John Lewis, vibraphone player Milt Jackson, bass player Ray Brown (later Percy Heath) and the drummer Kenny Clarke (later Connie Kay). They

specialized in stately, classical-tinged, small-group swing, presented in pellucid textures and with an air of formality reminiscent of the concert hall. Like the Davis nonet, the Modern Jazz Quartet sought creative solutions to the problem of combining written parts with improvisation, with Lewis composing many of the vehicles used for such exploration. The group also introduced new formal models for jazz, not just with extended works or suites made up of shorter movements (as Ellington had been doing since the 1940s) but with different structures used for soloing, as in the 32-bar chorus form for *Django* (1954, Prst.), organized in the following scheme: *A* (6 bars) *A* (6) *B* (8) *A'* (4) *C* (8). Another composer-driven small group of the same period that became identified with cool jazz was the Dave Brubeck quartet. They enjoyed great success with such albums as *Jazz Goes to College* (Col., B1943, 1954) and *Time Out* (Col., 1959), the latter featuring pieces using time signatures unusual for jazz (5/4 for 'Take Five', 9/8 for 'Blue Rondo a la Turk'), together with the liquid alto saxophone solos of Paul Desmond. More experimental and less popular than Brubeck and the Modern Jazz Quartet were New York-based groups led by the pianist and teacher Lennie Tristano, which featured in the late 1940s and 50s two of his students, the saxophonists Lee Konitz and Warne Marsh, whose playing was more austere and restrained than that of bop's leading exponent, Charlie Parker. Historians have tended to view the tenor saxophonist Lester Young as the progenitor of the cool school of playing that in the 1950s and 60s might be said to include Konitz, Marsh, Desmond, Stan Getz, Zoot Sims and, in California, Chet Baker, Bud Shank and Jimmy Giuffre. Then again, Young played an important role in Parker's musical evolution, and Parker himself (according to Gerry Mulligan, recalling the *Birth of the Cool* period) was the 'no.1 influence on us all'. So the critically convenient opposition of 1940s bop and 50s cool jazz belies important underlying lines of musical kinship.

Davis did not confine himself to the cool aesthetic mapped out by his nonet in 1949–50. The quintet he led in 1955–7 with the tenor saxophonist John Coltrane, the pianist Red Garland, the bass player Paul Chambers and drummer Philly Joe Jones, delivered a mixed repertory of high-voltage bop (*Oleo*, 1955, Prst.), relaxed blues (*Blues By Five*, 1956, Prst.) and haunting ballads (*My Funny Valentine*, 1964, Col.). Beginning in 1957 he made a series of LPs in collaboration with arranger Gil Evans, in which he held forth as lead soloist against a lush and luminous orchestral backdrop in album-length suites that resembled extended jazz concertos. (One piece, in fact, was Evans's arrangement of a movement from Rodrigo's *Concierto de Aranjuez*, included on *Sketches of Spain*, Col., 1960.) Concurrent with these Evans collaborations, Davis could be heard in a sextet format that contrasted his aphoristic style with the effusive outpourings of the saxophonists Coltrane and Cannonball Adderley. Whatever cool aspects might have formed part of Davis's musical persona were effectively complemented (or countered) by fellow group members, especially the hard-driving swing of drummer Jimmy Cobb. Nevertheless, on the LP *Kind of Blue* (Col., 1959), the Davis sextet offered a veritable 'rebirth' of the nonet's cool affect from a decade earlier, featuring pensive tone poems like 'Flamenco Sketches' and 'Blue in Green' that relied mostly on individual solos rather than pre-arranged parts and offering players the chance to construct solos using specific modes (other than major or minor) over radically simplified harmonic underpinnings. Davis explained his approach at the time as part of a general movement in jazz 'away from the conventional string of chords, and a return to emphasis on melodic rather than harmonic variation' (Williams, G1962, p.167). His modal experiments on *Kind of Blue* opened up liberating possibilities for players of the 1960s.

Davis was one of many jazz musicians in the 1950s who discovered ways of assimilating and transforming the bop idiom that had seemed so experimental and self-contained in the previous decade. Many younger players absorbed the lessons of their 'modern jazz' elders, becoming fluent speakers of a bop lingua franca. Clifford Brown, for example, teamed up with Max Roach to form a quintet in the mid-1950s that extended the reach of bop while making it more accessible. Using a musical vocabulary derived from the work of the Parker-Gillespie axis, the Brown-Roach quintet offered energized renditions of popular songs and bop standards. For this group, employing the idiom of 'modern jazz' was not so much a statement of difference or being outside the mainstream, as it had been for the first generation of boppers, but an effective and by now familiar set of guidelines for group organization and individual expression. The intense rhythmic propulsion of their performances may have led to their labelling by critics as a HARD BOP group. This designation, implying a stylistic variant of 1940s bop, was also applied to the work of the drummer Art Blakey and his Jazz Messengers, Horace Silver (Blakey's pianist for several years), Sonny Rollins (who worked with the Brown-Roach quintet and Miles Davis, then began leading his own groups) and Miles Davis's mid-1950s quintet and others.

Though such journalist-coined labels as hard bop and bop tend to push jazz uncomfortably into narrow categories, there were some significant departures in the small-group modern jazz of Blakey, Silver and others from the work of those who preceded them. Tempos on the whole tended to be slower, allowing drummers to articulate a stronger underlying beat that created a regular rhythmic groove. Melodies were simpler; the dizzying intricacies of Parker's *Donna Lee* and Gillespie's *Be-Bop* gave way to repetitive, riff-based tunes such as Silver's *Doodlin'* and Bobby Timmons's *Moanin'* (1958, BN). The blues presence became stronger in hard bop, and rhythms and harmonies evoking the church helped anchor the music solidly in the black American vernacular, as in the instrumental 'amen' responsorial figures in Timmons's *Moanin'* and the folksy melody of Silver's *The Preacher* (1955, BN). Even the titles of pieces became friendlier, more familiar: instead of Parker's *Klactoveedsedstene* and Monk's *Epistrophy*, it was Davis's *Walkin'*, Brown's *Swingin'* and Silver's *Cookin' at the Continental*.

9. MAINSTREAM, THIRD STREAM AND THE EMERGING AVANT GARDE. The greater accessibility and populist tinge in the music of Blakey, Silver and other small-group jazz figures of the 1950s pointed to larger shifts taking place within the music itself. As the fundamentals of 1940s bop became part of daily practice, forming a common foundation for many younger musicians to follow, what was once 'outside the mainstream' in LeRoi Jones's phrase moved to the centre. At the same time, the discrete, often oppositional jazz factions of the war years

– especially the advocates of traditional jazz ('moldy figs'), swing fans and boppers – became more moderate in tone. A broader, more inclusive conception of jazz began to take hold that folded bop or 'modern jazz' in with other styles that made up the 'jazz tradition'. This consolidating process can be seen in the jazz literature of the time, such as M.W. Stearns's *The Story of Jazz* (New York, 1956), Shapiro and Hentoff's oral-history anthology, *Hear Me Talkin' to Ya* (New York and London, 1955) and in *The Jazz Review* (1958–61), a journal that gave serious consideration to jazz from all eras. The traditional–modern rift was similarly bridged in the television special, 'The Sound of Jazz' (1957), which featured different generations of musicians together, at times deliberately mixing them to emphasize their shared heritage, as when Count Basie was placed sitting at the far end of a grand piano where he could be seen enjoying the dissonant blues chords of Thelonious Monk.

The perception of a common practice within the multi-layered jazz tradition led to the use of the adjective 'mainstream' (*see* MAINSTREAM JAZZ) as a descriptive label during the 1950s. The British-born critic Stanley Dance, often credited with introducing the term, issued a series of albums under the rubric 'mainstream jazz', featuring artists who had emerged on the scene in the 1930s and 40s, among them Coleman Hawkins, Earl Hines, the trombonist Dicky Wells and the cornettist Rex Stewart. Dance used mainstream as a delimiter, referring to musicians whose work fell both chronologically and stylistically between the 'traditional' and 'modern' categories. By the early 1960s, though, bop had become old and familiar enough to join the jazz mainstream that now was bounded on one side by New Orleans or traditional jazz and on the other by the searching experimentation associated with the avant garde. From this time on, mainstream has remained a popular signifier to imply such characteristic traits as improvised solos over cyclical, repeating chorus form, use of popular songs, blues and short original compositions as basic units of structure, pervasive rhythmic feeling of 'swing', reliance on functional harmony within a tonal system and greater weight placed on individual improvisation than on pre-set or composed material.

Consensus about a jazz mainstream was also reflected in the term THIRD STREAM, coined by Gunther Schuller (1957), which described music that drew upon jazz techniques as well as aspects of the European art-music tradition. Schuller was particularly interested in finding ways to juxtapose composed and improvised parts and to integrate post-Schoenberg harmonic practice into the active vocabulary of jazz musicians. These goals are apparent in his composition *Transformation* (1957, Col.), recorded by an 11-piece ensemble including the trombonist Jimmy Knepper and the pianist Bill Evans and consisting of an improvised middle section flanked by a pre-composed introduction and coda evoking Webern's spare textures and *Klangfarbenmelodie*. Similar blendings and juxtapositions of jazz with European art music (from the Baroque to atonality) can be heard in compositions from this time by John Lewis of the Modern Jazz Quartet (*Vendome*, *La Ronde Suite*, *Concorde* and *Piazza Navona*), George Russell (*Concerto for Billy the Kid*, written for Bill Evans, and *All about Rosie*) and Charles Mingus (*Gregarian Chant*, *Revelations*). Much of this repertory was presented not in the night club venues customary for jazz but in concert halls, school settings (for example at the Brandeis Jazz Festival and the Lenox School for Jazz) and art museums. If one result of modern jazz in the 1940s had been the introduction of a musical vocabulary that later formed the basis of mainstream practice, third stream represented another part of its legacy, embodying the notion that jazz was a serious form of artistic expression and not solely meant to be relaxing, diverting or danceable.

There were other paths musicians followed in search of new modes of jazz expression in the 1950s. In New York Mingus adopted a workshop format in which players collaborated in rehearsals and public performances to produce music that grew out of a process of group composition and improvisation. Such works as *Pithecanthropus erectus*, *Haitian Fight Song* and *Ecclusiastics* contained thematic material supplied by Mingus, but their fluidity and sense of collective creation reflected the workshop ideals he fostered. At the same time, while some of Mingus's work showed the forceful impact made upon him by early 20th-century European musical modernism, his pieces often drew deeply upon the black American vernacular, particularly blues and gospel, as in the 12/8 metre and plagal harmonies of *Better Get Hit in your Soul* (both 1959, Col.), displaying a soulfulness and joyous abandon associated more with the Blakey-Silver hard bop axis than with the diplomatic negotiations of third stream.

Another major innovator to emerge during this period was John Coltrane. Building upon the expanded harmonic vocabulary of bop, the saxophonist employed techniques of chord substitution and superimposition to loosen the music from its tonal moorings. Original pieces such as *Giant Steps* and *Countdown* (both 1959, Atl.) used unconventional chord movement, such as root motion by 3rds replacing cycles of 5ths, and chromaticism to create rich harmonic environments. Like Miles Davis, his former bandleader, Coltrane gravitated toward the combination of modal melodies with stable harmonic fields. He based *Impressions* (1961–3, Imp.) on the two-mode framework (D and E♭ Dorian) of Davis's *So What* and used pedal points in *My Favorite Things* (1960, Atl.) and *A Love Supreme* (1964, Imp.) to provide tonal reference points while permitting melodic excursions to go even further afield. Coltrane's virtuosity and brilliance as an improviser enhanced the appeal of his musical experimentation, and his personal conception of the tenor saxophone proved greatly influential for several generations of players in the following decades.

Beyond the modal techniques taken up by Coltrane and Davis, other means were adopted by musicians seeking to expand the harmonic vocabulary of jazz. Monk brought a high level of dissonance (for jazz, at least) to his piano solos and compositions, and his interest in chromatic-based chord progressions can be traced back to compositions written in the early 1940s, such as *Epistrophy* and *Well, you needn't*. As an accompanist, he often stopped playing while a horn player improvised, thus allowing soloists greater harmonic freedom as they continued with just drums and bass. (Gerry Mulligan also explored the idea of a pianoless quartet in the 1950s.) Examples of that freedom can be heard in recordings made by Monk with Coltrane (1957) and in live recordings featuring both artists when they played together at the Five Spot Café (1957). Monk's interest in raising the dissonance

threshold and rewriting the rules of functional harmony were later taken up by fellow pianist-composers Herbie Nichols, Cecil Taylor and Andrew Hill. Lennie Tristano displayed a similar penchant for dissonance, although in his case it was often linear and contrapuntally derived rather than introduced through vertical harmonic structures. In contrast to these figures, Bill Evans treated dissonance almost as a colouristic device, using minor 2nds in voicings, for example, to lend an edge of tension to rich chords built upon extended triads, occasionally 4ths. Evans also pursued a piano sound ideal radically different from that of Monk, Taylor and Tristano, distinguished by a singing, rounded tone, legato touch and, especially on ballads, liberal use of the damper pedal, all features that pointed in the direction of 19th- and early 20th-century European composers (Chopin, Brahms and Ravel) whose works Evans knew and admired.

In addition to developing new technical resources for jazz in the late 1950s and early 60s, some artists showed a concern with addressing social and political issues through their music. Jazz had always contained implicit messages about exercising personal freedom and striving together to realize a practical model for participatory democracy. But it had rarely been overtly political: Billie Holiday's performance of the anti-lynching song *Strange Fruit* (1939, Com.) and Duke Ellington's satirical treatment of racial inequities in the musical *Jump for Joy* (1941) were unusual statements for jazz musicians to make. But, as already noted, bop could be said to embody the protest of young black Americans who felt marginalized and oppressed by the 'Jim Crow' racial inequities in the urban north. And it was partly the defiant stance assumed by Parker, Gillespie and their peers that enabled a young musician like Mingus to comment directly on current political events and social conditions, as when he indicted a segregationist Arkansas governor in *Original Faubus Fables* (1960, Can.) or protested inequality for black Americans in *Freedom* (1962, UA). During this period, as the civil rights movement was gathering momentum and black nationalism was emerging as a powerful political force, other jazz musicians joined Mingus in speaking out. Sonny Rollins issued *The Freedom Suite* (Riv., 1958), the liner notes containing a statement by the saxophonist decrying the persecution and repression faced by black Americans. Max Roach collaborated with the singer and songwriter Oscar Brown jr on *We Insist! Freedom Now Suite* (Can., 1960), featuring sections titled 'Driva' Man' and 'Tears for Johannesburg'. The pianist Randy Weston, in collaboration with the poet Langston Hughes and the arranger Melba Liston, celebrated the cultural and spiritual homeland of black Americans in *Uhuru Afrika!* (Roul., 1960). Abbey Lincoln, similarly, affirmed pride in the black American heritage through the songs 'When Malindy Sings' and Weston's 'African Lady' on her album *Straight Ahead* (Can., 1961). A negative review of *Straight Ahead* in *Down Beat* caused the magazine to arrange a panel discussion made up of critics and musicians, published by the magazine under the title 'Racial Prejudice in Jazz'.

If a single musician personified the searching spirit of progressive jazz in the late 1950s and early 60s, it was the saxophonist Ornette Coleman. Although steeped in the bop of Parker and the hard-edged blues of his home state of Texas, Coleman ventured far beyond this musical territory in the company of several musicians he met in Los Angeles in the mid-1950s: the cornettist Don Cherry, the bass player Charlie Haden and the drummer Billy Higgins. Coleman's pianoless quartet came to New York in 1959 and drew considerable critical attention performing at the Five Spot Café. Although Coleman's solo lines frequently implied an underlying tonality and used intervals and gestures familiar from the blues, the group's collective effect suggested abandonment of set chord changes, known forms and conventional instrumental functions. Haden and Higgins proved to be not just supportive accompanists but assertive participants in a four-way conversation. Harmonic activity was unpredictable, regular phrase structures abandoned and functional tonality at times erased. *Blues Connotation* (1960, Atl.) begins with saxophone and trumpet stating an aggressive theme – not quite in 12-bar blues form – that sounds typical of the Silver-Blakey school of hard bop. As Coleman delves into his solo, however, the structure opens up and dissolves, and the established tonality flickers in and out of focus. The blues is no longer a governing principle but a point of reference, as Coleman explained (N. Hertoff: *The Best of Ornette Coleman*, Atl., 1970 [disc notes]): '[The piece] is played in the blues tradition, which makes it sound like a blues, but as you listen throughout you hear that the minor 3rds do not dominate but act as a basis for the melody'. Coleman, like Davis around the same time, thus demonstrated an interest in 'melodic rather than harmonic variation', jettisoning the bopper's chord-driven engine in order to increase options for improvised lines.

The titles of Coleman's albums sought to reflect the spirit of innovation driving his activity: *Tomorrow is the Question! The New Music of Ornette Coleman* (Cont., 1959), *The Shape of Jazz to Come* (Atl., 1959), and especially *Free Jazz* (Atl., 1960), in which a double quartet collectively improvises to produce dense textures, jarring dissonance and agitated rhythmic activity. While some hailed *Free Jazz* as a liberating manifesto, opening a new world of possibilities for adventurous musicians working in jazz, others saw it as a violent, even destructive act: the *Down Beat* reviewer John A. Tynan wrote

> This witches' brew is the logical end product of a bankrupt philosophy of ultraindividualism in music . . . these eight nihilists were collected together in one studio at one time and with one common cause: to destroy the music that gave them birth.

10. Free jazz, fusion and beyond (1960–80). In the 1960s the bold challenges to the jazz tradition posed by figures like Ornette Coleman and John Coltrane appealed to other young musicians seeking to find their voice. A breakaway movement formed within the jazz community, analogous in some ways to the ideological formation of the bop school 20 years earlier, in which proponents of what some called Free jazz (or 'the new thing') distanced themselves from the mainstream that had gradually taken shape during the 1950s. These musicians, most in their early to mid-20s, sought to liberate themselves from the constraints of chord progressions, pre-composed melodies, swing, the Tin Pan Alley songbook and predictable roles for ensemble players. They gave priority to unbridled energy, raw emotional expression and collective improvisation; their music was fierce, angry, passionate, chaotic, discordant and uncompromising.

Prominent figures in this group were the saxophonists Archie Shepp, Pharoah Sanders, Albert Ayler, Marion

Brown and John Tchicai, the trombonists Grachan Moncur III and Roswell Rudd, the cornettist Don Cherry, the trumpeter Bill Dixon, the pianist Cecil Taylor, the bass players Gary Peacock and Buell Neidlinger and the drummers Ed Blackwell, Andrew Cyrille and Sunny Murray. They found outlets for their music in artists' lofts, galleries and small concert halls. Record studios also formed part of the free jazz scene. Coltrane's historic recording session of *Ascension* (Imp., 1965) brought together members of his own quartet with seven young players, based in New York. The issued disc contained a 40-minute performance that had some elements of pre-planning (melodic motifs and mode choices) but relied primarily on spontaneous collaboration. 'The emphasis was on textures rather than the making of an organizational entity', said Shepp, one of the participants. 'There is no casual approach to be taken to this record', warned A.B. Spellman in the liner notes, observing that the group formed 'a plexus of voices, all of different kinds, but most belonging to that generation which grew up on Charles Mingus, Thelonious Monk, [Cecil] Taylor, [Jackie] McLean, Coleman, Coltrane, the human rights struggle, and nuclear weapons'.

Impulse, the label that released *Ascension*, put out this recording and others by experimental younger musicians under the rubric 'the new wave in jazz'. Typical is Shepp's piece *The Chased* (1965, Imp.), showing his fusion of Coleman's blues phrases and short, riff-like motives with Coltrane's muscular tone and headlong momentum, all unveiled in a charged, unstable environment free of set forms and chord changes. In the liner notes to his album *Mama Too Tight* (Imp., 1966), Shepp praised Coleman for 'revitaliz[ing] and refurbish[ing] the blues idiom' and stated his own aim 'not to "overthrow" the many valid musical references that are extant, but to include them whenever possible'.

The dissonant, strident, often atonal style cultivated by the free jazz players made the music appealing only to a small group of listeners. Conservative jazz fans found it unpalatable and denounced it. The music's low commercial value, together with problems in getting it performed, led to the formation of organizations aiming to provide a sympathetic community of listeners, together with a base for economic support, teaching and playing opportunities. In Chicago such a group was the Association for the Advancement of Creative Musicians (AACM), founded (1965) by the composer and pianist Muhal Richard Abrams, and which spawned such ensembles as the quintet Art Ensemble of Chicago (formed 1969) and the trio Air (formed 1975). A similar musicians' collective, the Black Artists Group (BAG), took shape in St Louis (1968), serving as a meeting-ground for Julius Hemphill, Hamiet Bluiett and Oliver Lake, who later joined with David Murray to form the World Saxophone Quartet (1976). Other important musical organizations supporting experimental jazz improvisation and composition included New York's Jazz Composers Guild and Jazz Composers' Orchestra Association, Detroit's Creative Arts Collective (CAC), and in Europe, Amsterdam's Instant Composers Pool (ICP) and Germany's New Artists Guild (later Free Music Production). The mystical pianist, composer and bandleader Sun Ra also exemplified the trend in constructing communal structures for avant-garde jazz. Sun Ra lived together with members of his Arkestra first in Chicago, later in New York and Philadelphia, rehearsing and touring with the group while issuing recordings on small independent labels such as ESP and Saturn. Sun Ra and his Arkestra, like the Art Ensemble of Chicago after them, used theatrical elements and costumes to present music as ritualized spectacle.

Because of their novelty and innovative edge, free jazz players of the 1960s have received considerable attention from historians writing about that period. But they represented only one of many currents in jazz flourishing by this time. Mainstream or 'straightahead' jazz continued to be the dominant style of jazz heard around the world. This category now subsumed both the work of bop and post-bop musicians like Gillespie, Monk, Sarah Vaughan, Bill Evans, Sonny Rollins and Art Blakey, as well as older musicians still active, among them Earl Hines, Coleman Hawkins and Roy Eldridge. Some jazz musicians in the 1960s sought to reach wider audiences by performing popular material: Louis Armstrong with *Hello, Dolly!*, Ella Fitzgerald with the country and western album *Misty Blue* and Duke Ellington and the guitarist Wes Montgomery with songs by the Beatles. Others drew upon black American vernacular idioms like blues, rhythm and blues and soul to bring their music closer to prevailing popular styles of the day. Horace Silver incorporated rock and 'boogaloo' beats in *The Jody Grind* (1966, BN) and *Psychedelic Sally* (1968, BN), as did Les McCann and Eddie Harris on their 1969 hit, *Compared to What* (Atl.). Cannonball Adderley also achieved commercial success with his relaxed and soulful rendition of Joe Zawinul's *Mercy, Mercy, Mercy* (1966, Cap.). Some of the most inventive small-group jazz by younger players who did not exclusively embrace the free jazz aesthetic can be sampled in the series of albums Blue Note issued featuring such artists as Lee Morgan, Donald Byrd, Freddie Hubbard, Woody Shaw, Joe Henderson, Hank Mobley, Wayne Shorter and Herbie Hancock.

Vital life signs in the field of big-band jazz were also present during the 1960s. Ellington produced some of the most memorable music of his career during this period on such albums as *Afro Bossa* (Rep., 1963), and *The Far East Suite* (RCA, 1966). He also turned to composing concerts of sacred music requiring the combined forces of orchestra, solo singers, choir and dancers; these works, didactic in tone and devout in character, were performed in cathedrals and churches in the USA and Europe. Meanwhile, he and his orchestra kept touring steadily and performing for both listeners and dancers, as did other swing era survivors such as Count Basie, Benny Goodman and Woody Herman. Joining these veterans on the scene were newly formed ensembles, including the Kenny Clarke-Francy Boland Big Band in Germany, the Thad Jones-Mel Lewis orchestra in New York and the Don Ellis Orchestra in Los Angeles. These groups attested to the continued appeal of the big-band sound while seeking to attract younger listeners by incorporating features drawn from other idioms, as in the funky rhythm and blues groove in the Jones-Lewis orchestra's version of *Central Park North* (SolS, 1969).

An important stream of jazz activity during the 1960s flowed from Brazil. The popularity of Brazilian samba and bossa nova first reached American jazz musicians through recordings by Antônio Carlos Jobim, João Gilberto and Laurindo Almeida. In the early 1960s guitarist Charlie Byrd introduced Stan Getz to bossa nova this way and both went on to perform pieces from this

repertory together and with Brazilian musicians, as on the albums *Jazz Samba* (Verve, 1962) and *Getz/Gilberto* (Verve, 1963), the latter featuring Jobim's 'Girl from Ipanema' performed by João and Astrud Gilberto. The nearly whispered vocals, gently strumming rhythms and cool affect of these jazz bossa nova performances occupied vastly different aesthetic terrain from the angry and aggressive free jazz emerging at the same time. The Brazilian contribution to jazz grew stronger in the decades to follow, from artistic collaborations between musicians (Wayne Shorter and Milton Nascimento on *Native Dancer*, Col., 1974) to the series of important Brazilian performers who contributed to the jazz scene, among them the percussionists Airto Moreira and Alphonse Mouzon, the singer Flora Purim and the pianist Eliane Elias.

Japan was another country that began to figure more prominently on the world jazz scene in the 1960s and 70s. Beyond developing a significant base of jazz fans that would draw American musicians to cities like Tokyo and Osaka, Japan produced musicians who launched successful international careers as performers and recording artists, among them the pianist and bandleader Toshiko Akiyoshi, the saxophonist and flute player Sadao Watanabe, the trumpeter Terumasa Hino and the pianist Yosuke Yamashita. Record companies in Japan also issued music by American artists that featured both a higher quality of sound and at times previously unreleased material not available in the USA and Europe.

Just as Miles Davis in the 1950s had inspired jazz musicians to embrace a 'cool' aesthetic and to explore modal options, so in the 1960s and 70s he paved a way others found attractive. The quintet he led from 1965 to 1968 (featuring the saxophonist Wayne Shorter, the pianist Herbie Hancock, the bass player Ron Carter and the drummer Tony Williams) specialized in richly textured original compositions written by its members. It perfected a free and fluid performance style that nevertheless remained tonally anchored, though often modally inflected, and used cyclical harmonic structures derived from earlier jazz practice. Davis was also increasingly drawn to create lengthy improvised statements over static harmonic fields, and this tendency, together with the adoption of a solid backbeat, even quaver-note rhythmic motion and electronic instruments (such as bass and keyboards), brought his music closely in line with rock and funk on such albums as *In a Silent Way* (Col., 1969) and *Bitches Brew* (Col., 1969). This jazz-rock admixture came to be called fusion by the critics, some of whom considered the music no longer part of the jazz tradition. Davis was undeterred, later writing of this time: 'I wanted to change course, *had* to change course for me to continue to believe in and love what I was playing' (Davis and Troupe, F1989, p.298). He also observed that fewer black musicians were playing jazz in the 1960s because it was 'becoming the music of the museum'.

A number of young musicians who played with Davis in the late 1960s followed their leader's example in playing loudly amplified music that fused together elements of jazz, rock, funk and soul, as well as non-western musical traits. Shorter and the keyboard player Joe Zawinul co-founded Weather Report in 1970, a group that combined the improvisatory freedom of jazz with a rhythmic vocabulary derived from rock, Latin American and Afro-Caribbean traditions. Weather Report could produce liquid, floating textures that resembled those of Davis's mid-1960s quintet but was also adept at hard-driving rock, as on 'Teen Town' and 'Birdland' from the album *Heavy Weather* (Col., 1976). Another Davis alumnus, Chick Corea, formed a jazz-rock unit, Return to Forever, that reached its peak of popularity in the mid-1970s, while Herbie Hancock similarly achieved commercial success with multi-layered, polyrhythmic, jazz-funk fusion on the albums *Headhunters* (Col., 1973) and *Man-Child* (Col., 1975). In 1971 the British guitarist John McLaughlin, who had performed with Davis on the recordings *In a Silent Way* and *Bitches Brew*, formed his own high-energy, high-decibel electric band, the Mahavishnu Orchestra, which took jazz-rock fusion further into the acid rock mode of the period, also incorporating hypnotic ostinatos and modal melodies derived from Indian music. In the 1970s McLaughlin pursued another kind of fusion with the acoustic trio Shakti, in which he collaborated with the Indian musicians Lakshminarayana Shankar and Zakir Hussein. Virtually alone among these gifted Davis alumni in the 1970s, Keith Jarrett rejected the electrified rock, funk and fusion options, preferring instead to appear before the public as solo acoustic pianist, spinning out lengthy, discursive improvisations that at times took on the aura of religious ritual. Nevertheless, Jarrett's investment in process over product, together with his adamant insistence on artistic self-determination, marked him as yet another musician who had been significantly moulded through his experience with Davis.

While many musicians in the 1970s were intrigued by the possibilities of mingling jazz with rock, funk and non-Western influences – some of them enjoying commercial success in the process – others continued to pursue the adventurous artistic agenda set forth by free jazz exponents in the 1960s. Interest in free jazz was especially high in Europe. Among the important musicians there contributing to a robust alternative jazz scene, against the backdrop of mainstream and traditional jazz, were the guitarist Derek Bailey and the saxophonists John Surman and Evan Parker in Britain; the trombonist Albert Mangelsdorff, the vibraphone player Gunter Hampel and the pianist Alexander von Schlippenbach in Germany; the drummer Han Bennink, the pianist Misha Mengelberg and the reed-player Willem Breuker in the Netherlands; and the Ganelin Trio and Sergey Kuryokhin in the USSR. Large ensembles also emerged from this activity, notably Schlippenbach's Globe Unity Orchestra (founded in 1966), the Breuker Collective (1974), Mathias Rüegg's Vienna Art Orchestra (1977) and Pierre Dørge and the New Jungle Orchestra (1980). These aggregations tended to be highly eclectic in style and drawn to open-ended forms and spontaneous compositional procedures. Jazz constituted only part of their musical identity, which also included folksongs, rock, 20th-century art-music techniques and liberal doses of satire and Dadaesque humour. The European avant garde also proved nurturing for American musicians touring or living abroad, such as Don Cherry, Steve Lacy and Anthony Braxton.

Stylistic pluralism also characterized approaches to avant-garde jazz in the USA during the 1970s. Two important centres of activity were New York and Chicago. In lower Manhattan a vibrant scene developed in artists' lofts and other non-commercial performing spaces. At Sam Rivers's Studio Rivbea in New York's SoHo, a series of recordings was made in 1976; released under the title

Wildflowers, they featured such musicians as the saxophonists Kalaparusha (Maurice McIntyre), Byard Lancaster, Marion Brown, Anthony Braxton and David Murray, the drummers Sunny Murray and Andrew Cyrille and the trumpeters Olu Dara and Leo Smith. For these figures, as for their European contemporaries, playing 'free' was more a performing option than a mandate. Although Byard Lancaster and Sunny Murray took considerable harmonic and rhythmic liberties with the Harold Arlen song *Over the Rainbow* (1977, Douglas), the original melody was still there for listeners; in Kalaparusha's *Jays* (1977, Douglas), similarly, the saxophonist's free and probing solo unfolds over a bass ostinato that serves a binding rhythmic function throughout. Such fusions of free techniques with principles of compositional ordering characterized the work of figures associated with Chicago's Association for the Advancement of Creative Musicians, notably Muhal Richard Abrams, Roscoe Mitchell and Braxton, later Leo Smith and George Lewis.

11. Jazz at the end of the 20th century (1980–99). Mary Lou Williams, Duke Ellington and others likened jazz to a tree: with roots extending deep into black American, African and European musical traditions, it has grown upward and outward, its branches and limbs representing varied styles all joined to a sturdy trunk that keeps alive connections to a rich musical past. In the late 20th century, the diverse and multifaceted character of this tree of jazz was striking. Nearly all the major jazz styles from the past – New Orleans, big-band swing, bop, mainstream, free jazz and fusion – are still being performed by contemporary musicians. The longevity and international appeal of these styles refute the familiar unilinear, evolutionary model of jazz history. When new forms of jazz emerge, the old branches do not drop off and vanish but keep growing on their own. Far from being radical revolutionaries, most jazz musicians are committed conservationists who cultivate pre-existing styles or develop hybrid strains through creative recycling.

One example of this hybridity surfaced in the 1990s when musicians fused 1960s 'soul jazz' (the funky, populist-tinged work of Donald Byrd, Les McCann and Lou Donaldson) with the rhythms, rapping and technology of hip hop. Dubbed acid jazz (*see* Acid jazz (ii)) by critics, the music is characterized by short, riff-like quotations (sampling), layered polyphonic textures, heavy beats, digitally synthesized sound effects and collage-like construction. Typically the style's jazz flavour comes from individual solo lines and harmonic inflections, while the hip hop component dominates the rhythmic accompaniment. In *Music Evolution* (Col., 1997), by the group Buckshot LeFonque led by the saxophonist Branford Marsalis, a vocalist raps about connections between jazz and hip hop while in the background Marsalis and the trumpeter Russell Gunn provide harmonized riffs that evoke hard bop of the 1950s and 60s. In *Cantaloop Island (Flip Fantasia)* (BN, 1993), the British group Us3 rework Hancock's *Cantaloupe Island* by placing a vocal rap atop the original melody and modernizing the rhythmic background. This process of rearranging and updating is traditional for jazz musicians: Hancock himself had done it with *Cantaloupe Island* (cf the 1964 version on the album *Empyrean Isles*, BN, with that of 1976 on *Secrets*, Col.), and earlier, bop musicians supplied new melodies for familiar harmonic structures (e.g. Miles Davis's *Donna Lee*, based on the harmonies of (*Back Home Again in Indiana*) and arrangers retooled older pieces from the repertory (e.g. Don Redman's transformation of King Oliver's *Dipper Mouth Blues* into *Sugar Foot Stomp* for the Fletcher Henderson orchestra). While the rhythmic character of acid jazz has led some to question whether it properly qualifies as jazz, the music clearly is located somewhere on the tree's outer branches, no further out on a limb, in some ways, than third-stream experiments of the 1950s or free jazz of the 1960s.

For other recent younger players, hybridity results not so much from the fusion of disparate idioms, as with acid jazz, but from the adoption of a wide-ranging repertory and an open-ended attitude towards musical techniques. Every sound source is available for use, including jazz recordings from every era which remain readily available as reissues on compact disc. Players also freely incorporate aspects of popular, classical and world music traditions. On Joshua Redman's début recording (WB, 1992), he performed original compositions, standards from the swing and bop eras, together with a song by the 'Godfather of Soul', James Brown's *I got you (I feel good)*. The World Saxophone Quartet's *Rhythm and Blues* (Elek. Mus., 1988), similarly, presented fresh investigations of a repertory previously thought outside the realm of jazz: songs associated with the Motown artists Marvin Gaye and Otis Redding and the songwriters Kenny Gamble and Leon Huff. The saxophonists David Murray and James Carter can, in a single performance, recapitulate the entire history of their instrument in jazz, from low-down gutbucket blues to the harmonic virtuosity of Hawkins and Rollins to the cries and shrieks of Ayler. With his group Masada, the composer and saxophonist John Zorn filters traditional Jewish musical materials through the lens of contemporary jazz practice and chamber music performance; in other settings he constructs postmodern pastiches that rapidly juxtapose such styles as hard bop and free jazz with punk rock and music from films and cartoons. The saxophonist Jane Ira Bloom integrates movement and live electronics into her performances; the composers Fred Ho and Jon Jang draw upon East Asian musical resources in works conceived for their ensembles; the clarinettist Don Byron's specialities include free jazz, klezmer music and small-group swing.

While some jazz musicians of the 1980s and 90s embraced a philosophy of stylistic pluralism, others aligned themselves more directly with figures and trends from the past. Recordings often supplied occasions for homage, as in the saxophonist Antonio Hart's *For Cannonball and Woody* (Novus, 1993), honouring Cannonball Adderley and Woody Shaw; the pianists Danilo Perez's *Panamonk* (Imp., 1996) and Jessica Williams's *In the Key of Monk* (Jazz Focus, 1999); the trumpeter and composer Dave Douglas's tribute to Wayne Shorter, *Stargazer* (Arabesque, 1997); and the saxophonist Joe Henderson's series of discs devoted to single figures, among them Billy Strayhorn, Miles Davis and Antônio Carlos Jobim. Musicians undertaking such concept albums usually sought to capture distinctive traits of the artists being honoured, at the same time retaining their individual voices and improvising freely within stylistic parameters of their choice. Retrospective gestures are also common fare at jazz concerts and festivals, as at George Wein's annual JVC festivals in New York, which always include celebrations of past jazz masters, or at the Montreux Jazz Festival in 1991, when Miles Davis, in

collaboration with Quincy Jones, revisited arrangements Gil Evans had written for him more than 30 years earlier.

A more conservative form of engagement with the past has been taken by jazz repertory ensembles. These groups, typically big bands affiliated with universities, conservatories or large cultural institutions (such as the Lincoln Center Jazz Orchestra and Smithsonian Jazz Masterworks Orchestra), attempted to revive the sounds of earlier well-known ensembles, such as those of Ellington, Basie and Goodman, often playing from transcriptions of recordings and reproducing solos as well as ensemble and rhythm section parts. If the transformative recycling of acid jazz reflects black American traditions extending back for centuries, the re-creative impulse behind jazz repertory groups derives from the model of European art music, interpreting finished 'works' (scores generated from recordings) and striving for 'authenticity' through historically informed performing practice.

The jazz repertory movement was but one symptom of the larger process of institutionalization jazz underwent in the 1980s and 90s. In the USA particularly, jazz came to receive a level of economic support and recognition previously reserved for classical music. Private foundations, government arts agencies, museums and major corporations became important sources of funding, underwriting special events and media projects and sponsoring fellowships, awards and competitions for jazz musicians. Institutions of higher learning established jazz degree programmes and hired seasoned professionals to serve as teachers. The literature on jazz expanded greatly in the form of textbooks, scholarly monographs, popular biographies and histories and pedagogical materials. And when in the 1990s some writers began to debate the virtues or perils of a 'jazz canon' (recorded performances that had assumed the status of 'masterpieces', as on the critic Martin Williams's widely-used anthology *The Smithsonian Collection of Classic Jazz*, 1972, 2/1987), it was evident that jazz had covered vast cultural distance over the relatively short course of its history.

One figure who played a crucial role in popularizing and promoting jazz during this period was Wynton Marsalis, a trumpeter, composer, bandleader and educator from New Orleans. After emerging in the 1980s as a talented soloist with Art Blakey and the Jazz Messengers, then with his own groups featuring his brother Branford, Marsalis began exploring past eras in jazz while refining his own musical language both as player and composer. The recording *Black Codes (From the Underground)* (Col., 1985) displays his virtuosity as a trumpeter together with his interest as a bandleader in exploring the rhythmic freedom, expressive vocabulary and formal play of Miles Davis's mid-1960s quintet. As founding artistic director of the jazz programme at Lincoln Center, New York's prestigious and powerful sponsor of European-derived performing arts (opera, ballet, symphony and chamber music), Marsalis helped bring jazz solidly within the embrace of America's cultural establishment. He increased visibility for jazz through his concerts and recordings, television and radio programmes, and book and video projects; he commissioned new works and sponsored high-school band competitions; he toured widely with the Lincoln Center Jazz Orchestra and appeared regularly as clinician and lecturer in schools throughout the country. At the same time, he sparked controversy by articulating views some considered to be unduly rigid and conservative, particularly his insistence that certain musical features (swing, the blues, call and response) must be present in order for music to qualify as jazz. Others criticized his programming at the Lincoln Center, claiming that it excluded members of the jazz avant garde or did not adequately highlight contributions of white and female musicians. Despite his singular success in raising the cultural capital of jazz, then, Marsalis was unable to resolve questions that had surrounded the music from early on in its history, fundamental questions of definition, ownership, racial identity and function.

Marsalis and other contemporary jazz musicians around the globe make up an extended musical family with widely varying ideas about what jazz is and how to play it. Some seek the thrill of the cutting edge, others the security of tradition. Some devote themselves to free-form improvisation on street corners, others unveil new works in clubs and concert halls, still others play Ellington and Gershwin in crowded hotel lobbies and noisy restaurants. Yet despite their striking differences, these musicians share a common ancestry that can be traced back to New Orleans, to the 'joy music' of Sidney Bechet and the blues of Buddy Bolden, and before that, to the bands of Europe and the drums of Africa. They have been drawn one and all to a resilient musical tradition that beckons with the promise of self-discovery and preserves the hope of freedom.

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MARK TUCKER (text), TRAVIS A. JACKSON (bibliography)

Jazz at the Philharmonic. A Los Angeles concert series organized by NORMAN GRANZ.

Jazz Crusaders. *See* CRUSADERS.

Jazz flute (Fr. *jazzo-flûte*). *See* SWANEE WHISTLE.

Jazz-funk. A 20th-century pop music style. It fuses jazz and jazz-influenced melody and improvisation with the more simple, driving rhythms and bass lines of funk as characterized by James Brown and Parliament. Early jazz-funk albums included Miles Davis's *Bitches Brew* (1969), which also incorporated many rock elements. In the 1970s many American jazz artists such as Donald Byrd, Herbie Hancock and Lonnie Liston Smith added funk elements to their sound; in the late 70s and early 80s, British groups began to explore jazz-funk, with bands such as Light of the World and Hi Tension softening the hard-edged rhythms of funk and incorporating more jazz elements. By the late 1980s and 90s the definition had narrowed: jazz-funk lost many of the jazz inflections that had characterized its beginnings. It became a more spartan, simpler music, more heavily reliant on a standard 4/4 rhythm track, repetitive bass guitar groove and, frequently, a rhythm guitar line more heavily influenced by disco than in the 1970s. Protagonists of this development included the Brand New Heavies, Jamiroquai and the Hammond organ-based James Taylor Quartet. Additionally, from jazz funk came Acid Jazz, at first a record label but soon an umbrella term used to describe the more adventurous jazz-funk artists, such as Galliano.

WILL FULFORD-JONES

Jazz Messengers. A hard-bop group led by ART BLAKEY, formed initially as a cooperative with HORACE SILVER in 1953.

JBs [Fred Wesley and the JBs; Maceo and the Macks]. American instrumental funk group and backing band to JAMES BROWN. Formed in 1970, they made a number of recordings over the next five years. Their varied personnel included Fred Wesley (trombone and director), Maceo Parker (alto saxophone), Brown (keyboards) and Bootsy Collins (bass guitar). The line-up featured up to six horns, two guitars, organ, bass guitar, one or two drummers and percussion. Their sound was essentially an extension of Brown's (most of the material was written by Brown and arranged by Wesley) and featured Wesley and Parker's unique improvisations. *Gimme some more*, *Pass the peas* and *Cross the track (We better go back)* are typical: a repetitive groove on a 9th or minor 7th chord, created from a number of short riffs and vamps, underpins the horns' riff-based melodies which are interspersed with collective vocals made up of singing, raps, random chatter and background noise. Like much of Brown's music, the bridge, on the sub-dominant or dominant, varies the groove and typically lasts eight bars. In their solos, Wesley and Parker employ simple blues riffs and create an exciting rhythmic impetus by varied attack and lengths of notes.

While Brown is rightly credited with an enormous influence over a range of musical styles since the early 1970s, his rhythm section created the most subtle, distinctive and danceable grooves, on which his reputation rests. In Britain the JBs had a significant impact on the acid jazz scene of the late 1980s and early 90s, when groups such as the James Taylor Quartet resurrected the jazz-funk instrumental. As instrumentalists Wesley and Parker have created significant alternatives to jazz and rhythm and blues styles.

CHARLIE FURNISS

Jean, Claude Petit. *See* PETIT JEHAN, CLAUDE.

Jean-Aubry, Georges [Aubry, Georges Jean] (*b* Le Havre, 13 Aug 1882; *d* Paris, 14 Nov 1949). French writer on music. Educated in his home town, he soon developed an interest in contemporary music and arranged early performances of Debussy's music there (1908). In 1915 he moved to London, where he edited *The Chesterian*

from 1919 and organized concerts of contemporary French music. In 1930 he returned to Paris, where he belonged to a circle of avant-garde musicians and littérateurs and was a frequent contributor to periodicals. Encouraged by his 20-year friendship with Debussy, he wrote enthusiastically in support of contemporary French composers, noting similarities between their music and that of the 18th century (Couperin, Rameau). He wrote perceptively in praise of Spanish composers (Falla, Granados, Albéniz), but rejected German Romanticism as expressed in the works of Wagner and Strauss.

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Jean de Hollande. *See* HOLLANDER, CHRISTIAN.

Jean de Namur. *See* GALLICUS, JOHANNES and DUFON, JEAN.

Jean de Noyers. *See* TAPISSIER, JOHANNES.

Jeannin, Jules Cécilien (*b* Marseilles, 6 Feb 1866; *d* Hautecombe, Savoy, 15 Feb 1933). French musicologist. After studying at the Marseilles Conservatoire, he entered the Benedictine abbey of Hautecombe in Savoy and became organist there. He spent the years 1896–8 in the Middle East, where he studied the liturgical chant of the Catholic Syrians and Maronites. The study of Syrian music was a first step in his investigation into the rhythm of Christian chant. In his *Etudes sur le rythme grégorien* Jeannin adopted a mensuralist approach to the problem of rhythm in chant performance and attacked the equalist interpretation of the monks of Solesmes (*see* PLAINCHANT). His transcriptions, using bar-lines which mark off bars of varying length, illustrate his basic principle: that Gregorian chant consists of short and long notes which are combined in groups of variable length, and in which the tonic accent of the word normally takes the place of the metrical accent and is often treated as long.

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CHRISTIAN HANNICK

Jean Paul [Richter, Johann Paul Friedrich] (*b* Wunsiedel, 21 March 1763; *d* Bayreuth, 14 Nov 1825). German novelist, satirist and aesthetician. His father was a schoolmaster, organist and composer of church music who eventually obtained a post as Lutheran pastor. Jean Paul entered the Gymnasium at Hof in 1779, having already shown a fondness for improvisation that continued well into his adult years. From 1781 to 1784 he was a theology student at the University of Leipzig, but he was forced to discontinue his studies due to straitened circumstances. For the next eight years he made his living as a private tutor and provincial schoolmaster. At the same time he developed a liking for Haydn's symphonies and oratorios, the church music of Graun and Hasse and the operas of Mozart, Gluck and Méhul.

Jean Paul cultivated one of the most unusual styles in German writing, its chief characteristics including extravagant metaphors, puns and wordplay, syntactic convolutions, the juxtaposition of high-flown poetry and homely prose, and humorous or sentimental digressions which could range from discussions of Fichtean philosophy to hot-air ballooning. With the publication in 1793 of *Die unsichtbare Loge*, his first major novel, and the first of his writings to appear under the pseudonym Jean Paul, he rose almost instantly to fame; his celebrity was clinched by the appearance of *Hesperus* in 1795. Over the course of the following decade he produced four more novels that became among the most widely read books in the early nineteenth century: *Des Quintus Fixlein Leben* (1796), *Siebenkäs* (1796–7), *Titan* (1800–03) and its unfinished sequel *Flegeljahre* (1804–5). In the meantime, his move to Berlin (1800) put him touch with Fichte and such early romantic thinkers as Friedrich Schlegel, Tieck and Schleiermacher. Three years later he settled in Bayreuth, where he spent the remainder of his life; with a pension from Prince Karl Theodor von Dalberg (and subsequently from the Bavarian government), Jean Paul was given free reign to pursue a variety of literary projects. In addition to writing further works of fiction, his lively interests in theoretical matters bore fruit in the *Vorschule der Ästhetik* (1804), written in the discursive mode characteristic of his novels, and *Levana* (1807), a treatise on education.

Music is a significant presence in Jean Paul's fictional and theoretical works. The garden-concert scene in *Hesperus*, for instance, re-creates a performance in which the writer had heard Carl Stamitz play the viola d'amore. More importantly, it prefigures the whole panoply of ideas associated with the early romantic aesthetic whereby music was viewed as an entry into a metaphysical dreamworld, an expression of infinite longing, and a language capable of uttering the inutterable. *Flegeljahre* ends as Walt, one of the novel's twin-brother protagonists, listens 'enraptured' to the fleeting tones of his brother Vult's flute. Musical metaphors are also often used to

make a point in the *Vorschule der Ästhetik*. Two composers in particular were captivated by Jean Paul's idiosyncratic style: Robert Schumann and Gustav Mahler. In Schumann's youthful attempts at prose fiction (the autobiographical idyll *Juniusabende und Julitage* and the fragmentary novel *Selene*, both of 1828), he drew on the quirky manner of his literary idol. Florestan and Eusebius, the principal crusaders against musical philistinism in Schumann's *Davidsbund*, were modelled on such antithetically paired characters in Jean Paul's novels as Walt and Vult. The composer's contradictory testimony notwithstanding, his *Papillons* op.2 (1831) drew at least partial inspiration from the concluding chapters of *Flegeljahre*. Both titles for the revised version of Mahler's First Symphony (1893) include references to Jean Paul's *Titan*, while the designation of the symphony's first part (Aus den Tagen der Jugend; Blumenstück, Fruchtstück und Dornstück) makes an allusion to the full title of *Sibenkäs*.

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JOHN DAVERIO

Jean Renverset. *See* ARRAS, JEAN D'.

Jeans [née Hock], **Susi** (*b* Vienna, 25 Jan 1911; *d* Dorking, Surrey, 7 Jan 1993). Austrian organist, keyboard player and musicologist, active in Britain. She studied first under Franz Schmidt at the Vienna Music Academy (1925–31), where she gained the diploma, and later with Straube (1932, 1934) at the Kirchenmusikalisches Institut, Leipzig, and with Widor in Paris (1933). In 1935 she married Sir James Jeans (1877–1946); one of the foremost British scientists of his day, he was also an accomplished amateur organist, and his book *Science and Music* (1937) was dedicated to her. She became a naturalized British citizen and assumed a prominent position in the British organ world. Her home at Cleveland Lodge, Dorking, contained an extensive collection of instruments including a working model of a water organ, a neo-Classical organ (built by Eule in 1936, the first to be introduced into England), and several chamber organs.

Lady Jeans did much to help initiate an interest in the historically informed performance of pre-Romantic organ music. An energetic crusader for the preservation and faithful restoration of old organs, she recorded and gave recitals on the organ, pedal harpsichord, clavichord and virginals in Britain, on the Continent and in Western Australia, and made many concert tours throughout North America. She adjudicated in organ competitions in Haarlem and Aosta, and conducted seminars in the USA and Australia; in 1967 she joined the music faculty of the University of Colorado for a period as organist-in-residence. She also directed the Boxhill Festival, which was founded in 1966. Her performances reflected informed and assiduous scholarship: her writings deal chiefly with aspects of early organ and keyboard music, its performing practice and its performers. The Lady Susi Jeans Centre for Organ Historiography at University of Reading, founded in 1993, inherited her archives after her death.

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GILLIAN WEIR/CHRISTOPHER KENT

Jeanty, Occide [Occilius] (*b* Port-au-Prince, 18 March 1860; *d* Port-au-Prince, 28 Jan 1936). Haitian composer and military band director. He studied music with his father, Occilius Jeanty, who was director of both the Ecole Centrale de Musique and the Musique du Palais, the Haitian presidential band. In 1881 Jeanty won a government scholarship to study at the Paris Conservatoire with the cornettist Arban. He wrote a textbook with his father entitled *Petite grammaire musicale* (Paris, 1882). After the death of his father in 1892, Jeanty was appointed director of the Musique du Palais. Most of his output was written specifically for the presidential band, including many marches, quadrilles, waltzes, polkas and *méringues*. He also wrote funeral marches for the Haitian presidents Florvil Hyppolite (*Chery Hyppolite*), T. Augustin Simon Sam (*Ti Sam*) and Nord Alexis (*Sur la tombe*). During the American occupation of Haiti (1915–34) Jeanty was an outspoken critic of the US military forces and was dismissed from his post by President Sudre Dartiguenave in 1916. He was reinstated by President Louis Borno in 1922 and remained director of the presidential band until 1934. One of Jeanty's best-known works is the military march '1804', a work written for the centenary of Haitian independence. During the US occupation the march became associated with Haitian political resistance, prompting the Haitian government to ban performances of the work when Jeanty was conducting the Musique du Palais.

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(*selective list*)

all for wind band

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MICHAEL LARGEY

Jebb, John (*b* Dublin, 1805; *d* Peterstow, Herefordshire, 8 Jan 1886). Anglo-Irish writer on music. The eldest son of Justice Richard Jebb and nephew of Bishop Jebb of Limerick, he was educated at Winchester and Trinity College, Dublin. After graduating MA in 1829, Jebb briefly held the rectory of Dunerlin in Ireland before becoming prebendary in Limerick Cathedral (1832), rector of Peterstow, Herefordshire (1843), prebendary in Hereford Cathedral (1858), and canon residentiary there (1870).

Jebb was a leading authority on the choral service of the Anglican Church. When Dr W.F. Hook proposed to reinstate choral services and a surpliced choir at Leeds Parish Church in 1841, it was to Jebb that he looked for advice and a definition of musical policy. With his background as a cathedral dignitary Jebb argued that in churches where a recognized choir was introduced the desired musical effect should not be marred by what he called 'the roar of the congregation'. He consequently persuaded Hook to adopt the cathedral form of service at Leeds rather than the alternative model first demonstrated in 1839 by the Rev. Frederick Oakeley at Margaret Chapel, London, where the choir's role was to lead the congregation in response, hymn and psalm. Thus arose two opposing 'schools' at a time when the movement to introduce choral services in parochial worship first began to exert strong influence throughout the Anglican communion.

The substance of Jebb's policy was first made public at Leeds in *Three Lectures on the Cathedral Service* (1841). A more scholarly and definitive treatment of the topic was published in his *The Choral Service of the United Church of England and Ireland* (1843). He also made an edition of Thomas Caustun's *Venite exultemus* and *Communion Service* (1862).

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BERNARR RAINBOW

Jebe, Halfdan Frederik (*b* Trondheim, 3 Nov 1868; *d* Mexico City, 17 Dec 1937). Norwegian violinist and composer. He received his training in Christiania, Leipzig (violin with Sitt), Berlin (with Joachim) and Paris (composition with Massenet), where he played in the Colonne Orchestra (1894–7). In Paris he was a member of the group of Scandinavian musicians, artists and writers (Munch, Krag, Strindberg, Sinding and others) to which Delius was attached, and he and Delius became firm friends. In summer 1896 the two men, and according to tradition the writer Knut Hamsun, made a concert tour in Norway, and in January 1897 Jebe accompanied Delius on his second trip to Florida. In November that year he became conductor at the Central Theatre in Christiania, where he met his future wife, the actress Sofie Bernhoft. He left the theatre after only one season, and, joining forces with Delius again, spent Christmas 1898 with Delius's sister Clare in Yorkshire. He led the orchestra which gave the first concert of Delius's music in England in St James's Hall on 30 May 1899. Twelve letters from Jebe to Delius survive in the Delius Trust Archives; three of them have been published (*Delius: a Life in Letters*, London, 1983).

In 1901 he toured through Germany, Austria, Hungary, Serbia, Romania, Italy and Egypt, giving concerts and selling compositions as necessary, and in 1902–3 he visited China, Japan, India and Ceylon. He returned to Norway at the beginning of 1904, and a period of concentrated work followed, resulting in his opera *Vesle Kari Rud*. However, he was not sympathetic to the intense cultural nationalism which asserted itself in Norway on the achievement of independence from Sweden in 1905, and the next year he took himself to America. He played in orchestras in New York and travelled widely in North and South America, giving concerts, before settling down in Mexico. There he made the acquaintance of the revolutionary leader Felipe Carrillo, Governor of Yucatán, and became teacher of the violin, the piano and composition at the Mérida Conservatory. After Carrillo's execution in 1923 Jebe composed his A minor Symphony, subtitled 'The Path of Destiny towards the Ideal', in his memory.

In Mérida, where he lived until his death, Jebe was encouraged in the composition of a good deal of chamber music by the Alonzo Patrón Quartet, but his chief source of inspiration lay in the history and culture of the Maya. Although he had scorned the fervent patriotic nationalism of his own country, he found material for his Romantic imagination in the exotic art and legends of the ancient civilization of his adopted home. He composed an opera, *Dignidad Maya*, and several ballets on Mayan subjects, and his children's fable *La muerte de la ardilla* (given at the Palacio de Bellas Artes, Mexico City, 1938) is based on folk melodies. With A. Rendon Muños he founded the Orquesta Sinfonica de Mérida, and in 1933 he attempted to establish a festival on the basis of his own works which would make Mérida a 'new Bayreuth'. He also campaigned on behalf of artistic causes and standards and exerted an important influence on the musical life of Yucatán.

It was to Jebe that Delius dedicated his *Arabesk* in 1911. Whereas Fenby has recognized Delius himself in the Pan of Jacobsen's poem, there can be little doubt that it was Jebe whom Delius saw in this fantastic creature of nature. Jebe was an extreme example of the fin-de-siècle Romantic artist driven by a desire to experience everything, and having done so, like Gauguin, brought to reject the complicated society of Europe in favour of a simpler and freer life in a remote corner of the world. Yet he could not cut himself off from his heritage; works such as

Lad vaaren komme ('Let spring come') and *Norvegia* reveal continuing ties with Norway. In 1932 he had a concert of his own compositions performed by the Philharmonic Society under Olav Kielland in Oslo.

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(*selective list*)

Ops: Vesle Kari Rud (P. Egge, C. Krohg), 1904–5; Dignidad Maya (Jebe, S. Molina), 1932–3; La muerte de la ardilla (S. Molina); Snehvit og Rosenrød

Ballets: Lol-tun [Flower Stone], La mano roja, La leyenda del cenote sagrado, Rhapsodia yucateca

Orch: Aphrodite Suite (1922); Capriccio, 1922; Sym., a, 1923; Carnaval de Mérida; Marche nuptiale; Suite 'La muerte de la ardilla'; Norvegia; Sobre las olas [after waltz by J. Rosas]; Suite 'Remembranza', D; Uxmal Ov.

Chbr: 2 sonatas, vn, pf; Hymne, vn, pf (1905); Sérénade, vn, pf (1897); Ballade, vn, pf; Fanitullen, vn; Improvisation on Swedish Melodies, vn, pf; Intermezzo, vn, pf; Lad vaaren komme, str qt; Romanza (Siluetas), pf qnt; Serenade, pf qnt; Prelude, str qnt; Str Qt, 'Billeder fra Yucatán'; Pf Sextet

Choral: Lad vaaren komme [Let Spring Come] (J.P. Jacobsen), S, chorus, orch, perf. *c*1913, Sp. trans. as Primavera

Songs: [4] Sangkompositioner (1898); Drikkevise (1898); 6 Romances (V. Krag), 2 Sets of 3 (1899, ?1899); The Afterglow (A. Brunel) (1902)

Pf: Henrik Harpestrengs stormester marsch (1898); Premier album; Romance (1905)

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JOHN BERGSAGEL

Jedlitzka, Marie. *See* JERITZA, MARIA.

Jeep. *See* HODGES, JOHNNY.

Jeep [Jepp], Johannes [Johann] (*b* Dransfeld, nr Göttingen, 1581 or 1582; *d* Hanau, 19 Nov 1644). German composer and organist. He spent his childhood at his birthplace and at Münden and attended the Lateinschulen at Göttingen and Celle. For over four years as a boy he sang (with a 'graceful treble voice') in the Hofkapelle at Celle, where he probably came under the influence of Jacob Syring and Johannes Nesenus. After his father's death about 1600, he went to study at Nuremberg and Altdorf, where he was strongly influenced by Hans Leo Hassler and Valentin Haussmann (who made fun of him in a song, *Jep, Dillentent*, of 1607 but for whom in 1614 he published an elegy, *Musica, liebe Schwester mein*); he also got to know J.A. Herbst. About 1610 he journeyed through France and Italy, Venice being one place that he visited. In the autumn of 1613 he succeeded Erasmus Widmann as Kapellmeister and organist at the court of the Count of Hohenlohe at Weikersheim. According to his own testimony he performed in the count's service 'before kings, electors and lords'. He was also entrusted 'with matters of great secrecy, diplomatic missions and other affairs'. In 1625, when musical institutions at the court were dissolved because of the Thirty Years War, Count Friedrich made him his steward at Hollenbach.

He spent more than ten years on the compilation and composition of the Hohenlohe hymnbook, which, after being delayed for a variety of reasons, was finally published in 1629. About 1635 he spent just over a year as organist of Frankfurt Cathedral as a deputy for Herbst (to whom he may have been related through his first wife). Then, for doctrinal reasons, he turned down an offer from the German Masters of the Teutonic Order (to whom Hohenlohe had been made over for the duration of the war in 1636). In January 1637, backed by Herbst's recommendation and after successful auditions, he went back to Frankfurt as civic Kapellmeister. Wartime conditions and a run of illnesses, however, prevented his making a success of this post, and three years later he was dismissed. Starting back for Weikersheim in the summer of 1640, he got as far as Hanau, where he earned a modest living working for the schools until, in January 1642, he took up what was to be his last appointment, as director of the almost defunct chapel of Count Ernst of Hanau-Münzenberg and organist of the principal church, the Marienkirche. Two funeral addresses were preached when he died: the one by Böhm was given before the palace's Lutheran congregation; the other was given by the court preacher, Henning, a minister of the Reformed Church.

Jeep composed over 100 hymns and psalm settings, most of them in four parts. Michael Praetorius referred, in the preface to his *Urania* (1613), to his psalms 'in simple counterpoint', ranking them with those of Hassler and a few other musicians 'in Franconia and Swabia'. Jeep intended his Weikersheim hymnbook of 1629 as an expanded new edition of Erasmus Widmann's *Geistliche Psalmen und Lieder* (1603) but with most of the texts completely reset by himself. He incorporated his settings of 1607–9, some of them in revised form, into the new collection and retained none of Widmann's settings except those of Lobwasser's version of the psalms, to which he added five more. Jeep was, however, best known not for hymns and psalms but for the 34 secular songs of his *Studentengärtlein*. The numerous reprints of them show how popular they were. They are entirely homophonic strophic songs on the threshold of monody whose particular strength lies in their simple, folklike character and the perfect matching of words and music; Gerber placed them among the finest songs composed in the wake of H.L. Hassler. A late piece such as the *Hymnus-hymenaeus* of 1640, 'in the style of Italian madrigals, with continuo', shows that Jeep was acquainted with the modern music of his day.

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published in Nuremberg unless otherwise stated

SACRED

[62] Geistliche Psalmen und Kirchengesäng . . . D. Martini Lutheri und anderer frommen Christen, wie sie in christlichen Kirchen . . . zu singen gebräuchlich, 4vv (1607, lost; 2/1609)

[114] Geistliche Psalmen und Kirchengesänge wie sie . . . auff alle Fest-, Sonn- und Feyertäge bevorab zu Weikersheimb . . . zu singen gebräuchlich, 4vv (1629), incl. 1 lied each by H.L. Hassler, J. à Burck; 2 ed. in *WinterfeldEK*, ii; 26 ed. in L. Schöberlein: *Schatz des liturgischen Chor-und Gemeindegesang* (Göttingen, 1865–72); 2 melodies in *ZahnM*; 5 ed. K. Ameln and others: *Handbuch der deutschen evangelischen Kirchenmusik* (Göttingen, 1932–), i/2, ii/1, iii/2

Hymnus-hymenaeus, das ist Lieblich- und zierliches Hochzeit-Gesang . . . auss dem 2. Capitel dess Hohenlieds Salomonis . . . auff italiänische Madrigalen arth, 5vv, bc (Hanau, 1640)

6 lieder, 4vv, in L. Erhard, Harmonisches chor- und Figural Gesangbuch (Frankfurt, 1659)

1 work, 3vv, 1605[3]

An Gott niemand verzage, 4vv, *D-DS**

SECULAR

Studentengärtleins erster Theil [17] neuer . . . weltlicher Liedlein, 3–5vv (1605, 3/1610, lost; 4/1614, 7/1626); Ander Theil [17] . . .

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Andächtiges Bettbüchlein (Ulm, 1631)
Hymnus-hymenaeus (Frankfurt, 1641)
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Weynachtsgesäng, 1637
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WILFRIED BRENNECKE/DOROTHEA SCHRÖDER

Jeffers, Ronald (Harrison) (*b* Springfield, IL, 25 March 1943). American composer and conductor. He studied composition with Leslie Bassett, Ross Lee Finney and George Wilson at the University of Michigan (BM 1966, MA 1968) and with Roger Reynolds, Oliveros, Gaburo and Robert Erickson at the University of California, San Diego (MM 1970). He also studied choral conducting at Occidental College, Los Angeles (1968–70), with Howard Swan. After serving as director of choral activities at SUNY, Stony Brook, during the academic year 1973–4, he accepted a similar position at Oregon State University. As a conductor there he participated in two major American premières: those of Lajos Bárdos's *A nyúl éneke* and Paul Patterson's *Kyrie*. With the Oregon State University Choir he made extensive European tours in 1978 and 1982. Jeffers's principal works are vocal (either for chorus or solo voice). His music exhibits ingenious interplays of timbre and texture and an intuitive mastery of rhythm and pitch.

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DAVID COPE

Jefferson, Blind Lemon [Lemmon] (*b* Couchman, TX, Sept 1897; *d* Chicago, 18/19 Dec 1929). American blues singer and guitarist. His sight deteriorated in early childhood, and as a teenager he made a living by singing in the streets of various Texas towns. In 1917 he moved to Dallas, where he sang with Leadbelly. After travelling in various southern states in the early 1920s, he went to Chicago (1925), where he began a series of recordings of exceptional importance. Jefferson was the most influential of all black American folk-blues singers and one of the greatest performers in his idiom. His voice was not strident, but high enough to carry above street noises and attract attention from some distance. At times he sang in a low, moaning fashion, which he complemented by the use of bent notes on the guitar; *Long Lonesome Blues* and *Shuckin' Sugar Blues* (both 1926, Para.) are representative of his haunting, melancholy style. Although he rarely used a slide, an exception being on the blues-ballad *Jack O'Diamond Blues* (1926, Para.), he produced cries or imitative passages on the strings, most characteristically on his two best recorded songs, *Black Snake Moan* and *Match Box Blues* (both 1927, OK). His compositions, which often imply that he had at least partial sight, were frequently autobiographical, as in *Pneumonia Blues* (1929, Para.); others showed a concern for the fate of prison inmates, such as *Hangman's Blues* and *Blind Lemon's Penitentiary Blues* (both 1928, Para.). Jefferson's songs were recorded in many versions by other blues singers, but his unique guitar playing was rarely successfully imitated.

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B. Roberts: 'It's a Long Old Lane ain't got no End', *Blues and Rhythm*, no.119 (1997), 4–5
P. Swinton: 'A Twist of Lemon', *Blues and Rhythm*, no.121 (1997), 4–9

PAUL OLIVER

Jefferson, Marshall (*b* Chicago, September 1959). American acid house producer and musician. He was first attracted to dance music in 1983 at Chicago's Music Box on hearing early influential DJs such as Ron Hardy and the ground-breaking early house music of Jesse Saunders. Using the most basic of instrumentation, he recorded classic examples of early Chicago house music; his début, *Go Wild Rhythm Trax* (1985), paved the way for *Move Your Body*, acknowledged as one of house music's most important works. He then produced *Acid Trax* (1988) for Phuture which, in using the sound of the Roland TB-303 synthesizer, created the acid house genre; both the track and genre spawned more imitators than developers of the sound, something which drove Jefferson back underground to record the sweeping, less TB-303-oriented *Open your eyes*. This attempt to recreate his early feelings for Chicago house led to 'deep house'. He also put together and produced the vocal dance group Ten City throughout the late 1980s and early 90s. Despite the solo album *Day of the Onion* (KTM? 1997), his defining work remains restricted to an intensely creative and inspiring period in the late 1980s.

IAN PEEL

Jefferson Airplane. American rock group. It was formed in San Francisco in 1965 by Marty Balin (Martyn Jerel Buchwald; *b* Cincinnati, 30 Jan 1943; vocals) and Paul Kantner (*b* San Francisco, 12 March 1941; guitar and vocals) and was among the most important rock groups to emerge from the Haight-Ashbury psychedelic scene of 1966–9. The band's second album, *Surrealistic Pillow* (RCA, 1967), contained two hit singles, 'Somebody to Love' and 'White Rabbit', and featured Balin, Kantner,

Jorma Kaukonen (*b* Washington DC, 23 Dec 1940; guitar), Jack Casady (*b* Washington DC, 13 April 1944; bass), Spencer Dryden (*b* New York, 7 April 1943; drums) and the charismatic Grace Slick (Grace Barnett Wing *b* Chicago, 30 Oct 1939; vocals). This line-up subsequently recorded a series of successful and often innovative albums, including *After Bathing at Baxter's* (RCA, 1967), *Crown of Creation* (RCA, 1968) and the politically inspired *Volunteers* (RCA, 1969), all of which became staples of late 1960s progressive FM radio. The group's early influences were primarily American folk and blues, but elements of modal jazz and Indian music can be found throughout their music, especially in the sometimes extended instrumental solos. After the band's last studio album, *Long John Silver* (RCA, 1972), Slick and Kantner reformed the group into Jefferson Starship which, while much less adventurous musically, enjoyed tremendous commercial success in the 1970s and 80s with nine hit singles, including *Miracles* (1975, featuring Balin) and *Jane* (1979), and nine hit albums. The late-1960s line-up (without Dryden) reunited briefly in 1989, releasing *Jefferson Airplane*.

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JOHN COVACH

Jeffery, Peter (Grant) (*b* New York, 19 Oct 1953). American musicologist. From Brooklyn College, CUNY, he took the BA (1975), and from Princeton University, the MFA (1977) and the doctorate (1980), with a dissertation on the autograph manuscripts of Cavalli. He was cataloguer of Western manuscripts and editor of publications at the Hill Monastic Manuscript Library at Saint John's University, Collegeville, Minnesota (1980–82), and taught Gregorian chant and music history at the New York School of Liturgical Music (1983–4). He taught at the University of Delaware (1984–93), and was made professor of music at Princeton in 1993. He was editor of the *Liturgical Chant Newsletter* from 1985 to 1990. Jeffery's principal area of interest is Christian liturgical chant from the earliest times to the present day, in many of its manifestations: Gregorian, Ethiopian, Byzantine. Rather than follow narrow lines of investigation, however, he has considered the techniques of the ethnomusicologist and attempted in his monograph (1992) to combine ethnomusicology with the study of Gregorian chant. He has also studied world music and musical cognition.

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PAULA MORGAN

Jefferys & Nelson. English firm of music publishers, formed through the partnership of Charles Jefferys and SYDNEY NELSON.

Jeffreys, George (*b* *c*1610; *d* Weldon, Northants., 4/5 July 1685). English composer, music copyist and organist. He played an important role in the dissemination of Italian music in England during the Caroline and Commonwealth periods. His own compositions reflect his interest in the Italian *stile nuovo*, but he never relinquished entirely the techniques of his native tradition. As a result his mature music (all for the church) provides a highly individual solution to the problem of combining the English polyphonic style with Italian declamatory techniques. Though his willingness to experiment led occasionally to harmonic crudities and overcluttered textures, he deserves to be regarded, along with Matthew Locke (to whom he is stylistically closest), as one of the most accomplished and imaginative of Purcell's immediate predecessors.

1. Life. 2. Copying activities. 3. Works.

1. LIFE. According to Anthony Wood, Jeffreys was descended from Matthew Jeffries of Wells and was a member of the Chapel Royal before 1643. His name does not, however, appear in the surviving court records, except as the composer of an anthem transcribed into the books of the Chapel Royal during the 1670s; nor can any

evidence be found to link him with the Wells Cathedral musician. It seems more likely that Jeffreys came from Worcestershire. By his marriage he was related to the Salwey family of Stanford, and a pedigree of the Salweys, published in 1781, shows connections with the 'Jefferies' family of Holme Castle going back to the mid-16th century.

He was in the service of the Hatton family from at least 1631, when he set some verses by Sir Richard Hatton; the following year he collaborated with Peter Hausted, a Hatton protégé, in the stage work *The Rivall Friends*. Another poet in the Hatton circle, Thomas Randolph, provided the texts for three masque-songs and for the pastoral dialogue *Why sigh you, swaine?* Jeffreys was certainly in the employment of Sir Christopher Hatton (later 1st Baron Hatton) by 1633; in April of that year he made a 'Cattalogue of Manuscripts of my Masters ... at Moulton Park'. All this must cast further doubt on Wood's assertion that he had served at the Chapel Royal before 1643. By 1638 Jeffreys had moved to the village of Weldon, a few miles from Hatton's principal residence, Kirby Hall. In December 1637 he married Mary Peirs, the widowed daughter of Thomas Mainwaring, rector of Weldon and Dene. In his will, Mainwaring left £120 to his 'affectionate son, George Jeffreys'; there were also bequests to Jeffreys's two children, Christopher, who in 1659 was a junior student at Christ Church, Oxford, and was said by Wood to be 'excellent at the organ', and Mary. Another son, Thomas, died in infancy.

In 1643 Jeffreys was summoned to Oxford to assist Hatton, now the king's Comptroller of Household, in what seems to have been a purely administrative capacity; however, his musical talents were soon put to use. Wood, Henry Aldrich (*GB-Och* 879, facing f.1) and, in the following century, Sir John Hawkins refer to his activities as organist at Christ Church, Hawkins adding the information that 'choral service was performed there after a very homely fashion'. This comment implies that chapel services during the king's residence at Christ Church were performed in the manner of chamber music, a description which certainly applies to the few-voiced concertato motets by Italian composers of which Jeffreys made copies for performance, and also to many of the devotional songs he himself composed before 1646.

After the surrender of Oxford to the parliamentarian forces, Hatton fled to Paris, where he remained until 1656. Jeffreys returned to Weldon to resume his duties for the Hatton family; by 1649 he had become a senior Hatton servant, attending to their affairs in Northamptonshire as well as representing them in London. From this point onwards it is possible to follow his activities quite closely. About 250 letters he wrote to Hatton's son, Sir Christopher (later 1st Viscount Hatton), Lady Hatton and others (Hatton-Finch correspondence, *GB-Lbl*) are almost wholly concerned with administration of the Hatton estate, but, together with Jeffreys's will and the many comments he wrote into his autograph score book (*Lbl* Add.10338), they reveal a great deal about his character and personal circumstances. It is clear that, as a royalist and high churchman, it would have been difficult for him to find congenial employment as a musician under the Commonwealth. By the time of the Restoration he had acquired further property in Northamptonshire, including a manor house in Isham and several smaller dwellings that provided him with an income from rents. It is therefore not surprising that Jeffreys, no longer a young man in 1660, did not seek a post that would have given him recognition as a composer. The only work to be published in his lifetime was the two-part sacred song *Erit gloria Domini*. Nevertheless, to judge from the quantity of his music appearing in contemporary manuscripts other than the autographs, he seems to have been highly regarded by those who knew his work.

2. Copying activities. Jeffreys's own compositions are greatly outnumbered by his copies of music by other composers, some English (Walter Porter, John Wilson), the majority Italian, which he made as part of his duties for Hatton. The Italian music survives in two manuscripts in the British Library and four in the Bodleian Library, Oxford. The British Library manuscripts are the most extensive, one (Add.31479) containing 110 motets with basso continuo for one, two and three voices, and the other (Mad.Soc.G.55–9) containing a companion set of 49 motets for four and five voices. The composer is rarely named, but virtually all the pieces can be identified (Wainwright, 1997). Most of the music appears to have been copied from printed books purchased by Hatton in 1638 from the London bookseller Robert Martin. None of the books was published earlier than 1610, and most date from the 1630s. Other Italian music that Jeffreys copied was not published until after 1660. That he continued copying in his later years is evident from the copies he made of three of Purcell's sonatas of 1683.

The Italian composer whose work Jeffreys seems to have studied most closely was Alessandro Grandi (i); 36 motets by him are in the British Library manuscripts. Other composers represented in these two sets of partbooks by more than ten works are Egidio Trabattone (22), Merula (21), Aloisi (15), Sances (12) and Facchi (11). It was undoubtedly through copying, studying and performing this music that Jeffreys acquired his understanding of *seconda pratica* techniques, which he subsequently applied to his own compositions (nine of which are settings of the texts of pieces in Add.31479 and Mad.Soc.G.55–9).

3. Works. The principal source for Jeffreys's own compositions is an autograph score book (*GB-Lbl* Add.10338). It is the only source for the secular music, and the only autograph score for the instrumental works. It is made up of several different kinds and sizes of paper bound together in about 1650, after much of the music had already been written out. Clearly Jeffreys had decided to collect his music in a single volume, making fresh copies of some of his earlier pieces (among them the Hatton and Hausted settings) and allowing space for new compositions. Dates appended to some of the pieces indicate the date of composition, not of copying. The earliest date given for a sacred work is 1648, but 58 of the devotional settings were certainly composed before that time; the latest date given is 1665. Most of the sacred pieces occur in at least one other autograph source, of which the main ones are four sets of partbooks (*Lbl* (1 inc.), *Lcm*). Three works also occur in autograph scores (*Ob*).

Jeffreys's fantasias are workmanlike but unadventurous, being for the most part little more than essays in old-style polyphony. They do, however, reveal his interest in the Italian baroque, as do the early stage works, though of these only the songs for *The Masque of Vices* hint at

the melodic inventiveness and rich harmonic resource characteristic of many of the sacred pieces. The four Hatton settings suffer from lack of clarity in the part-writing and poor harmonic rhythm; so do all but two of the songs for *The Rivall Friends*, acted before the king and queen at Cambridge on 19 March 1632 but 'cryed down by Boyes, Faction, Envie, and confident Ignorance'. As yet, Jeffreys had not come to terms with the problem of combining the new declamatory style with traditional polyphonic techniques.

An eventual solution to this problem first suggests itself in the dialogue 'Drowsy Phoebus' from *The Rivall Friends* and in the two separate secular dialogues, which were probably composed at about the same time. Stylistically not unlike the dialogues of William and Henry Lawes, these works nevertheless display a real understanding of the principles of declamatory song tempered by a natural feeling for melodic lyricism. This ability to adapt Italian models to an English manner is carried a stage further in Jeffreys's Italian songs, in which the influence of Gesualdo and Monteverdi is never far beneath the surface, but in the cantata *Felice pastorella* English and Italian styles are held in more even balance, both in the symphonies (for violin and four-part viols) and in the expressive vocal lines, especially in the passages for one, two or three solo voices.
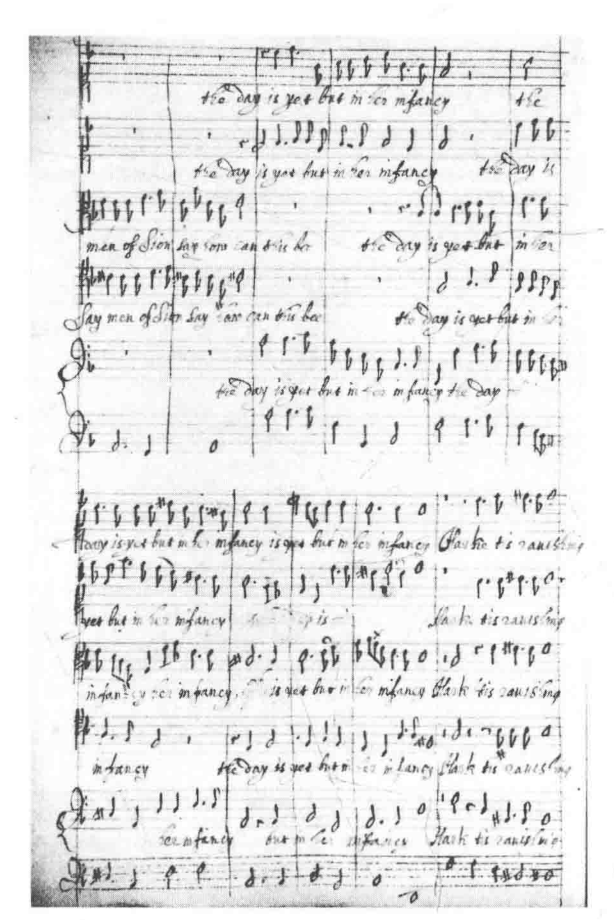
The Latin sacred music, which constitutes more than half Jeffreys's output, falls into three main categories: the few-voiced concertato motets or devotional songs, the liturgical works, and the motets for four, five and six voices, some of which have sections marked 'sola' and 'omnes'. *Heu, me miseram* does not fall into any of these categories. His only biblical dialogue, it is surely one of the finest essays in the genre by a 17th-century composer, showing Jeffreys's ability not only to depict the events of the drama but also to convey the changing emotions of the characters within it. It shows a remarkable understanding of operatic principles, and is by no means eclipsed by Purcell's celebrated biblical dialogue *In guilty night*.

By far the largest group of Latin sacred settings is the series of motets (devotional songs) with basso continuo for one, two and three voices. In general style and structure these sacred songs superficially resemble the few-voiced motets of Dering: both composers model their settings on the work of Grandi, but Jeffreys's greater harmonic sophistication and occasional use of arioso reflect more modern influences, particularly that of Carissimi. Most of the songs for two and three voices consist of a series of fugal points interspersed with homophonic passages. A frequent characteristic is the simultaneous development of two contrasted but complementary motifs: in the final part of *Hei mihi Domine*, for example, a simple lyrical figure for the words 'misericors es' is contrasted with another, racked with melodic and harmonic dissonance, setting the words 'miser sum'. Several of the few-voiced motets are carefully planned to reach their musical and emotional climax in the closing bars. The final section of *Lapidabant Stephanum* introduces a falling chromatic figure for the words 'obdormivit in Domine', while *Timor et tremor* and O *quam suave* (one of two Latin motets for solo bass) both have exquisitely expressive codas. Jeffreys seems to have had a particular fondness for the bass voice, using it more frequently than any other as a soloist in his ensemble pieces. Often he makes considerable technical demands, with wide leaps and elaborate decorative runs, suggesting that he had at his disposal, perhaps at Oxford, a bass of exceptional range and agility.

In common with other English composers of the period Jeffreys showed a distinct lack of adventure in most of his liturgical music. However, the C major *Jubilate*, which omits parts of the psalm text, was obviously intended as a non-liturgical motet. The vigorous homophonic opening is entirely in the Italian manner and could easily be mistaken for the work of Monteverdi, as could parts of the *Gloria in excelsis Deo*, which, since the 'Gloria Patri' is not set, appears to be another non-liturgical motet. The paired motets O *Domine Deus* and O *Deus meus* reveal a more personal voice. The texts are concerned with adoration expressed in language bordering on the erotic. The extravagance of language and implicit sexual metaphor is matched in Jeffreys's settings by melodic lyricism which, often ravishing in itself, is made more voluptuous by the closely-spaced textures and rich harmonic resource. Passing and suspending dissonances abound in these motets, as they do in many other works, particularly those setting texts of lamentation.

While Jeffreys's sacred Latin music is, broadly speaking, consistent in quality, the English is distinctly less even. One or two of the few-voiced devotional songs have an expressive range comparable with the best of the Latin settings, but the *Gloria, Sanctus and Responses for the Communion Service* and *Glory to God on high*, composed in 1652 at the request of the prominent royalist divine, Peter Gunning, fail to rise above the conventional. The funeral anthem *In the midst of life*, however, is far from conventional. Composed 'in the time of my sickness, Octob. 1657', it is intensely subjective and contains some of Jeffreys's most extreme harmonic experimentation, notably in the series of remote modulations at the words 'who for our sins most justly art displeased'. Even more remarkable are the chromatic dissonances for 'the bitter pains of eternal death', which, by an extraordinary alchemy, are soothing rather than disturbing, suggesting release from physical consciousness. The text of this last section of the anthem is concerned with divine mercy, evoking from Jeffreys a lyrical response. This is extended into the Alleluia coda which, as in several of his other English anthems, is the musical and emotional consummation of the entire work.

The English sacred music includes several settings of freely-composed personal texts. In the section of the autograph score book headed 'Songs Mottects of 5 parts' are settings of seven texts reflecting on events in the church year from the Nativity to Pentecost: *Harke, sheapard swaynes*; *Bussie tyme this day*; *Brightest of dayes*; *Whisper it easily*; *Ryse, hart, thy lord is rysen*; *Looke upp, all eyes* and *A musick strange* (an eighth piece, for the Feast of the Circumcision, survives only in the incomplete set of partbooks, *GB-Lbl*). In the case of only one of these anthems (*Ryse, hart*) is the identity of the poet, George Herbert, known. The texts of the other anthems lack the discipline and intellectual appeal of Herbert's verse, but Jeffreys obviously found in them an expression of religious experience to which he could readily respond. Some of the poems have passages in dialogue form; in all of them the pervading atmosphere of mystical rapture and vivid imagery provided Jeffreys with a strong impulse for musical setting. Not all the anthems achieve the same heights, but the best of them



Page from the autograph score of Jeffreys's anthem 'A musick strange' for Whitsunday 1662 (GB-Lbl Add.10338, f.572r)

surpass any of the Latin settings. The last piece in the set, composed in 1662, is *A musick strange* (see illustration). Here, with the assured technique he had developed by the time of the Restoration, Jeffreys managed to draw together all of the most characteristic features of his earlier work: declamation absorbed into song, the simultaneous development of contrasted motifs, affective melodic writing in which the florid runs are emotionally expressive rather than merely decorative, a real interpenetration of melodic declamation and harmonic tension, and, above all, a sense of musical growth.

Because of the circumstances in which he worked, Jeffreys attracted little attention as a composer in his lifetime. The earlier devotional settings, which almost certainly formed part of the chapel repertory of the royal court at Oxford, were not revived after the Restoration, and the music he wrote after his return to Weldon was never widely performed. Consequently, he had little influence on the next generation of composers, few of whom could have been aware of the way in which he tackled and ultimately resolved the problem of absorbing Italian influences into English song. From a historical perspective, Jeffreys commands attention as a pioneer of italianate sacred music in England.

WORKS

with basso continuo unless otherwise stated; principal MS sources only; for a complete list and editions see Aston (1970)

SACRED LATIN VOCAL

Morning Service in D, 4vv, 1649, *GB-Lcm*
Evening Service in D, 4vv, ?1649, *Lcm*
Jubilate, 1v, 4vv, *Lbl*
Gloria in excelsis Deo, 3 solo vv, 5vv, *Lbl*

Amor Jesu, 4vv, *Lbl*
Audite coeli, 4vv, *Lbl*
Audite gentes, 3vv, *Lbl*, *Lcm*
Audivi vocem, 2vv, *Lbl*, *Lcm*
Beatus auctor saeculi, 3vv, *Lbl*, *Lcm*, *Och*
Bone Jesu, 3 solo vv, 5vv, *Lbl*
Caro mea vere est cibus, 3vv, *Lbl*, *Lcm*
Christo Jesu, 3vv, *Lbl*, *Lcm*
Domine Deus salutis meae, 2vv, *Lbl*, *Lcm*
Domine, Dominus Deus noster, 3vv, *Lbl*, *Lcm*
Domine Jesu, dilexisti me, 3vv, *Lbl*, *Lcm*
Ecce dilectus meus, 3vv, *Lbl*, *Lcm*, *Och*
Ego sum panis, 4vv, *Lbl*
Erit gloria Domini, 2vv, in Cantica sacra, ii (London, 1674[2])
Et ingrediar, 2vv, *Lbl*, *Lcm*
Et recordatus est Petrus, 3vv, *Lbl*, *Lcm*
Exsurge, quare obdormis Domine, 3vv, *Lbl*, *Lcm*, *Och*
Florete flores, 3vv, 1660, *Lbl*, *Lcm*
Gloria Patri et Filio, 3vv, *Lbl*, *Lcm*
Gloria Patri et Filio, 4vv, *Lbl*, *Lcm*
Gloria Patri qui creavit nos, 4vv, 1651, *Lbl*, *Lcm*
Gloria tua manet in aeternum, 3vv, 1658–9, *Lbl*, *Lcm*
Hei mihi Domine, 3vv, *Lbl*, *Lcm*
Heu, me miseram, dialogue, 2vv, *Lbl*, *Lcm*, *Och*
Hosanna filio David, 3vv, *Lbl*, *Lcm*
Hosanna filio David, 3 solo vv, 6vv, *Lbl*
Invocavi nomen, 3vv, *Lbl*, *Lcm*
Jerusalem quae occidis prophetas, 3vv, *Lbl*, *Lcm*
Jesu dulcedo cordium, 4vv, *Lbl*
Jesu mi dulcissime, 3vv, *Lbl*, *Lcm*
Jesu, rex admirabilis, 2vv, *Lbl*, *Lcm*
Lapidabant Stephanum, 3vv, *Lbl*, *Lcm*, *Och*
Nescio quid amore Maius, 3vv, *Lbl*, *Lcm*
Nil canitur, 3vv, *Lbl*, *Lcm*, *Y*
O bone Jesu, 4vv, *Lbl*
O Deus meus, 3vv, *Lbl*, *Lcm*
O Domine Deus (2p. O Deus meus), 4vv, *Lbl*, *Lcm*, *Y*
O nomen Jesu, 2vv, *Lbl*, *Lcm*
O panis angelorum, 2vv, *Lbl*, *Lcm*
O piissime Domine Jesu, 3vv, 1660, *Lbl*, *Lcm*
O pretiosum et admirandum convivium, 2vv, *Lbl*, *Lcm*
O quam dulcis, 2vv, *Lbl*, *Lcm*
O quam gloriosum, 3vv, *Lbl*, *Lcm*, *Och*
O quam iucundum, 4vv, 1651, *Lbl*, *Lcm*
O quam iucundum, 3vv, 1658, *Lbl*, *Lcm*
O quam suave, B, *Lbl*, *Lcm*
Paratum cor meum, 3vv, 1657, *Lbl*, *Lcm*
Pater de caelis (2p. Pater bone, 3p. O tu unus Deus Pater), 3vv, *Lbl*, *Lcm*
Prior Christus, 3vv, *Lbl*, *Lcm*, *Och*
Quando natus est, 3vv, 1657, *Lbl*, *Lcm*
Quid commisisti, Jesu, 4vv, *Lbl*
Quid mihi est in caelo, 3vv, 1661, *Lbl*, *Lcm*
Salve caelestis, 3vv, 1660, *Lbl*, *Lcm*
Si diligitis me, 2vv, *Lbl*, *Lcm*
Sive vigilem, 2vv, *Lbl*, *Lcm*
Speciosus forma, B, *Lbl*, *Lcm*
Timor et tremor, 2vv, *Lbl*, *Lcm*
Utinam concessa mihi, 3vv, *Lbl*, *Lcm*
Vere languores nostros, 3vv, *Lbl*, *Lcm*
Visa urbe flevit, 3vv, *Lbl*, *Lcm*

SACRED ENGLISH VOCAL

Glory to God on high, 3vv, 1652, *GB-Lbl*, *Lcm*
Gloria, Sanctus and Responses for the Communion Service, 4vv, *Lbl*, *Lcm*; Gl and San texts almost certainly nos. cxix and cxx in J. Clifford, *The Divine Services and Anthems* (1663)

Almighty God, who mad'st thy blessed son, for the Circumcision, ?/5vv, *Lbl*
A musick strange, for Whitsunday, 3/5vv, str, 1662, *Lbl*
Awake, my soule, 4vv, *Lbl*, *Lcm*, *Y*
Brightest of dayes, for Epiphany, 1/5vv, *Lbl*
Brightest sunne, how was thy light clouded?, for Epiphany, 1v, 3vv, *Lbl*, *Lcm*
Bussie tyme this day, for the Blessed Innocents, 3/5vv, *Lbl*
Great and marvelous are thy workes, 4vv, *Lcm*, *Y*

Harke, sheapard swaynes, for the Nativity, 2/5vv, *Lbl*
Heare my prayer (Ps xxxix), 3vv, *Lbl*, *Lcm*
He beheld the citty, 4vv, 1675, *Lcm*
How wretched is the state, 4vv, *Lbl*, *Lcm*, *Y*
In the midst of life (funeral anthem), 4vv, 1657, *Lbl*, *Lcm*, *Ob*
Looke upp, all eyes, for the Ascension, 5vv, *Lbl*
Praise the Lord, O my soule (Ps civ), B, *Lbl*, *Lcm*
Praise the Lord, O my soule (Ps civ), 3vv, *Lbl*, *Lcm*
Ryse, hart, thy Lord is rysen (G. Herbert), for the Resurrection, 3/5vv, *Lbl*
See, see, the Word is incarnate (2p. The Paschall Lambe, 3p. Glory be to the Lambe), 3vv, 1662, *Lbl*, *Lcm*
Singe unto the Lord (Ps xxx), 3vv, *Lbl*, *Lcm*, *Och*
The Lord, in thy adversity (Ps xx), 3/5vv, *Lbl*
Turne thee againe, 4vv, 1648, *Lbl*, *Lcm*, *Y*
Turne thou us, O good Lord, 4vv, 1655, *Lbl*, *Lcm*, *Y*
Unto thee, O Lord, will I lift up my soule (Ps xxv, 2p. Shew me thy wayes, O Lord), *Lbl*, *Lcm*
What praise can reach thy clemency?, 4vv, 1665, *Lbl*, *Ob*
Whisper it easily, for Good Friday, 2/5vv, *Lbl*
With notes that are both loud and sweet, for the Ascension, 2vv, *Lbl*, *Ob*

SECULAR VOCAL
all in GB-Lbl and edited in Aston (1970)

Felice pastorella (cant.), 3 solo vv, 5vv, str
2 dialogues, 2vv: Lovely sheaphard, ope' thine eye; Why sigh you, swaine? (T. Randolph)
12 It. songs, 3vv, nos.1–9 without bc
[4] Songs made for some Comedyes by Sir Richard Hatton, 4vv, 1631: Cupid blushes to behold; Fond maydes, take warninge; Hymen hath together tyed; You that have been this Evening's light
3 songs in The Masque of Vices (Randolph): Coy Caelia, 3vv; Musicke, thou Queene of Soules, 3vv; Say, daunce, 3vv
7 songs in The Rivall Friends (P. Hausted), 1632: But why do the wing'd minutes?, 2 solo vv, 5vv; Cruell, but once againe, S; Cupid, if a God thou art, 4 solo vv, 5vv; Drowsy Phoebus (dialogue), 3 solo vv, 5vv; Have pitty, greefe, S; Have you a desyre?, 3 solo vv, 5vv; To the ladyes, joy, 3 solo vv, 5vv; 3 in MB, xxxiii (1971)

INSTRUMENTAL
all edited in Aston (1970)

6 fantasias, a 3, 'for the violls and the virginall', *GB-Lbl*, *Och*, nos.1–4, C, nos.5, 6, d
Fantazia, vn, b viol, *Lbl*

DOUBTFUL WORKS

Anima Christi, 2vv, *GB-Lcm*, probably by Dering
Hei mihi Domine, 2vv, *Lcm*, probably by Dering
My song shall be alway, 8vv (without bc), *Lcm*
O crux ave spes unica, 2vv, *Lcm*, probably by Dering
O donna troppo cruda, 2vv, *Lcm*, probably by Dering
O sacrum convivium, 2vv, *Lcm*, probably by Dering
Praise the Lord, ye servants, *Lbl* (T pt only), probably by Matthew Jeffries
Rejoice in the Lord, *Lbl* (T pt only), probably by Matthew Jeffries
Sing we merrily, *Lbl* (T pt only), probably by Matthew Jeffries

9 songs, 2vv, *Lcm* 660, attrib. Jeffreys, but by Dering: Ardens est cor meum, Conceptio tua Dei, Ego dormio et cor meum, Gaudent in caelis, Gratias tibi Deus, Justus cor suum tradidit, O Domine Jesu Christe, Sancta et immaculata virginitas, Veni electa mea

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PETER ASTON

Jeffries, Matthew (*b* c1558; *d* c1615). English composer. He was appointed a vicar-choral at Wells Cathedral in December 1579 and by 1587 he was Master of the Choristers. According to Wood he took the BMus at Oxford in 1593. Wood described him as an 'eminent musician', a judgment that is borne out by his extant compositions. Jeffries remained at Wells until at least December 1613 when he apologized for speaking rudely to the Archdeacon of Wells. By March 1617 a younger colleague had become Master of the Choristers.

All but three of Jeffries's anthems set verses from the psalms although the consort anthems and two of the full anthems appear to have been conceived as domestic devotional music. The fragmentary Service 'for meanes' is a large-scale work in the Great Service tradition. His works generally are highly contrapuntal in style, technically assured and imaginative.

WORKS

Edition: *Matthew Jeffries: Consort, Full and Verse Anthems*, ed. J. Cannell (Madison, WI, 1998) [C]

First Service for verses (TeD, Mag, Nunc), inc., *GB-GL*, *Lcm*, *Mp*, *Och*
Second, or Full, Service (TeD, Mag, Nunc), inc., *GL*, *Lcm*, *Mp*
Morning and Evening Service 'for meanes' (Ven, TeD, Bs, Ky, Cr, Mag, Nunc), inc., *DRc*
3 consort anthems with viols, 2/6vv, C
8 full anthems (5 inc.), 4, 5, 6, 8vv, C
1 verse anthem, inc., C
2 fancies, inc., *US-Ws*
2 In Nomines, inc., *Ws*

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C. Monson: *Voices and Viols in England, 1600–1650* (Ann Arbor, 1982)

PETER LE HURAY/JOHN CANNELL

Jehan. *See* MAISTRE JHAN.

Jehan I, dit le Roux, Comte de Bretagne (*b* 1217; *d* 1286). French trouvère. Five of the six chansons attributable to him are unique to one manuscript (*F-Pn* fr.847). Neither this source nor any other specifies his identity. Some scholars believed him to have been Pierre de Dreux, dit Mauclerc, who acquired the title through his marriage to Alix, sister of the murdered Prince Arthur, Duke of Brittany. Most, however, are convinced that the trouvère was Pierre's son, Jehan, who married Blanche, a daughter of Thibaut IV de Champagne, King of Navarre, in 1236, and who assumed the title of Comte de Bretagne in 1237. Three of the six chansons survive without music, but the manuscript indicates that *Haute chancon*, a religious work, is to be sung to the melody of *Bernart, a vous*. Two of the three melodies are cast in bar form, whereas the third is non-repetitive. The melody for *Chanter me fait* is remarkable not only for its large range of a 12th, but also

for numerous leaps, several of which are juxtaposed to form unusual melodic progressions.

WORKS

(nm) – *no music*

Bernart, a vous vueil demander, R.840 [model for Haute chançon] (jeu-parti with Bernart de la Ferté), ed. in CMM, cvii (1997)
Chanter me fait ma dame que j'aim tant, R.357, ed. in CMM, cvii (1997)
Haute chancon de haute estoire di, R.1037 [modelled on Bernart, a vous vueil demander]
Je ferai chancon novele, R.597 (nm)
Longuement ai esté pensis, R.1588 (nm)
Nouviaument m'est pris envie, R.1141, ed. in CMM, cvii (1997)

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Jehan, Claude Petit. *See* PETIT JEHAN, CLAUDE.

Jehan Bretel. *See* BRETEL, JEHAN.

Jehan de Braine (*b c*1200; *d* 1240). French trouvère. A younger son of Robert II de Dreux and his second wife, Yolanta de Couci, he became Count of Mâcon and Vienne through his marriage to Alix, granddaughter of Guillaume V. He died during the crusade of 1239 led by Thibaut IV of Champagne, King of Navarre. Moniot d'Arras addressed one of his chansons (R.739) to Jehan, whose nephew, Jehan I, dit le Roux, was undoubtedly the trouvère cited as the Comte de Bretagne. One pastourelle and two *chansons d'amour* are attributable to Jehan de Braine: *Par desous l'ombre d'un bois*, R.1830, *Pensis d'amours, joians et corociés*, R.1345, and *Je n'os chanter trop tart ne trop souvent*, R.733 (all ed. in CMM, cvii, 1997). The reading of the second of these in the Manuscrit du Roi (*F-Pn* fr.844) ends on the seldom-used final *b*, while that in the Chansonnier de Noailles (*F-Pn* fr.12615) ends on *e*. This chanson is notated in the 3rd mode in the Chansonnier Cangé (*F-Pn* fr.846), but neither of the remaining works survives in mensural notation.

For bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Jehan de Grieviler (*b* Grévillers, nr Arras; *fl* mid- to late 13th century). French trouvère. Probably from Grévillers, he was among a group of 16 married, evidently unordained, clerics in Arras, some of whom were engaged in commercial activities, who on 28 January 1254 petitioned the Bishop of Arras to exempt them from civic taxation. A 'Grieviler' is listed in the necrology of the *Registre de la Confrérie des jongleurs et des bourgeois d'Arras* of 1254–5, but it is not certain that this refers to Jehan, since some of his jeux-partis identify him as a member of the Arras *puy* that was active mainly during the second half of the 13th century. Jehan was a participant in at least 34 jeux-partis, six of which (three with surviving music) begin in his voice. He exchanged strophes with Jehan Bretel and Adam de la Halle, among others, the latter of whom would have been very young by the 1250s. He also left behind six or seven chansons and a rotrouenge. All but one of the songs follow the conventional *ABABx* musical structure; *Uns pensers jolis* is through-composed. Many of Jehan's melodies begin on middle or low C, ending on C or G, but often extending outside the octave to high G or F. One melody, *Jolie amours*, begins on B♭, an unusual occurrence, and stretches to high and low F, where it ends.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997) [T]

all in I-Rvat Reg.lat.1490

CHANSONS

Amours me fait de cuer joli chanter, R.819, T vi, no.482 (attrib. Jehan de la Fontaine)
Entre raison et amour grant tourment, R.740, T v, no.433
Jolie amours qui m'a en sa baillie, R.1109, T vii, no.639
Jolis espoirs et amoureus desir, R.1398, T ix, no.788
Pour bone amour et ma dame honorer, R.864, T vi, no.516
S'amours envoisie, R.1142, T viii, no.654
Uns pensers jolis, R.1557, T x, no.896

ROTROUENGES

Dolans, iriés, plains d'ardure, R.2085, T xiii, no.1189

JEUX-PARTIS

Cuvelier, un jugement, R.692, T v, no.412 (also in *F-AS* 657)
Jehan Bretel, une jolie dame, R.203, T ii, no.116
Jehan Bretel, votre avis, R.1523, T x, no.869 (also in *F-AS* 657)

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M.-A. Bossy, ed. and trans.: *Medieval Debate Poetry: Vernacular Works* (New York, 1987)
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ELIZABETH AUBREY

Jehan de Lescurel. *See* JEHANNOT DE L'ESCUREL.

Jehan de Nuevile (*b c*1200; *d c*1250). French trouvère. He was the second son of the nobleman Eustache de Nuevile, who held land in Neuville-Vitasse, slightly south-east of Arras. Jehan entered into the succession on the death of his elder brother, Eustache, and was himself succeeded by his younger brother, Gilles, before 1254. Colart le Boutellier dedicated one of his chansons to Jehan, who in turn dedicated *L'autrier par un matinet* to Colart (although the authorship of this work is contested). The Manuscrit du Roi (*F-Pn* fr.844) attributes ten chansons to Jehan. Six more are credited to him in the table of contents, although they are ascribed to Gautier d'Espinal and Guiot de Dijon in the main body of the manuscript. Of the total, only three survive with music, these being the only ones that also survive in other manuscripts. They are *Desoremais est raison*, R.1885, *Quant li boscages retentist*, R.1649, and *L'autrier par un matinet*, R.962 (all ed. in CMM, cvii, 1997). Among the poems surviving without music is a complainte, a rare northern French example of the Provençal planh. Jehan's chansons show a preference for isometric structures and for heptasyllabic verses. All of the melodies are cast in bar form: that for *L'autrier* being notable for the extensive use made of the material from the opening phrase. *Desoremais*, while in

an authentic G mode, uses the seldom-marked accidental C♯ twice during the course of the cauda.

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Jehan des Murs. *See* MURIS, JOHANNES DE.

Jehan de Trie (*b* c1225; *d* ?1302). French trouvère. He succeeded his father, Mathieu, as Comte de Dammartin and Seigneur de Trie in 1272. In documents of the same year he also bears the title of Seigneur de Mouchy. Two chansons are attributable to him. One, *Bone dame me prie de chanter*, R.790*a*, is ascribed also to Thibaut IV of Champagne and Gace Brule; the other is *Li lons consirs et la grans volentés*, R.955 (both ed. in CMM, cvii, 1997). Both are composed of isometric, decasyllabic strophes, set by Dorian melodies in bar form, beginning on the 7th degree. An unusual downward leap of an octave occurs in the sixth phrase of *Bone dame*. (H. Petersen Dyggve: *Trouvères et protecteurs de trouvères dans les cours seigneuriales de France*, Helsinki, 1942)

For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Jehan Lebeuf d'Abbeville en Pontieu (*fl* 1362). French composer. He is known only from a two-voice CHACE added in a blank space on the verso of *F-CHRm* 130, with the instruction 'C'est une chace qui ce chante a .ii. Et le fit Frere Jehan Lebeuf d'Abbeville en Pontieu l'an 1362'. This lost manuscript is known primarily as an important source of 11th-century polyphony; the chace uses the circle and semicircle mensuration signs of the Ars Nova, although the notation is almost entirely in ligatures. For facs. and transcr. see M. Schneider: *Geschichte der Mehrstimmigkeit*, ii (Berlin, 1935, 2/1969), 53, suppl. 149.

GILBERT REANEY

Jehannot de l'Escurel [Jehan de Lescurel] (*fl* early 14th century). French poet and composer. He is known only from a collection of his works appended to the interpolated version of the ROMAN DE FAUVEL (*F-Pn* fr.146, ff.57*r*–62*v*). The transmission and notation of his compositions point to the early 14th century, while references in the text indicate that he worked in Paris. The older identification with a cleric who was hanged in 1304 is not certain; the name is frequently encountered in Paris at that time (Rouse, in Bent and Wathey). The collection contains, after the three-voice rondeau *A vous douce debonnaire*, 32 monophonic songs and two 'diz entez': longer poems whose strophes end with a notated refrain, linked by textual content and rhyme to the preceding strophe. The works are ordered alphabetically and the collection extends to the letter 'G'; it must therefore constitute only a part of his complete works.

Jehannot's songs form the largest mensurally notated monophonic collection of the period and thus the most important witness to an upheaval in the transition to the new polyphonic ballade and the division into separate genres of the so-called 'formes fixes', as they are seen in the mid-14th century in the works of Guillaume de Machaut. The extensive text collection *GB-Ob* Douce 308 constitutes a counterpart to Jehannot's works; the monophonic French songs in the *Roman de Fauvel* itself supplement them. In these sources the concept of genre involves a division between the refrain forms 'rondeau' and 'balade' (or 'balette'/'balaite'). The second group encompasses the developing forms of the three-strophe ballade as well as the virelai, but there are overlaps between the two incipient song forms and above all the group encompasses a variety of different structures with individual formal plans and single-strophe formulations.

The content of the texts covers a broad spectrum, from the light tone of the dance-song to the most sophisticated register of *grand chant courtois*. In the musical formulation, the notational procedures of polyphony, in duple and triple time as well as with semibreve groups divided off by dots, form the basis of a genuinely mensural conception and of a new individualization, the principal characteristic of which is extreme semantic differentiation. Typical of such procedures is the contrast between the light character of the playful *Gracieusette*, notated in semibreves throughout (see ex.1, with clarification of the different possibilities for rhythmic interpretation), and the long, declamatory note values in the complaint of an 'amie non amee' in the emphatic *Amours, que vous ai meffait* (ex.2*a*), and also, in the same song, the radical change from long to very short note values at the point where the text speaks of the unfortunate hour that must have led to her unhappiness (ex.2*b*).

A fundamental feature of melodic formulation lies in the integration of short ornamental groups, such as are seen in variant readings in the upper voices of motets. In the older monophonic song they must have belonged to the realm of performing practice, but they are found in the new song-forms of Machaut and others, where they expand the contrapuntal progressions within the harmonic framework. Reductions of Jehannot's melodies to the level of declamatory rhythmic values of long and breve reveal sequences very similar to those found in older, non-mensural songs (see ex.3, with the beginning of *Abundance de felonie* in original notation, 3*a*, and in reduction, 3*c*, in comparison with the opening of a chanson by Adam de la Halle, 3*d*).

Refrains in the dits, as in the 'balades', make use of pre-existing material, with an intertextual link between music and text, even where the material used is obviously new.

Each of these characteristics of Jehannot's monophonic songs recurs in the new polyphonic song style of the later 14th century. By contrast, the three-voice 'score'-notated rondeau *A vous douce debonnaire* (of which the middle voice exists, in a different version, as a monophonic work)
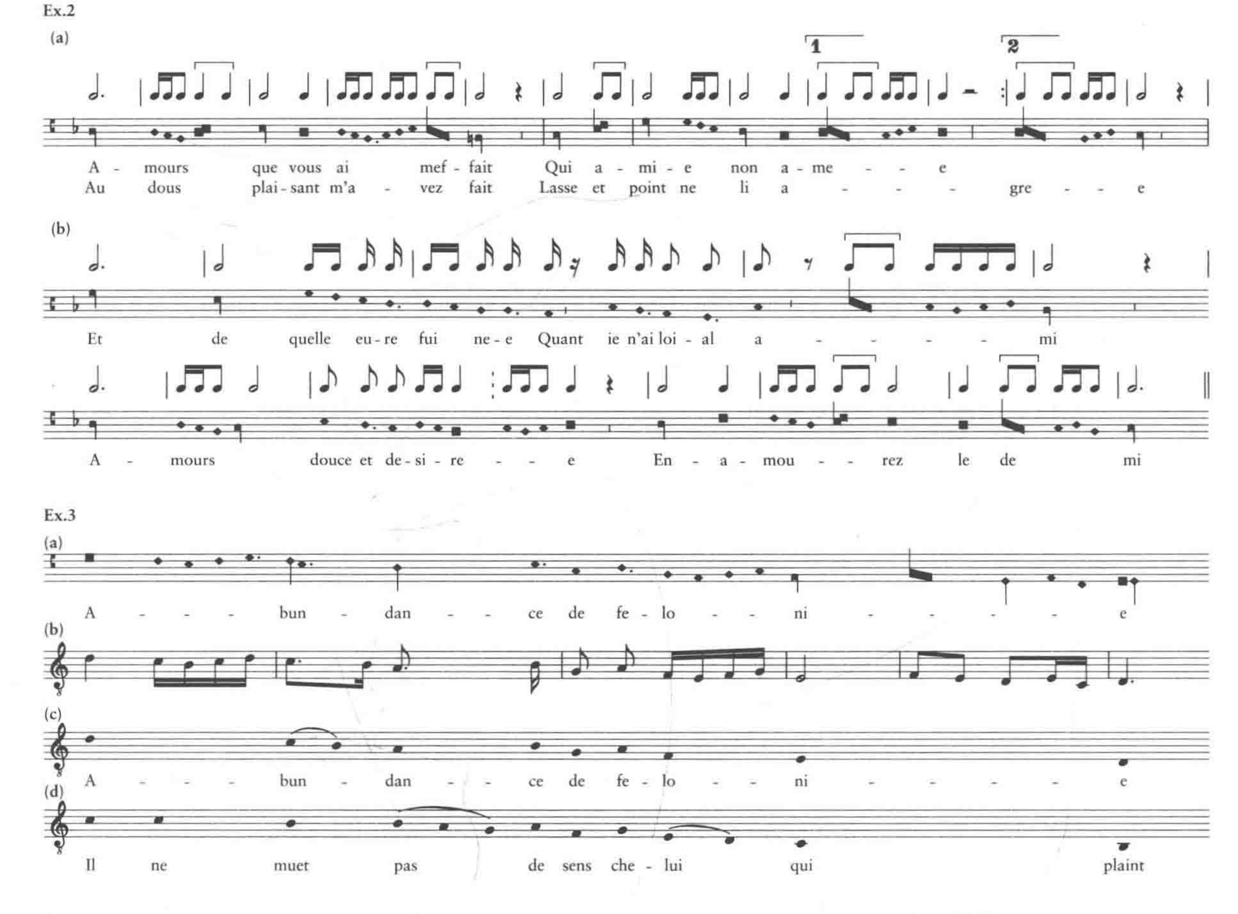
Ex.1 (Opening)

(a)

Gra - ci - eu - set - te La tres dou - ce Gil - le - te

(b) different possibilities of interpretation

Gra - ci - eu - set - te la tres dou - ce Gil - le - te



belongs to the tradition of such works that began with Adam de la Halle; nevertheless, Jehannot's setting contains a strikingly high percentage of imperfect consonances used in a deliberate way.

WORKS

monophonic unless otherwise stated

Edition: *The Works of Jehan de l'Escurel*, ed. N. Wilkins, CMM, xxx (1966) [W]

BALADES

Abundance de felonnie, W 7; Amours aus vrais cuers commune, W 2; Amours cent mille merciz, W 4; Amours que vous ai meffait, W 6; Amours trop vous doi cherir, W 8; Amour, voules vous acorder, W 5; Belle com loiaus amans, W 16; Bien se lace, W 10; Bien se peust apercevoir, W 15; Bonne amour me rent, W 12; Bontes, sen, valours et pris, W 11; Comment que pour l'eloignance, W 17; Dame gracieuse et bele, W 23; Dame vo regars m'ont mis en la voie, W 21; D'amour qui n'est bien celee, W 22; De la grant joie d'amours, W 19; Dis tans plus qu'il ne faudroit flours, W 29; Douce Amour confortez moi, W 20; Fi, mesdisans esragie, W 30; Gracieusette, W 32

RONDEAUX

A vous douce debonnaire, 3vv, W 1; A vous, douce debonnaire, 1v, W 3; Belle et noble a bonne estrainne, W 14; Bietris est mes delis, W 9; Bonnement m'agree, W 13; Dame, par vo dous regart, W 24; Dame, si vous vient a gre, W 27; De gracieuse dame amer, W 18; Douce dame je vous pri, W 25; Douce desirree, W 26; Diex quant la verrai, W 28; Guilleurs me font mout souvent, W 31

DIZ ENTEZ

Gracieuse, faitisse et sage, W 33
Gracieus temps est quant rosier, W 34

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WULF ARLT

Jehin-Prume, Frantz [François] (*b* Spa, 18 April 1839; *d* Montreal, 29 May 1899). Canadian violinist and com-

poser of Belgian birth. He was a pupil of his maternal uncle, François Prume, of Hubert Léonard, de Bériot and Fétis at the Brussels Conservatory, and later may have received guidance from Vieuxtemps and Henryk Wieniawski. At the age of 16 he began to give concerts and soon became widely known in Europe. An appointment to the Mexican court took him to North America in 1863. He appeared in the USA and Canada in 1865 and married the Canadian singer Rosita del Vecchio (1848–81) the next year. Jehin-Prume continued to tour in North America and extensively in Europe, but Montreal became his permanent residence. The first internationally known virtuoso to settle in Canada, he promoted orchestral and chamber music as conductor and performer. He composed two violin concertos (1860, 1874) and an oratorio dedicated to Pope Leo XIII, and wrote transcriptions and cadenzas for the violin; only a few works, published in Belgium, Canada and France or preserved in manuscript at the National Library of Canada, survive.

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HELMUT KALLMANN

Jelić [Jelicich, Jelich], **Vincenz** [Vincenzo, Vinko] (*b* Fiume [now Rijeka], 1596; *d* Zabern [now Saverne], Alsace, ?1636). Croatian composer. His birthplace is sometimes indicated as Flumen Sancti Viti, or St Veit am Pflaum, which are descriptive names for Fiume. The original form of his surname was Jeličić (Jelicich). In 1606 he became a choirboy in Archduke Ferdinand's chapel at Graz, where he was taught by Matthia Ferrabosco. After a brief return to Fiume (1609–10) he was back in Graz, in the Ferdinandeum, studying first at the Gymnasium and then at the Jesuit University. From 1615 he was an instrumentalist in the court chapel, where he furthered his musical studies, possibly at first under Reimundo Ballestra. In 1618 he went to the court of Ferdinand's brother Leopold at Zabern, Alsace, where Ballestra had been appointed Kapellmeister in 1616. He entered Leopold's service first as an instrumentalist, but after taking holy orders he combined his musical duties with those of vicar and later canon of the church of Ste Marie. There are no references to him in documents at Zabern or elsewhere after 1636, when he probably died during an epidemic in Zabern following a battle in the Thirty Years War.

Jelić may have written some of his op.1 before he left Graz. The court in Graz attracted several Italian and italianate composers (Ballestra, Bonometti, Pfendner, Priuli) from whom he would have been able to learn the elements of the north Italian (and particularly the Venetian) expressive style. He was careful to treat individual words expressively, and he contrasts syllabic and melismatic passages effectively. An interesting feature is his frequent use of tempo indications: 'tardi', 'tardissimo', 'allegro', 'allegrissimo'. His op.2 follows the style of op.1, but includes somewhat more conventional four-part psalm settings. Six of his pieces were reprinted in two of Johann Donfrid's anthologies (RISM 1627[1], 1627[2]).

WORKS

Parnassia militia concertuum, incl. 24 church concs., 1–4vv, bc (org), 4 ricercares, 2 insts, op.1 (Strasbourg, 1622); ed. in Vidaković

Arion primus, [34] sacrorum concertuum, 1, 2, 4vv, bc (org), op.2 (Strasbourg, 1628), inc., 6 motets ed. in MAM, v (1957) and 18 in *Osamnaest moteta iz zbirke 'Arion Primus'* (Zagreb, 1974)

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BOJAN BUJIĆ/STANISLAV TUKSAR

Jelinek [Elin], **Hanns** (**Johann**) (*b* Vienna, 5 Dec 1901; *d* Vienna, 27 Jan 1969). Austrian composer and teacher. He had little formal musical training, but participated in Schoenberg's class at the Schwarzwald School for three months in 1918–19 and was for four months a private student of Alban Berg's. From 1920 to 1922 he studied the piano, harmony and counterpoint with Franz Schmidt at the Akademie für Music und Darstellende Kunst in Vienna. For nearly three decades afterwards, he earned his living principally as a pianist in bars and cinemas, and with leading small bands.

His first concert works, *Symphony in D* and *Praeludium, Passacaglia und Fuge*, are rooted in the Austrian symphonic tradition of the early twentieth century. He drew on his knowledge of popular music in his subsequent works: the *Sinfonia ritmica (Musik in Jazz)* for jazz band and orchestra, *Rather Fast* for jazz band and the *Sonata ritmica* for jazz band. His *Heitere Synfonie* for brass instruments and percussion and his *Drei chansons* on texts by Erich Kästner are conspicuous for their satirical and parodistic elements. He also composed freely atonal works, especially after returning to Vienna from Berlin in 1931. From 1932 to 1943 Jelinek made intensive study of Schoenberg's recent music, and turned definitively to 12-note composition in 1934, completing the dodecaphonic String Quartet no.2 in 1935 and *Prometheus* for baritone and orchestra in 1936. From 1936 to 1947, however, Jelinek abandoned composing music for the concert hall. Under the pseudonym Hanns Elin he composed, arranged and published a number of popular songs and 'Wienerlieder' as well as music for operettas and films. As Hanns Jelinek he celebrated Austria's Anschluss with Germany in 1938 with a *Befreiungshymne*.

Together with Hans Erich Apostel, Jelinek maintained the legacy of the Schoenberg school in post-war Vienna. In the 1950s he established himself as an important teacher of 12-note composition. He was invited to teach 12-note composition at the Darmstadt summer courses in 1952, and from 1958 to 1969 he taught 12-note composition, and the composition of film music, at the Akademie für Musik und Darstellende Kunst. His *Zwölftonwerk*, a nine-volume collection of piano and chamber pieces based upon a single note row, gradually reveals the compositional resources of 12-note composition. His *Anleitung zur Zwölftonkomposition*, the examples in which were drawn primarily from the *Zwölftonwerk*, was one of the first textbooks to provide systematic instruction in 12-note techniques. His *Zwölftonfibel* for piano contained 144 graded exercises and pieces designed to familiarize young pianists with the sounds and styles of 12-note works. Jelinek also edited a series of *Libelli*

dodecaphonici (1961–4), which contained short works by his students for student performers. His investigations into all-interval 12-note rows led him to plan a 'Systematization of 12-Note Rows', which remained unfinished at his death.

His dodecaphonic compositions tend to avoid the rhythmic and contrapuntal complexities found in the music of Schoenberg, Webern and Berg. Particularly characteristic are his jazz-inspired 12-note works, *Three Blue Sketches* for small ensemble (1956), *Two Blue O's* for seven jazz instruments (1959) and the ballet *Dances around the Steel Blue Rose* (1956–9). He received the Preis der Stadt Wien for music in 1947 and the Oesterreichischen Staatspreis for music in 1966.

WORKS
(*selective list*)

Stage: Bubi Caligula, operetta, 1947–53; The Dances around the Steel Blue Rose, ballet, op.33, 1956–9

Orch: Sonata ritmica, jazz band, orch, 1928, rev. 1960; Vorspiel zu einer Komödie, 1928–9; Sym. no.1, D, op.2, 1926–30, rev. 1945–6; Sym. no.2 (Sinfonia ritmica), op.6, big band, orch, 1929, rev. 1949; Rather Fast, op.7, jazz band, orch, 1929; Sym. no.3 (Heitere Synfonie), op.8, brass, perc, 1930–31; Sym. no.4 (Sinfonia concertante), op.12, str qt, orch, 1931, rev. 1953; Parergon, op.15b, 1957 [orch of 5 pf pieces from Zwölftonwerk]; Sym. no.5 (Symphonia brevis), op.16, 1948; Concertino, op.17, str qt, str, 1950–51; Phantasie, op.18, cl, pf, orch, 1951; Sym. no.6 (Sinfonia concertante), op.22, 1953, rev. 1957; Preludio solenne, op.26, 1956; Rai buba, op.34, pf, orch, 1956–61

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GREGORY S. DUBINSKY

Jelínek, Josef. *See* GELINEK, JOSEF.

Jelski, Michał (*b* Dudzicze, nr Minsk, 8 Oct 1831; *d* Rusinowicze, nr. Vilnius, Jan 1904). Polish violinist, composer and writer on music. He studied with Wincenty Bańkiewicz in Vilnius and from 1860 studied the violin with Lipiński in Dresden, composition with Lachner in Munich and violin with Vieuxtemps in Paris. In the 1850s he played in Kiev and Minsk, and from 1861 to 1879 he appeared in Poland and Germany, where he met with universal critical approval. His repertory included works by Bach, Spohr, Paganini, Vieuxtemps, de Bériot, Lipiński and others. Jelski's compositions include works for violin, edited by Henkl in Frankfurt and by A. Kocipiński in Kiev. His compositions relied on an early Romantic style, with conventional elements typical of Polish music of that period. He expoited greater contrasts of sound, with pervasive virtuoso elements, together with a rich harmony which supported his conception. He also wrote regular articles on music in Polish magazines, taking in a wide range of historical considerations, the discussion of problems concerning musical life and musical biographies. Together with his niece, Alexandra Glogerowa, he also collected folksongs from the region around the River Narew. Jelski wrote about 100 works for the violin, notably two violin concertos, a Fantasia for violin and orchestra, Sonata in E minor, fantasias, dances, and other miniatures.

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ZOFIA CHECHLIŃSKA

Jélyotte, Pierre de (*b* Lasseube, 13 April 1713; *d* 12 Oct 1797). French singer and composer. He received his early musical training at Toulouse, where he studied singing, the harpsichord, the guitar, the cello and composition. In 1733 he went to Paris and made his début at the opera in a revival of Collin de Blamont's *Les fêtes grecques et romaines*. In the next years at the opera he continued to sing minor roles and his popularity quickly grew. In 1738, when the *haute-contre* Tribou retired, Jélyotte took the main part in a revival of Lully's *Atys*. Subsequently he created many of Rameau's leading roles, usually with the soprano Marie Fel (they are listed by Piton). With her he also performed in Mondonville's *Daphnis et Alcimadure* in 1754, a tragedy written in their native Languedoc dialect.

Jélyotte often took part in performances at court. *Zeliska*, his *comédie-ballet* (*F-Pn*; one vaudeville in *Mercure de France*, March 1746), had its première at

Versailles in 1746. In 1745 he had been appointed *maître de guitare* to the king and later he became first cellist for the Théâtre des Petits Appartements of Madame de Pompadour. In the *concerts spirituels* that she organized he performed his own motets (now lost) or those of Mondonville. *Ecoutez l'histoire*, a *romance* by him, survives (*F-Pn*). At the Paris Concert Spirituel, however, he made only infrequent, unannounced appearances (see, for example, *Mercure de France*, May 1752, p.185). He retired from the opera in 1765 but continued to perform occasionally in soirées at the Prince of Conti's home. An oil painting by Ollivier records one of these performances, in which Jélyotte is playing the guitar beside the young Mozart (aged seven) seated at a harpsichord during his first visit to Paris. Several other portraits of Jélyotte are known (they are listed by Prod'homme); to those should be added an anonymous miniature (Musée des Beaux-Arts, Dijon) on ivory formerly presumed, on unknown authority, to be a portrait of Claude Balbastre (see illustration) – he is accompanying himself on the guitar, and a score of *Atys* stands open before him on the harpsichord.

One of the extraordinary features of Jélyotte's voice was the ease with which he traversed the upper register of the *haute-contre* range (*f♯'* to *d''*). Some of Rameau's roles originally written for Tribou (such as Castor in *Castor et Pollux*, 1737) and later revised for Jélyotte (1754) demand a high tessitura and agility in rapid runs. One of the most difficult ariettes in all of Rameau's works, 'Règne, Amour' from *Zaïs* (1748), was also written for him. Rameau's librettist, Cahusac, pointed to the talents of Fel and Jélyotte as an important factor in the success of Rameau's works:

> We enjoy nowadays two singers who have carried taste, precision, expression and lightness of singing to a point of perfection that one would never before have thought possible. The art owes its greatest progress to them, for without doubt it is to the possibilities that Mr Rameau saw in their brilliant, flexible voices that opera owes its remarkable pieces with which this illustrious composer has enriched French singing.



Pierre de Jélyotte: miniature on ivory by an anonymous artist, after 1737 (Musée des Beaux-Arts, Dijon)

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MARY CYR

Jembe [djembe, djimbe, jimbe, yimbe]. A type of drum played with both bare hands. It is in widespread use primarily in Mali and Guinea among the Maninka and Susu peoples, and also in neighbouring Senegal, Côte d'Ivoire and Burkina Faso; it is also perhaps the most popular African drum outside the African continent (several dozen CDs have been released since the late 1980s; for discography see Charry). The *jembe* is 58–64 cm tall and has a goatskin (formerly antelope) head 30–38 cm in diameter. The upper third is bowl-shaped and the bottom two thirds is cylindrical with a slight outward flare in certain varieties. The head is mounted with a high degree of tension, requiring metal rings on either end of the bowl through which rope (formerly hide) is threaded. For performances, three metal plaques, called *sekeseke* in Mali, with rings along the edges are inserted into the sides, creating a jingling sound. Although there are no hereditary restrictions on who may play the *jembe*, the instrument is associated with Maninka and Susu blacksmiths, called *numu*, perhaps because they were creators of the metal tools needed to carve the wooden body. The *numu* family names Camara, Doumbia and Kante are frequently found among *jembe* players, along with Mande noble family names such as Keita and Konate.

The *jembe* is the cornerstone of the national ballets of Mali and Guinea and plays an important role in the ballets of neighbouring countries. A typical ensemble includes one lead *jembe*, one or two accompanying *jembe*, and from one to three *dundun*. Three main strokes are used ('slap', 'tone' and 'bass'), which combine to form a limited number of accompanying patterns. Unique *dundun* patterns and lead *jembe* phrases define dozens of dance rhythms played on occasions of circumcisions, excisions, marriages, agricultural labour, secret mask society ceremonies and recreation.

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ERIC CHARRY

Jemnitz, Sándor [Alexander] (*b* Budapest, 9 Aug 1890; *d* Balaton Földvár, 8 Aug 1963). Hungarian composer, critic and conductor. He studied composition with Koessler at the Budapest Academy of Music (1906–8) and then went to the Leipzig Conservatory, where he was a pupil of Reger (composition), Nikisch (conducting), Straube (organ) and Sitt (violin). Between 1911 and 1913 he was active in several smaller opera companies: as répétiteur at Bremen and as conductor at Czernowitz (now Černovice), Jihlava and Scheveningen. He lived in Berlin from 1913 and there took further composition lessons from Schoenberg and began to write studies on music, publishing several articles in *Die Musik* in 1914–15. In 1916 he returned to Hungary. He wrote for various newspapers and periodicals before becoming regular music critic of the daily paper *Népszava* (1924–50), in which post he established himself as one of the most respected Hungarian critics of the period. He was a propagandist for modern music but also helped to make the Classics more widely known; at the same time he reported on Hungarian musical life for the foreign press. From 1945 to 1947 he was president of the Workers' Cultural Union, and he was editor-in-chief of the periodical *Éneklő munkás* from its foundation in 1947, as well as editor of *Éneklő nép*. In addition, he taught at the Budapest Conservatory from 1951. During his last years, when he was no longer writing criticism on a regular basis, he published several popular monographs on composers.

As a composer Jemnitz remained to the end of his life faithful to the spirit of his two great teachers: his tightly woven, elaborate textures are rooted in Regerian counterpoint, but he was also quite strongly influenced by the expressionist Schoenberg of the 1910s. There was little response to his work within Hungary, but he gained a considerable reputation in western Europe. His first published work, the Piano Sonata no.1, was favourably received by *Die Musik* in 1915, and thereafter more than a dozen of his youthful pieces were published by Wunderhorn. An important point in his career was the performance of the String Trio no.1 by Hindemith's ensemble at the Donaueschingen Festival of 1924. This was followed by performances of his music at ISCM Festivals (1927, 1929, 1933, 1935) and several awards, including prizes from Schott (1927) and Universal Edition (1933). At the same time, his articles, which display a wide-ranging knowledge, his organizing activities and his pressing for Hungary to take a more active part in the ISCM all made him a well-known and widely respected figure abroad. He was in personal contact with Adorno, Berg, Pisk, Reich, Schoenberg and Stein.

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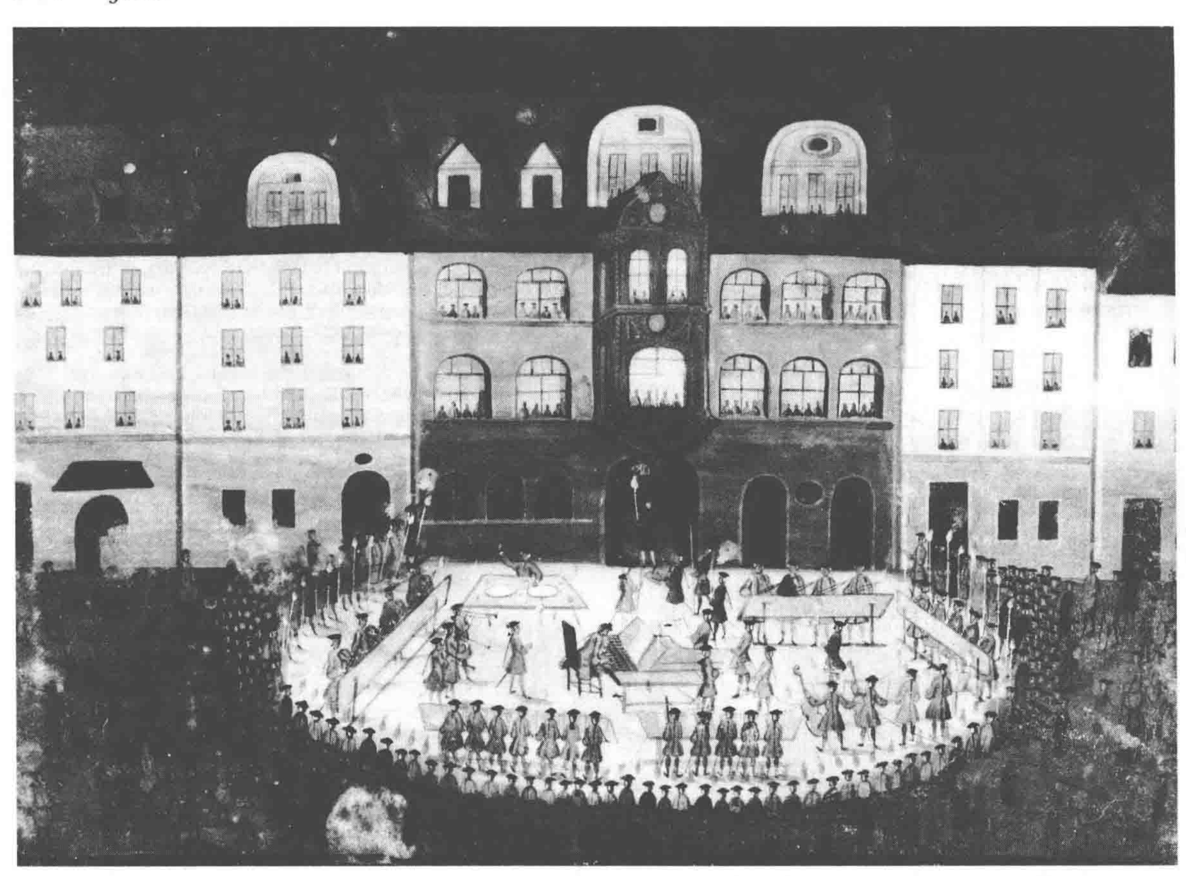
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VERA LAMPERT

Jena. University city in Thuringia, Germany. It was granted city rights in 1332 and developed into an outstanding



Torchlight concert by the Jena collegium musicum: watercolour by an unknown artist, 1744 (Museum für Kunst und Gewerbe, Hamburg); the collegium musicum (arranged around a three-manual harpsichord) is presenting a professor with a festive musical greeting, while a congratulatory poem is borne in on a cushion (centre)

musical centre from the foundation of the university in 1558. There is early evidence of folk music and the use of music in the monastery and churches; the Michaeliskirche beside the market had a Kalandsbrüderschaft, an itinerant choir, an organ and Kantor from 1442. The court of the Wettin dukes stipulated the presence of court trumpeters and *Stadtpfeifer*. The university, through which Jena gained its first importance, was established in the Kollegiumhaus and had its own church and library. The large collection of valuable music manuscripts was given to Jena by Elector Johann Friedrich of Saxony; of some 140 items, it includes choirbooks, fragments and prints of partbooks, and the famous 14th-century Jenaer Liederhandschrift. According to Schmeizel the 'Kantorgesellschaft or collegium musicum was famous and flourished at this time [1565]', a statement supported by the number of musicians who studied or worked there, and by the considerable activity of music publishers and printers. The musicians connected with Jena during this period included Nicolaus Rosthius, Georg Quitschreiber, Johannes Herold, Sethus Calvisius, Melchior Franck and Melchior Vulpius. In his *Praefatio* (1632) Burckhardt Grossmann, a Jena official and music lover, gave a critical account of the varied musical life around him.

After the Thirty Years War (1618–48) there was a revival of art music, encouraged by the dynastic bond between Jena and the duchy of Saxe-Weimar; the dukes lived intermittently in either place, and there was a lively exchange of musicians. Student music developed particularly under Adam Drese (1620–1701), who as court Kapellmeister composed dance music, ballets and songs. Clandestine music circles and research into music physiology formed the background to numerous individual studies such as those of J.G. Neidhardt, Johann Treiber and David Funck, in which new acoustic and theoretical problems were set out. Bach would certainly have known the young Treiber's *Sonderbare Invention: eine Arie in einer einzigen Melodey aus allen Tönen und Accorden auch jederley Tacten zu Componiren* (Jena, 1702), as a preliminary study to 'well-tempered' tuning. Bach's cousin Johann Nicolaus Bach (1669–1753), a university organist, was among the leading musicians who gave new impetus to the collegium musicum through its serenades, cassations and comedies; his burlesque cantata *Der Jenaer Wein- und Bierrufer* has remained a delightful milieu piece with reference to traditional customs. The Akademisches Konzert, founded in 1769 and held in the historic Rosensäle, became a flourishing institution of the bourgeoisie. The symphony orchestra connected with the concerts acquired a particular distinction under the leadership of Carl Stamitz.

From the late 18th century Jena, along with Weimar, became the academic centre for the development of Classical and Romantic ideas, the former fostered in Jena by Goethe and Schiller and the latter by Thibaut, Schlegel, Brentano, Tieck and Novalis. The lively musical response to this was especially strong within the Jena Students' Association, whose patriotic and liberal aims stimulated

lied and choral singing in which Theodor Körner and Lützow-Freischar were major influences. Free-thinking middle-class salons, such as Sophie Mereau's, provided a wide variety of music and formed the basis of the continuous musical development into the 19th century when music congresses were held in Jena; important musicians closely connected with the city, such as Hummel, Liszt, Ernst Naumann, Reger, Fritz Stein and Robert Volkmann, continued the city's musical development into the 20th century. In 1828, when the student song association was suppressed by the authorities, the Bürgerlicher Gesangsverein was established and became the most important musical institution in Jena. Between 1905 and 1908 a new university was established, including a Singakademie, the Akademisches Orchester and the Musicology Institute, whose professors, lecturers and tutors have included Fritz Stein, Werner Danckert, Heinrich Möller, Heinrich Besseler, Lothar Hoffmann-Erbrecht and Günther Kraft. The university inherited the city's ancient traditions which now acquired a new focus, also provided by the large concert hall of the Volkshaus (built by the Carl Zeiss Foundation). The conservatory, founded in 1913 by Willy Eickemeyer, is now the Staatliche Musikschule. The Madrigalchor, the Max Reimann University Ensemble, the choirs of the Michaeliskirche and Friedenskirche, and the Jenaer Philharmonie (formerly the Jena SO) are the most important performing groups in the city.

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G. KRAFT/R

Jenaer Liederhandschrift (*D-Ju* El.f.101). *See* SOURCES, MS, §III, 5.

Jeney, Zoltán (*b* Szólnok, 4 March 1943). Hungarian composer. He studied the piano and attended Pongrácz's composition classes at the Debrecen Secondary Music School. From 1961 to 1966 he was a composition pupil of Farkas at the Academy of Music, Budapest; he continued his studies in Rome with Petrassi in 1969. After returning to Hungary he worked as a freelance composer, becoming a leading figure in the New Music Studio, an experimental group which was the focus of Hungarian avant-garde musical activity in the 1970s. Jeney's developing interests in new techniques were fostered by Pongrácz and by the freer atmosphere at the Budapest Academy in the 1960s; early pieces were influenced by Bartók, Dallapiccola, Webern, Berg, the new Polish school, Kurtág and Durkó. In Rome, and later, Jeney came under the influences of Boulez's theory, Stockhausen's music and oriental philosophy, and he began to experiment with loose musical structures in such pieces as *Wei wu wei*, a title which may be translated as 'Influence your neighbour but do not try to'. This direction in Jeney's work was intensified as a result of his contact with Cage's thought.

Later works have been influenced by text in a variety of ways. Some are transcriptions of texts, made with the aid of an original code: for example, writings by Cage are encoded in *A szem mozgásai* ('Movements of the Eye'). The Twelve Songs, while setting poems by Blake, Hölderlin, Tandori and Weöres, develop a relationship between syllable length and sonority that owes more to e.e. cummings's use of language. Jeney draws on a broad range of philosophies and musical traditions. *Apollónhoz* ('To Apollo'), a Callimachus setting, is built up from monodies based on an ancient scale-system he discovered during a visit to Greece. Meanwhile the influence of the New Music Studio continues to be apparent in his involvement in collaborative projects with (among others) Vidovszky, and his pieces for unspecified instrumentation, as well as in the overriding ethos of his works as a whole, which views composition in terms of process rather than final product.

One of the most highly-respected composers in Budapest, Jeney was appointed in 1986 to a professorship at the Liszt Academy of Music, where he became head of the composition department in 1995. He has also worked abroad as a visiting scholar at Columbia University in 1985 and in West Berlin (1988–9) on a residency supported by the Deutscher Akademischer Austauschdienst. In 1993 he was made a member of the Széchenyi Academy of Arts of Letters and President of the Hungarian Composers' Union.

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Vocal: Három dal [3 Songs] (Apollinaire), S, pf, 1962; Öt dal [5 Songs] (A. József), S, cl, vc, harp, 1963; Az áramlás szobra [Statue of Stream] (S. Weöres), 5 solo vv, 1965; Solitude (H.D. Thoreau), female chorus, pf, 1973; 12 Songs (W. Blake, F. Hölderlin, D. Tandori, S. Weöres), S, vn, pf, 1975–83; Apollónhoz [To Apollo] (Callimachus), chorus, eng hn, org, 12 antique cymbals, 1978; The Locust Tree in Flowers (W.C. Williams, S/Mez, pf, 1983–4, rev. 1995; El Silencio (F. García Lorca), S/Mez, str qnt, 1986; Ps cxvi, S, A, chorus, chbr ens, 1986 rev. 1987; Ps v, Mez/S, chbr ens, 1989; Ps ci, chorus, 5 insts, 1989; Absolve Domine, chorus, 1990; Halotti Szertartás [Funeral Rite] (Requiem Mass, J. Pilinszky), S, A, T, Bar, B, mixed chorus, orch, 1994; Infinitívusz (Pilinszky, E. Ady, E. Szép, D. Tandori, S. Weöres), chorus, 1995; A Kínai Vers [The Chinese Poem] (F. Karinthy), S, pf, 1996

Unspecified instrumentation: Variation on a Theme by Christian Wolff, 1980; Hérakleitosz-Értelmezés [Heraclitus-Interpretation], 5/6 pfmrs, 1984; Being-Time IV, 4 pfmrs, 1991 rev. 1994

Elec, live elec and tape: Solitaire, elec circuit, 6 loudspeakers, 1978; Interludium in Hoquetus, 4 MIDI-controlled synth, 1988; Ricercare 8+8, MIDI-controlled sampler and 16 loudspeakers, 1991, Ezerév-Quodlibet [Thousand Years – Quodlibet], 2-track tape, 1992 [based on Installation music for the World Expo, 1992; see Collabs. below]

Collabs.: Hommage à György Kurtág, chbr ens, tape, 1975, collab. Eötvös, Kocsis, Sáry and Vidovszky; Hommage à Dohnányi, 12 insts, 1978, collab. Sáry and Vidovszky; Rottenbiller utca 16–22 [Rottenbiller Street 16–22], collab. Csapó, Dukay, Eötvös, Kurtág, György Kurtág jr, Serei, Sáry and Vidovszky), various insts, 1990; Installation music for the World Expo, Seville, 1992, collab. Vidovszky

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GYÖRGY KROÓ/RACHEL BECKLES WILLSON

Jenkins, David (*b* Trecastell, Breconshire, 30 Dec 1848; *d* Aberystwyth, 10 Dec 1915). Welsh composer, conductor and editor. He was apprenticed to a tailor but showed early determination to become a musician, and taught himself Tonic Sol-fa. In 1874 he was one of Joseph Parry's first music students at the newly founded University College of Wales, Aberystwyth, and four years later, as the college could not yet award degrees, took the Cambridge MusB externally. He was appointed instructor in music at Aberystwyth in 1882, lecturer in 1899 and professor in 1910. A prolific composer, he published most of his music himself, including some fine hymn tunes ('Penlan', 'Builth', 'Gnoll Avenue', 'Bod Alwyn'). Of his larger works *Job*, *The Storm*, *Arch y Cyfamod* (composed for the National Eisteddfod, Caernarvon, 1876), *The Psalm of Life* (Cardiff Triennial Festival, 1895), *The Galley Slave* and *Scenes in the Life of Moses* (his last big work, dated 1 March 1915) were popular during the heyday of the great Welsh choral movement. His rather traditional Romantic style combines a German harmonic richness with dramatic Italian characteristics. He was admired as a conductor in Wales and the Welsh communities in the USA, where he was in demand for chapel singing festivals and as an adjudicator at competitive eisteddfods. He wrote regularly on music in the Welsh press and edited *Y Cerddor*, jointly with D. Emlyn Evans from 1889 to 1913 and then singly until his death.

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OWAIN EDWARDS

Jenkins, Edmund Thornton (*b* Charleston, SC, 9 April 1894; *d* Paris, 12 Sept 1926). American composer. He studied the clarinet, the piano and the violin at Atlanta Baptist College (now Morehouse College) where his teachers included Kemper Harreld. In 1914 he performed with his father's ensemble, the Jenkins Orphanage Band, at the Anglo-American Exposition in London. He later enrolled at the RAM, where he studied the clarinet, piano and singing, and had composition lessons with Corder. His awards included an orchestral scholarship (1915–17), medals for singing, and clarinet and piano playing, and the Ross Scholarship (1919–21). He became an Associate of the RAM in 1921.

After working in British theatre orchestras and dance bands, employment that resulted in a number of recordings (1921), he moved to Paris. He continued performing and composing, and established the Anglo-Continental-American Music Press. Among his published works are songs, compositions for solo piano and orchestral works. Black musical culture is particularly evident in his jazz phrasing, for instance in the *Folk Rhapsody* for orchestra. His involvement with the Pan-African congresses of 1921 and 1923 was also influential. In 1923 he embarked on what was to be a disillusioning tour of America, an experience that introduced black theatrical elements into his compositional style. His manuscripts are held at the Center for Black Music, Columbia College, Chicago.

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JEFFREY GREEN

Jenkins, Gordon (*b* Webster Groves, MO, 12 May 1910; *d* Malibu, CA, 24 April 1984). American arranger, composer and conductor. He played the cinema organ and piano before joining a radio station in St Louis. In 1936 he began arranging for the Isham Jones dance orchestra and then composed and arranged for Benny Goodman, Woody Herman, Lennie Hayton and André Kostelanetz. After a brief spell conducting on Broadway he moved to California (1936) to work for Paramount, and later became a musical director and performer for NBC's Hollywood network (1938–44). He returned to New York in 1949. He is best known for his light orchestral music such as the mood suites *Seven Dreams* and *Manhattan Tower*, and conducted his own light orchestra from the mid-1940s to early 50s. He arranged for many popular singers, most notably for Frank Sinatra with the song *It was a very good year*, for which he won a Grammy award in 1965, and on Sinatra's albums *Where Are You?* (1957) and *No One Cares* (1959). He also recorded with Nat 'King' Cole, Louis Armstrong and Peggy Lee.

Jenkins, John (*b* Maidstone, 1592; *d* Kimberley, Norfolk, 27 Oct 1678). English composer, supreme in consort music, especially for viols.

1. LIFE. According to Anthony Wood, Jenkins was born at Maidstone, and the year of his birth has been deduced from lines on his tomb. He was probably the son of Henry Jenkins, a carpenter who married Anne Jordaine on 28 June 1591. The inventory taken at Henry's death in 1617/18 noted 'Seven Vialls & Violyns, One Bandora & a Cytherne'. John was bequeathed the bandora – a significant choice in the light of his later fame as a lutenist

and lyra viol player. It is likely that he became apprenticed as a musician in the household of Anne Russell, Lady Warwick, at Northaw, Hertfordshire, and Broadstreet, London: her niece, Lady Anne Clifford, noted in her diary in 1603 that she 'learned to sing and play on the bass viol of Jack Jenkins, my aunt's boy', and a 'John' Jenkins received a £10 annuity in Anne Russell's will on 11 October 1603. Among Jenkins's patrons were the Derham family of West Derham [Dereham], Norfolk, and the L'Estrange family at Hunstanton. The two families were friends and Jenkins probably moved freely between them as the occasion required; he was apparently never officially attached to any household, for his pupil Roger North wrote: 'I never heard that he articled with any gentleman where he resided, but accepted what they gave him'. Jenkins was in London in February 1633/4, participating in the extravagant masque *The Triumph of Peace*, and once was brought to play the lyra viol before King Charles I 'as one that performed somewhat extraordinary' (North).

During the Commonwealth North noted that Jenkins 'past his time at gentlemen's houses in the country'. References link his name with the poets Edward Benlowes and Thomas Shadwell, with Elizabeth Burwell of Rougham, Suffolk, and with the youthful Joseph Procter mentioned by Wood. From about 1654 he was visiting the North family at Kirtling, Cambridgeshire, residing there between 1660 and 1668 as teacher to Roger and Montagu. Roger North's writings provide an endearing character study of the composer and many reminiscences concerning his stay at Kirtling. In 1660, at the Restoration, Jenkins was appointed as a theorbo player in the Private Musick, but although he spent some time at court between 1660 and 1663, it is unlikely that he attended often. North wrote:

> He kept his places at Court, as I understood to the time of his death; and tho' he for many years was uncapable to attend, the court musitians had so much value for him, that advantage was not taken, but he received his salary as they were payd.

His last years were spent at the home of Sir Philip Wodehouse at Kimberley, Norfolk, where he died. He was buried in the church there on 29 October 1678.

2. WORKS. Jenkins's consort music built on the foundations laid by Byrd and his contemporaries. Over 800 of his instrumental works survive. The chronology of his music is impossible to ascertain with accuracy, but during the first half of his life the viol fantasias provided the focal point of his creative work. He inherited a form already in its prime, through the examples by Coprario, Ferrabosco (ii), Lupo, Ward and others which served as his models. However, his genius as a composer in this field was highly individual, showing itself in unsurpassed lyrical inventiveness and outstanding gifts for tonal organization. The decisive modulations are seldom abrupt; the sense of anticipation is long drawn out and the climaxes are reached gradually by the subtlest means: the largeness of scale and the emotional intensity of his fantasies depend chiefly upon this feature, not hitherto employed to such a degree by other consort composers. Jenkins also exploited to the full the characteristically English habit of crossing the parts in pairs, a technical resource particularly favourable to his fluent and roving melodic invention. These factors coupled with his innate feeling for the sonorities and techniques to the viol, gave rise to a series of works whose pre-eminence in their kind is beyond question.

The fantasias in four, five and six parts embrace many forms, though four clear types emerge: monothematic works (which are fugues in all but name), those in which one mood prevails throughout in spite of changes in the thematic material, those comprising two main sections of contrasted character (sometimes with a short episode between), and those made up of several contrasted sections, usually with clearly defined closes. All open with an extended fugato section, polyphony prevails, and full rein is given to the contrapuntal devices of imitation, inversion, canon, augmentation and diminution, the themes being freely modified to suit the counterpoint. Organ parts have no significant independence and merely duplicate material from the string parts.

During his long life, the many-voiced consorts of viols gradually made way for the instrumentation of the Italian trio sonata. Responding to this change, Jenkins produced two collections of three-part fantasias. Those for treble, two basses and organ mark the trend towards shorter, more clearly defined and contrasted sections – a process carried even further in the 21 fantasias for two trebles and a bass completed by 1650. Triple-metre sections, absent from the four-, five- and six-part works, are included and the polyphonic writing takes on a less involved contrapuntal style with more casual treatment of the fugal material. In the set for two trebles, the emergence of the violin has a marked effect on the melodic style of the music. The long irregular phrases, often featuring parallel construction and sequential treatment, so typical of the viol consorts, are replaced by shorter, more balanced phrases with sprightly and vigorous themes. While there is no known keyboard part for this collection, the organ features prominently in the works with two basses, where it is given solo introductions and interludes, an idea transferred from the contemporary fantasia-suites.

Jenkins's earliest fantasia-suites seem to be the 17 for treble, bass and organ and the ten for two trebles, bass and organ, and they closely follow the pattern established by Coprario. This was a three-movement form comprising fantasia, almain and galliard (the last called 'ayre' and ending with a common-time coda), lively thematic material to suit the violin, triple-time sections, solo organ interludes and the treatment of the keyboard throughout as an indispensable obbligato part. Both sets contain interesting harmonic writing with imaginative organization of tonality, occasional progressions of a startling kind and augmented chords perhaps inspired by the works of William Lawes. 'Divisions' dominate much of Jenkins's writing in this genre, rising to the heights of virtuosity in the nine fantasia-suites for treble and two basses and the seven fantasia-air division sets. With emphasis placed on instrumental display, the opening movements contrast sharply with the less extrovert viol fantasias. The divisions, invariably placed after the opening fugato section, are frequently followed by a short homophonic passage in triple time before the customary rich harmonic conclusion. The second movements are usually brisk and sprightly by nature, betraying their origin as dance forms, though sometimes – notably in the fantasia-air sets and the eight four-part suites for two trebles and two basses – they assume an altogether larger

format with further florid writing. In his later fantasia-suites Jenkins generally preferred the corant to the 'ayre' or galliard as the third movement, dispensing with the common-time coda. The four-part suites and the remaining fantasia-air sets, continuing the trends already noted, with their varied textures, less stereotyped 'divisions', clearcut forms and firm tonality, seem to be Jenkins's last contribution to the genre – the ten suites for three trebles, bass and continuo were probably written for use at the Restoration court.

To judge by surviving manuscripts, Jenkins's shorter instrumental pieces were the mainstay of amateur music-making in England in the mid-17th century. 32 of the airs for two trebles, two basses and organ, probably dating from the 1640s, are particularly fine. Serious in mood, with subtle instrumental colouring, they are longer and more consistently contrapuntal than most airs, largely avoiding even the most stylized of dance idioms. Although some early isolated airs are undoubtedly for viols, the violin ousted the viol in much of this music and the popular combination of two violins with a bass seems intended for most of his three-part airs, some of which are dated 1645. Grouping of the airs into suites was often a somewhat arbitrary procedure. Some were re-scored to suit changed circumstances. The English predilection for virtuoso 'divisions', initiated by such men as Daniel Norcombe (ii) and Hume, is maintained and developed in Jenkins's splendid pieces for bass viols. Much of his output for lyra viols is lost or incomplete. Apart from solos, the instrument fulfils a dual role in several consorts, supplying both a melodic part and chords amplifying the harmony. The dominant influence on many of Jenkins's short dances would appear to have been the instrumental forms of decidedly French style which permeated English music via the masque.

Jenkins's vocal music is relatively unimportant. There are several secular airs and dialogues with continuo, written in the melodious recitative style typical of the post-madrigalian era. Declamatory techniques are tempered in the sacred songs to suit a more polyphonic vein containing touches of colourful harmony and naive word painting.

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17 fantasias, 2 tr viols, 2 t viols, b viol, org; N
17 fantasias, tr viol, a/t viol, t viol, b viol, org; 5 in MB ii
27 fantasias, tr, 2 b viols, org; MB iii
21 fantasias 2 tr, b viol, before 1650; MB iii; 7 ed. N. Dolmetsch, *Sieben Fantasien*, HM, cxlix (1957); 5 in W
Fantasia, tr, b viol, org; ed. P. Evans (London, 1958)

2 In Nomines, 2 tr viols, 2 t viols, 2 b viols, org; MB, i; NA
2 pavans, 2 tr viols, 2 t viols, 2 b viols, org; MB i; NA
3 pavans, 2 tr viols, 2 t viols, b viol, org; N
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10 fantasia-suites, 2 tr, b viol, org, *GB-Lbl*
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10 fantasia-suites, 3 tr, b viol, bc (org), *c*1660, *D-Hs, GB-Lbl*
7 divisions and a preludium, b viol, *Lcm, Ob, US-NYp*
26 Fantasias, airs and divisions, 2 b viols, some with bc (8 inc.), *GB-Ckc, DRc Lcm, Ob* (3 facs. (Peer, 1993)), *Och*; 1 ed. D. Beecher and B. Gillingham, *Divisions in A minor* (Ottowa, 1979); 6 ed. D. Beecher and B. Gillingham, *6 Airs and Divisions for 2 Bass Viols and Keyboard* (Ottowa, 1979); 2 ed. D. Beecher and B. Gillingham, *Jenkins, Whyte and Coleman: 5 dvos for 2 bass viols* (Ottowa, 1979); 2 ed. D. Beecher and B. Gillingham, *John Jenkins: Divisions for 2 bass viols and keyboard* (Ottowa, 1979)
15 fantasias and airs, 2 b viols, bc, *DRc, En, Lbl, US-u*
48 airs, 2 tr, 2 b viols, org, some in *D-Hs*; 32 in MB ii
*c*52 airs, tr, tr/a, t, b; 12 in MB ii; 5 in W; 18 ed. A. Ashbee, *18 Four-Part Airs* (St Albans, 1992); 34 ed. D. Pinto, *Aires for Four-Part Consort* (St Albans, 1992)
*c*168 airs, 2 tr, b viol, some with hpd and/or theorbo lute, principal sources *GB-Lbl, Lcm, Mch, Ob, US-Cn*; ed. A. Ashbee (Albany, 1993)
29 airs, tr, 2 b viols, *NH*, inc.
2 airs, 2 tr, b viol, bc (org), *GB-Lbl*
10 airs, tr viol, t viol, b viol, *Lbl, Och, W*
3 airs, tr, 6 viol, org, *Lcm, Ob*
Air, vn, b viol, bc (org), *DRc*; ed. C. Arnold (London, 1958
*c*170 airs, tr, b viol, principal sources *Lbl, Och, US-NH*, some in 1651[6], 1655[5], 1662[8], 1678[4]; some ed. A. Ashbee, *John Jenkins: Selected Airs for Treble and Bass* (St Albans, 1988)
27 airs, tr viol, lyra viol, b viol, hpd; T
18 airs, tr, lyra viol, b (?bc); T
14 airs, vn, lyra viol, b viol, hpd; T
*c*60 airs for lyra consort, *GB-Lbl, US-Cn, NH*, inc.
*c*250 pieces for 1–3 lyra viols, some in 1651[6], 1652[7]

SACRED VOCAL

all in three parts, GB-Och Mus 736-8, except where shown

And art thou grieved (G. Herbert); Awake, sad heart (Herbert); Blessed be the God of Love; *GB-Y M.55*; Bright spark, shot from a brighter place (Herbert); Cease, cease, my soul, your mourning; Glory, honour, power and praise; Holy and Blessed Spirit divine; Lord of my light, *Y* M. 55; Mercy dear Lord, mercy O Saviour dear, *Ob Mus.F16-19, inc.;* Mercy dear Lord, my soul so sore oppressed; No, no he is not gone for ever; O Domine, Domine Deus salvationis; O nomen Jesus; O sacred tears; O take thy lute (Herbert); Tell me my love; Then with our trinity of light (Herbert); The shepherds sing (Herbert); Tune me, O Lord; Vainglorious peace

SECULAR VOCAL

A boat, a boat (catch), 3vv, 1651[6], 1652[10], 1666[4], 1672[5]
Cease not, Tr, bc; ed. in MB, xxiii (1971)
Come, pretty maidens (catch), 3vv, 1652[10]
Fair Aristilla, ?Tr, T, bc (inc.), *GB-Och* Mus 736–8
See, see the bright light shine, Tr, B, bc, 1659, 1669[5], 1672[5]
Welcome pure thoughts, Tr, B, bc, *Y* M.55
When fair Aurora, Tr, B, bc, 1672
Why in this shade of night (Elegy on the death of William Lawes), Tr, B, bc, 1648[4]
Why sigh'st thou, shepherd? (Shadwell), Tr, B, bc, 1659[5], 1669[5]; ed. in MB, xxxiii
Victorious time, Tr, B, bc, *Och* Mus 623–6
Texts of lost songs in Lord North, *A Forest Promiscuous* (London, 1659), E. Benlowes, *Theophila* (London, 1652), 1671[2] and *GB-Lbl* Add.18220 (the last also contains 2 poems by Jenkins).

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ANDREW ASHBEE

Jenkins, Newell (Owen) (*b* New Haven, CT, 8 Feb 1915; *d* 21 Dec 1996). American conductor. He studied in Dresden, Freiburg and Munich, at Yale University, and in New York with Leon Barzin. His début was in 1935 with *Dido and Aeneas* at the Städtisches Theater, Freiburg, and in 1940 he founded the Yale Opera Group, New Haven. From 1948 to 1956 he worked in Bologna and Florence, where he formed and directed the Piccola Accademia Musicale (1952), and in the 1970s he was guest conductor at the Stockholm Royal Opera. Meanwhile, in 1958, he started the Clarion Concerts series in New York which broadened into concert and semi-staged performances of rare Baroque operas, among them Vivaldi's *Farnace*, Hasse's *L'olimpiade* and Piccinni's *Didon*. His recordings include operas by Simon Mayr, Rossini and Dittersdorf, and works by Cherubini, G.B. Sammartini, Brunetti and J.M. Kraus. Jenkins taught at New York University, 1964–74, and at the University of California at Irvine, 1971–9. His musicological activities have included research on G.B. Sammartini and Kraus, and he has published an edition of nine symphonies by Brunetti.

DENNIS K. McINTIRE, NOËL GOODWIN

Jenkins, Tom (*b* Leeds, 4 Nov 1910; *d* London, 13 Feb 1957). English violinist. After studying with Flesch and Sascha Lasserson he went on to achieve international popularity as a performer in BBC Radio's light music broadcasts between the 1930s and 50s. As leader of the BBC Palm Court Orchestra in the radio programme 'Grand Hotel' he attracted a weekly audience of ten million listeners, who responded enthusiastically to his expressive yet technically precise handling of the light classical repertory. He also gave performances with the LSO and the Hallé Orchestra, and was voted Most Popular Musical Entertainer in the National Radio Awards for two successive years in the early 1950s. In his most celebrated broadcasts and performances Jenkins played a Stradivarius of 1667.

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DUNCAN HEATH

Jenko, Davorin (*b* Dvorje, 9 Nov 1835; *d* Ljubljana, 25 Nov 1914). Slovenian composer. He was educated in Ljubljana and Trieste, and studied law in Vienna, where he conducted the choir of the Slovenian Choral Society (1859–62). In 1862 he went to Pančevo as the conductor of the Serbian Church Choral Society, and in 1865 he accepted the post of conductor of the Belgrade Choral Society, which he held until 1877. In 1869–70 he studied composition in Prague. Between 1871 and 1902 he was a composer and conductor at the National Theatre in Belgrade. His first compositions were inspired by Slovenian nationalism and he returned to Slovenia towards the end of his life; however, most of his works were written during his stay in Belgrade (then in the independent kingdom of Serbia), so his chief contribution is to Serbian music. He was, indeed, constantly motivated by a pan-Slav ideology.

At the time of Jenko's arrival in Pančevo, Serbian culture and art music was beginning to develop after the long period of Turkish occupation. He was largely responsible for developing a special type of Serbian Singspiel. *Vračara* ('The Sorceress') was the first Serbian operetta, and Jenko's incidental music for the Serbian theatres in Belgrade and Novi Sad was often influenced by Serbian folk music. *Pribislav i Božana*, his most ambitious work, comes close to the type of Weberian Romantic opera. His orchestral compositions were among the first in Serbian music.

WORKS

MSS in SI-Ln and Arhiv Narodnog Pozorišta, Belgrade

STAGE

all first performed at Belgrade, National Theatre

Zidanje Ravanice [The Building of Ravanica] (op, A. Nikolić), 23 July 1869, collab. J. Šlezinger

Markova sablja [Marko's Sword] (Spl, J. Djordjević), 11 Aug 1872

Seoski lola [The Village Seducer] (Spl, E. Toth), 22 April 1878

Radnička pobuna [The Workers' Rebellion] (Spl, E. Szigligeti and A. Balaž), 28 Oct 1878

Put oko zemlje za osamdeset dana [Around the World in 80 Days] (Spl, A. d'Enery, after J. Verne), 19 April 1879

Vračara [The Sorceress] (operetta, M. Millaud), 1882

Devojačka kletva [The Girl's Curse] (Spl, L. Petrović), 20 May 1887

Jurmusa i Fatima (Spl, T. Pinterović), 2 May 1892

Djido [The Mighty Fellow] (Spl, J. Veselinović and D. Brzak), 7 June 1892

Pribislav i Božana (melodrama, D. Ilić), 26 Feb 1894

Potera [The Chase] (Spl, J. Veselinović and I. Stanojević), 26 Sept 1895

Divlji lovac [The Wild Hunter] (Spl, F.S. Finžgar), 6 April 1914

Incid music for *c*90 plays

OTHER WORKS

Orch ovs.: Kosovo, 1872 (Belgrade, n.d.); Milan, 1873 (Belgrade, n.d.); Srpkinja, 1887; Aleksandar, 1901 (Belgrade, n.d.)

*c*110 works for unacc. vv, 15 sacred works and 20 songs

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F. Rakuša: *Slovensko petje v preteklih dobah* [Singing in Slovenia in the past] (Ljubljana, 1890), 156–8

S. Šumarović: *Pozorište kod Srba* [The theatre in Serbia] (Belgrade, 1939)

D. Cvetko: *Davorin Jenko i njegovo doba* [Jenko and his time] (Belgrade, 1952)

D. Cvetko: *Davorin Jenko: doba, življenje, delo* [Jenko: his time, life and works] (Ljubljana, 1955)
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R. Pejović: *Serbian Musical Life in the Romantic Period* (Belgrade, 1991)

BOJAN BUJIĆ, ROKSANDA PEJOVIĆ

Jenks, Stephen (*b* Glocester, RI, 17 March 1772; *d* Thompson, OH, 5 June 1856). American composer and tune book compiler. He taught singing schools in New England and New York State, and cultivated a network of pupils and fellow teachers whose compositions he published. He was a prolific exponent of the American idiom developed by Daniel Read and other Connecticut composers in the 1780s and 90s, and contributed 127 pieces to the ten collections of psalmody he issued between 1799 and 1818. He was a major composer of fuging-tunes. While taking most of his texts from Isaac Watts and other English evangelical poets, Jenks showed considerable interest in patriotic, commemorative and elegiac verse.

In 1829 Jenks moved to Ohio, where he farmed and reportedly made percussion instruments, though he continued to compose until 1850. His manuscript copybook includes settings of popular revival hymns in a contemporary 19th-century style incorporating folk elements. Although Jenks's music is neglected in the northern states, his tunes 'Liberty', 'Evening Shade' and 'North Salem' are still frequently performed by southern shape-note singers who preserve the singing-school tradition.

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D.W. Steel, ed.: *Stephen Jenks: Collected Works* (Madison, WI, 1995)

DAVID WARREN STEEL

Jennefelt, Thomas (Lars Ragnar) (*b* Huddinge, 24 April 1954). Swedish composer. He studied composition with Bucht and Mellnäs at the Royal College of Music in Stockholm (1974–80) and sang in Eric Ericson's chamber choir. In 1994 he became chairman of FST, the Society of Swedish Composers.

Vocal works dominate Jennefelt's output. His breakthrough work *Warning to the Rich* (1977), with its solid choral writing, became known internationally. In subsequent works he sought to counteract the expressivity of traditional settings, often treating texts syllabically and giving familiar poems new perspectives: his *Dichterliebe* finds horror and abomination in Heine's words where Schumann found idyll. His orchestral work *Musik vid ett berg* ('Music before a Mountain') was originally conceived as a melodrama, but the highly charged text was ultimately abandoned in favour of a purely instrumental treatment. The work is nonetheless intended to be performed with 'dramatic tension as though it were a spoken drama', and the shadow of a text and a vocal line is almost discernible in the writing for the orchestra.

WORKS

Stage: Maria Stuart (incid music, F. Schiller), vv, insts; Tanter [Aunties] (chbr op, Jennefelt, T. Waltersson), 1982; Albert och Julia (radio op, A. Levelius, Jennefelt), 1987; Gycklarnas Hamlet [The Jokers' Hamlet] (op, 2, B. Nordfors, after P.C. Jersild), 1987–9; Farkosten [The Vessel] (chbr op, Jennefelt), 1993–4

Choral: Warning to the Rich (Bible), Bar, SATB, 1977; För friheten och livet [For Freedom and Life] (S. Jamis, P. Neruda), SATB, wind qnt, perc, 1979; Utan drömmer står vi stilla [Without dreams we are standing still] (Jennefelt), male choir, 2 perc, 1980; Anyone can let you down – no one will let you down (Jennefelt), female choir, 1981; Kyrie, SATB, brass ens, 1982; Ty han låter sin sol gå upp (*Matthew* v.45), SATB, 1983; 5 Motets, SATB (nos.1, 3 and 5 with org), 1984; O Domine, requiem mass, Mez, SATB, 1983, rev. 1986; Dichterliebe I–X (H. Heine), solo vv, SATB, 1990; Villarosa sarialdi (syllabic text), SATB, 1993; Aleidi floriasti (syllabic), SATB, 1993; Saoveri indamflavi (syllabic), male choir, 1993; I väntan [Awaiting] (Jennefelt), female choir, 1995; Claviante brilioso (syllabic), SATB, 1996; Den gömda källan [The Hidden Source] (Y. Eggehorn, Swed. hymn), SATB, str orch, pf, perc, 1997; Salut de la vieille des O (trad.), SATB, 1997

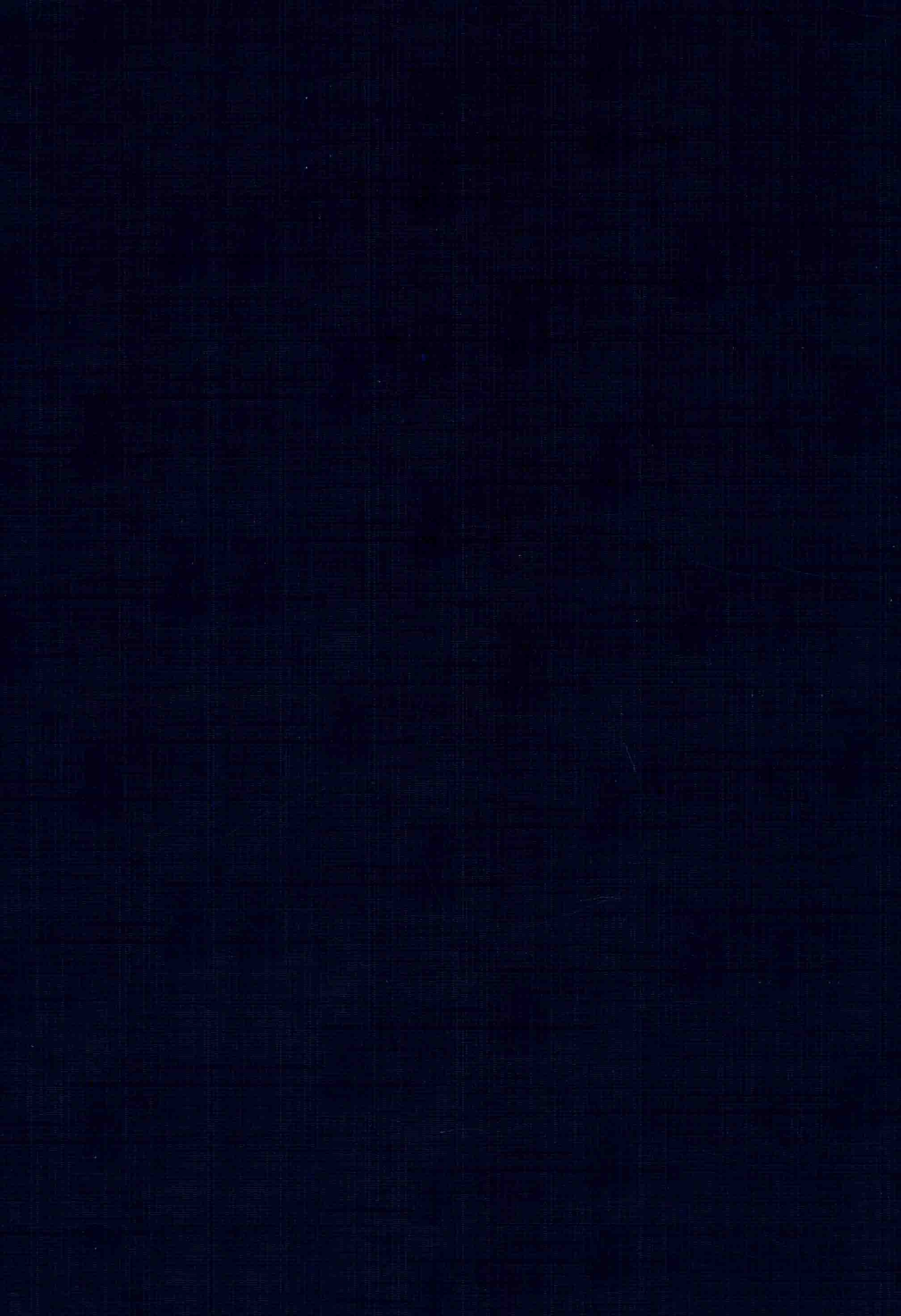
Solo vocal: Renaissance (Jennefelt), S, Bar, rec, ob, hpd, 1979; Källan i Vaucluse [The Well in Vaucluse] (Petrarch), 6 songs, Bar, str qt, 1982; Albumblatt (Jennefelt), Bar, fl, cl, 1984; Grönskans resa [The Journey of Verdure] (various authors), Bar, pf trio, 1984; Far vidare färdmän [Go on, Travellers] (T.S. Eliot, Jennefelt), Mez, Bar, vc, pf, 1984–5; Längs radien [Along the Radius] (T. Tranströmer), S, Mez, T, Bar, orch, 1986; Återkomsten [The Return] (Jennefelt), 1v, pf, 1995; Gömmarna [The Hiders] (Jennefelt), Bar, orch, 1997; Meteorologen (mini op, Jennefelt), T, perc, 1997

Inst: Descending Music, 4 vn, 1977; Coda, org, 1978; Amicamea (De helle Tage), org, 1980; Stones, ob, cl, a sax, tpt, gui, 2 perc, 1981; Untitled, 10 elec gui, elec b, drums, 1983; Desiderio, orch, 1983; Musik till en katedralbyggare [Music to a Cathedral Builder], fl, cl, vn, vc, pf, 1983–4; Yellow I–II, ob, 1984; Rondo, fl, cl, vn, vc, 1984; Svarta spår [Black Marks], 2 vn, 2 va, vc, db, 1990; Musik vid ett berg [Music before a Mountain], orch, 1991–2

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C. Tobeck: 'Kärleken efter döden – ett spel mellan himmel och helvete', *Nutida musik*, xxxi/3 (1987–8), 20–29 [on *Albert och Julia*]
T. Jennefelt: 'The Inspiration of Words and Gestures', *Choral Music Perspectives*, ed. L. Reimers and B. Wallner (Stockholm, 1993), 207–18 [in conversation with S.-E. Bäck and B. Wallner]
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ROLF HAGLUND



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